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Canada, Parliament Sense of commons  
Standing Committee  
on Broadcasting films and  
ass<sup>istance</sup> to the arts

Proceedings 1968-69 No. 1-2





4300  
HOUSE OF COMMONS  
First Session—Twenty-eighth Parliament  
1968-69

Government  
Publications

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STANDING COMMITTEE

ON

**BROADCASTING, FILMS AND  
ASSISTANCE TO THE ARTS**

*Chairman:* Mr. JOHN M. REID

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PROCEEDINGS

No. 1 - 21

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THURSDAY, OCTOBER 17, 1968

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INCLUDING

Appendix A

Revised Main Estimates 1968-69 of the Department of  
Secretary of State.

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ROGER DUHAMEL, F.R.S.C.  
QUEEN'S PRINTER AND CONTROLLER OF STATIONERY  
OTTAWA, 1968

STANDING COMMITTEE ON BROADCASTING, FILMS  
AND ASSISTANCE TO THE ARTS

Chairman: Mr. John M. Reid<sup>1</sup>

Vice-Chairman: Mr. J. A. Mongrain

and Messrs.

Anderson,  
De Bané,  
Dinsdale,  
Fairweather,  
Gervais,  
<sup>2</sup> Guay (*Lévis*),  
Guilbault,

Hymmen,  
La Salle,  
Matte,  
McCleave,  
McGrath,  
Mongrain,  
Osler,

Rose,  
Schreyer,  
Schumacher,  
<sup>3</sup> Stafford,  
Stanbury,  
Stewart  
(*Cochrane*)—(20).

M. Slack,  
Clerk of the Committee.

<sup>1</sup> Mr. Reid replaced Mr. Stafford on Thursday, October 10.

<sup>2</sup> Mr. Guay (*Lévis*) replaced Mr. Durante on Wednesday, October 16.

<sup>3</sup> Mr. Stafford replaced Mr. Hymmen on Thursday, October 17.





HOUSE OF COMMONS,  
TUESDAY, October 8, 1968.

*Resolved*,—That the following Members do compose the Standing Committee on Broadcasting, Films and Assistance to the Arts:

Messrs.

Anderson,	Hymmen,	Rose,
De Bané,	La Salle,	Schreyer,
Dinsdale,	Matte,	Schumacher,
Durante,	McCleave,	Stafford,
Fairweather,	McGrath,	Stanbury,
Gervais,	Mongrain,	Stewart
Guilbault,	Osler,	(Cochrane)—(20).

THURSDAY, October 10, 1968.

*Ordered*,—That the name of Mr. Reid be substituted for that of Mr. Stafford on the Standing Committee on Broadcasting, Films and Assistance to the Arts.

WEDNESDAY, October 16, 1968.

*Ordered*,—That the name of Mr. Guay (Lévis) be substituted for that of Mr. Durante on the Standing Committee on Broadcasting, Films and Assistance to the Arts.

WEDNESDAY, October 16, 1968.

*Ordered*,—That, saving always the powers of the Committee of Supply in relation to the voting of public moneys, the items listed in the Revised Main Estimates for 1968-69, relating to the Canada Council, the Canadian Broadcasting Corporation, the Canadian Film Development Corporation, the Canadian Overseas Telecommunication Corporation, the Canadian Radio-Television Commission, the Centennial Commission, the National Arts Centre Corporation, the National Film Board, the National Library, the National Museums of Canada, Public Archives and the Secretary of State, be withdrawn from the Committee of Supply and referred to the Standing Committee on Broadcasting, Films and Assistance to the Arts.

THURSDAY, October 17, 1968.

*Ordered*,—That the name of Mr. Stafford be substituted for that of Mr. Hymmen on the Standing Committee on Broadcasting, Films and Assistance to the Arts.

ATTEST:

ALISTAIR FRASER,  
The Clerk of the House of Commons





## MINUTES OF PROCEEDINGS

THURSDAY, October 17, 1968

(1)

The Standing Committee on Broadcasting, Films and Assistance to the Arts met this day at 10.40 a.m. for organization purposes.

*Members present:* Messrs. Anderson, De Bané, Fairweather, Gervais, Guibault, Hymmen, Matte, McCleave, McGrath, Mongrain, Osler, Reid, Rose, Schumacher, Stanbury, Stewart (*Cochrane*)—(16).

The Clerk attending, and having called for nominations, Mr. Gervais moved, seconded by Mr. McCleave, that Mr. Reid be Chairman of the Committee.

There being no other nominations, the Clerk declared Mr. Reid elected Chairman and invited him to take the Chair.

Mr. Reid thanked the Committee for the honour conferred on him.

On motion of Mr. Anderson, seconded by Mr. De Bané, Mr. Mongrain was elected as Vice-Chairman.

On motion of Mr. Rose, seconded by Mr. De Bané,

*Resolved*,—That the Sub-Committee on Agenda and Procedure be comprised of the Chairman, the Vice-Chairman and three other members appointed by the Chairman after the usual consultation with the Whips of the different parties.

Mr. De Bané proposed that both the English and French proceedings of this Committee be printed in one bilingual issue.

After discussion, on motion of Mr. Rose, seconded by Mr. Anderson, it was agreed to refer this matter to the Sub-Committee on Agenda and Procedure who would report back to the Main Committee at its next sitting.

On motion of Mr. McCleave, seconded by Mr. Stanbury,

*Resolved*,—That the Committee print 750 copies in English and 300 copies in French of its Minutes of Proceedings and Evidence relating to the Estimates of the Department of Secretary of State.

On motion of Mr. Anderson, seconded by Mr. De Bané,

*Resolved*,—That the estimates of the Secretary of State be printed as an Appendix to the proceedings of the Committee (*See Appendix A*).

The Committee discussed future business and offered suggestions for consideration by the Sub-Committee on Agenda and Procedure.

At 11.00 a.m., the Committee adjourned to the Call of the Chair.

M. Slack,  
Clerk of the Committee.

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**APPENDIX "A"**

**SECRETARY OF STATE**

**REVISED ESTIMATES, 1968-69**

## SECRETARY OF STATE

No. of Vote	Service	1968-69	1967-68	Change	
				Increase	Decrease
		\$	\$	\$	\$
	<b>A—DEPARTMENT</b>				
(S)	Secretary of State—Salary and Motor Car Allowance (Details, page 443).....	17,000	17,000		
1	Departmental Administration, including grants as detailed in the Estimates (Details, page 443).....	1,513,500	1,648,900		135,400
2	Construction or Acquisition of Buildings, Works, Land and Equipment—National Arts Centre (Details, page 444).....	11,500,000	12,500,000		1,000,000
		13,013,500	14,148,900		1,135,400
	<b>CITIZENSHIP</b>				
5	Administration, Operation and Maintenance including grants and contributions for language instruction and citizenship promotion, and grants to organizations as detailed in the Estimates (Details, page 444).....	4,550,200	3,429,600	1,120,600	
	<b>TRANSLATION</b>				
10	Translation Bureau including \$50,000 for grants for post-graduate studies in translation (Details, page 446).....	4,885,000	4,054,900	830,100	
	<b>POST-SECONDARY EDUCATION PAYMENTS</b>				
(S)	Payments to the Provinces pursuant to Part II of the Federal-Provincial Fiscal Arrangements Act, 1967 (Details, page 447).....	275,000,000	108,000,000	167,000,000	
	<b>SUMMARY</b>				
	To be voted.....	22,448,700	21,633,400	815,300	
	Authorized by Statute.....	275,017,000	108,017,000	167,000,000	
		297,465,700	129,650,400	167,815,300	
	<b>CENTENNIAL COMMISSION</b>				
—	Appropriations not required for 1968-69 (Details, page 448).....		34,468,200		34,468,200
	<b>B—CANADA COUNCIL</b>				
25	Grant to the Canada Council, within the meaning of section 20 of the Canada Council Act, to be used for the general purposes set out in section 8 of the Act (Details, page 449)	20,580,000	16,900,000	3,680,000	

No. of Vote	Service	1968-69	1967-68	Change	
				Increase	Decrease
		\$	\$	\$	\$
	C—CANADIAN BROADCASTING CORPORATION				
30	Grant in respect of the net operating amount required to discharge the responsibilities of the broadcasting service (Details, page 449) .	151,100,000	140,147,000	10,953,000	
—	Appropriation not required for 1968-69 (Details, page 449).....		3,813,000		3,813,000
		<b>151,100,000</b>	<b>143,960,000</b>	<b>7,140,000</b>	
	D—CANADIAN FILM DEVELOPMENT CORPORATION				
(S)	Payments to the Canadian Film Development Corporation to be used for the purposes set out in the Canadian Film Development Corporation Act (Details, page 449)....	<b>300,000</b>		<b>300,000</b>	
	E—CANADIAN RADIO-TELEVISION COMMISSION				
40	Salaries and Other Expenses (Details, page 450)	<b>1,714,000</b>	<b>1,040,800</b>	<b>673,200</b>	
	F—OFFICE OF THE CHIEF ELECTORAL OFFICER				
(S)	Expenses of elections including the salary of the Chief Electoral Officer (Details, page 451)...	14,262,680	121,000	14,141,680	
45	Salaries and Expenses of Office (Details, page 451).....	165,500	140,900	24,600	
		14,428,180	261,900	14,166,280	
	SUMMARY				
	To be voted.....	<b>165,500</b>	140,900	24,600	
	Authorized by Statute.....	<b>14,262,680</b>	121,000	14,141,680	
		<b>14,428,180</b>	<b>261,900</b>	<b>14,166,280</b>	
	G—COMPANY OF YOUNG CANADIANS (formerly under Privy Council)				
48	Payment to the Company of Young Canadians (Details, page 452).....	<b>1,900,000</b>	<b>2,445,000</b>		<b>545,000</b>
	H—NATIONAL ARTS CENTRE CORPORATION				
50	Payments to the National Arts Centre Corporation to be used for the purposes set out in the National Arts Centre Act (Details, page 452).....	<b>1,078,000</b>	<b>1,020,000</b>	<b>58,000</b>	

No. of Vote	Service	1968-69	1967-68	Change	
				Increase	Decrease
		\$	\$	\$	\$
	I—NATIONAL FILM BOARD				
55	Administration, Production and Distribution of Films and other Visual Materials (Details, page 453).....	9,426,300	8,108,300	1,318,000	
60	Acquisition of Equipment (Details, page 454)...	573,700	661,700	.....	88,000
		<b>10,000,000</b>	<b>8,770,000</b>	<b>1,230,000</b>	
	J—NATIONAL LIBRARY				
65	General Administration including a payment of \$140,000 to the National Library Purchase Account for the purpose of acquiring books, in conformity with section 12 of the National Library Act (Details, page 455).....	<b>1,585,000</b>	<b>1,620,000</b>	.....	<b>35,000</b>
	K—NATIONAL MUSEUMS OF CANADA				
70	Administration, Operation and Maintenance including the payment of \$1,050,000 to the National Museums Purchase Account for the purpose of acquiring works of art, artifacts and objects in conformity with section 10(1) of the National Museums Act, and grants as detailed in the Estimates (Details, page 457)	<b>7,198,500</b>	<b>6,293,500*</b>	<b>905,000</b>	
	L—PUBLIC ARCHIVES				
75	General Administration and Technical Services (Details, page 459).....	<b>2,267,000</b>	<b>2,035,000</b>	<b>232,000</b>	
	M—PUBLIC SERVICE COMMISSION				
80	Salaries and Contingencies of the Commission including compensation in accordance with the Incentive Award Plan of the Public Service of Canada, and the Public Service Bilingual and Bicultural Development Program (Details, page 461).....	13,391,200	12,625,401	765,799	
85	Construction or Acquisition of Buildings, Works, Land and Equipment, including the Public Service Bilingual and Bicultural Development Program (Details, page 464)...	614,700	1,197,000	.....	582,300
		<b>14,005,900</b>	<b>13,822,401</b>	<b>183,499</b>	
	N—OFFICE OF THE REPRESENTATION COMMISSIONER				
(S)	Salary of the Representation Commissioner (Details, page 466).....	27,000	25,000	2,000	
(S)	Expenses of Representation Commission (Details, page 466).....	98,000	135,000	.....	37,000
		<b>125,000</b>	<b>160,000</b>	.....	<b>35,000</b>

\*No amount was printed in the 1967-68 Estimates for this Corporation. The figure shown consists of:  
 \$ 2,571,000—shown as "National Gallery of Canada Vote 1" on page 334 of the 1967-68 Estimates.

\$ 3,722,500—shown as "Secretary of State Vote 15" (National Museum of Canada) on page 466 of the 1967-68 Estimates.

\$ 6,293,500



Positions (man-years)		Details of Services	Amount	
1968-69	1967-68		1968-69	1967-68
			\$	\$
		<b>A—DEPARTMENT</b>		
		<b>Approximate Value of Major Services not included in these Estimates</b>		
		Accommodation (provided by the Department of Public Works).....	663,100	519,200
		Accounting and cheque issue services (Comptroller of the Treasury).....	88,300	29,600
		Contributions to Superannuation Account (Treasury Board).....	873,700	359,100
		Contributions to Canada Pension Plan Account and Quebec Pension Plan Account (Treasury Board)....	105,100	48,000
		Employee surgical-medical insurance premiums (Treas- ury Board).....	14,200	32,200
		Employee compensation payments (Department of Labour).....	600	800
		Carrying of franked mail (Post Office Department).....	35,700	41,200
			1,780,700	1,030,100
		<b>Statutory—Secretary of State—Salary and Motor Car Allowance</b>		
		Salary.....(1)	15,000	15,000
		Motor Car Allowance.....(1)	2,000	2,000
			17,000	17,000
		<b>Vote 1—Departmental Administration, including grants as detailed in the Estimates</b>		
		<b>Salaried Positions:</b>		
		Executive, Scientific and Professional:		
		Under Secretary of State (\$26,500)		
		Senior Officer 3 (\$20,500–\$25,750)		
		Senior Officer 1 (\$16,500–\$21,250)		
		(\$10,000–\$12,000)		
		(\$6,000–\$8,000)		
		Administrative and Foreign Service:		
		(\$18,000–\$21,000)		
		(\$16,000–\$18,000)		
		(\$14,000–\$16,000)		
		(\$12,000–\$14,000)		
		(\$10,000–\$12,000)		
		(\$8,000–\$10,000)		
		(\$6,000–\$8,000)		
		Technical, Operational and Service:		
		(\$12,000–\$14,000)		
		(\$4,000–\$6,000)		
		Administrative Support:		
		(\$6,000–\$8,000)		
		(\$4,000–\$6,000)		
		(Under \$4,000)		
1	1			
2	2			
3	3			
1				
1				
1				
1				
3	1			
4	2			
4	1			
8	6			
15	14			
	1			
1				
1	1			
13	8			
40	41			
21	10			
119	91			
(119)	(91)			
(4)	(4)			
(123)	(95)			
		Continuing Establishment.....	756,500	767,000
		Casuals and Others.....	12,000	10,800
		Salaries and Wages.....(1)	768,500	777,800
		Travelling Expenses.....(2)	42,000	47,000
		Freight, Express and Cartage.....(2)	8,000	400
		Postage.....(2)	4,000	100

Positions (man-years)		Details of Services	Amount	
1968-69	1967-68		1968-69	1967-68
			\$	\$
		<b>A—DEPARTMENT (Continued)</b>		
		<b>Vote 1 (Continued)</b>		
		Telephones and Telegrams.....(2)	23,000	12,000
		Publication of Departmental Reports and Other Material.....(3)	9,000	3,700
		Exhibits, Advertising, Broadcasting and Displays....(3)	15,000	
		Professional Services.....(4)	40,000	40,000
		Rental of Equipment.....(5)	15,000	6,500
		Repairs and Upkeep of Equipment.....(6)	1,000	1,000
		Office Stationery, Supplies and Equipment.....(7)	36,000	42,500
		Acquisition of Furniture and Furnishings.....(9)	21,000	39,000
		Grant to the Fathers of Confederation Memorial Trust, Charlottetown, P.E.I.....(10)	175,000	175,000
		Grant to the Canadian Museums Association.....(10)	53,000	40,000
		Grant to the Canadian Railroad Historical Associ- ation.....(10)	25,000	25,000
		Grant to the Canadian Conference of the Arts.....(10)	50,000	45,000
		Grant to the Canadian Theatre Centre to assist in defraying the expenses of a colloquium on the design of theatres to be held in Montreal in 1967..(10)		25,000
		Arts and Education—Research and Support Grants.(10)		55,000
		Gifts to Distinguished Visitors.....(12)	5,000	
		Statues and Portraits of Prime Ministers.....(12)	198,000	270,000
		Expenses of a Study of the Visual Arts.....(12)	20,000	40,000
		Sundries.....(12)	5,000	3,900
			<b>1,513,500</b>	<b>1,648,900</b>
		Expenditure 1965-66.....\$ 1,024,237 1966-67.....915,706 1967-68 (estimated).....1,838,000		
		<b>Vote 2—Construction or Acquisition of Build- ings, Works, Land and Equipment—National Arts Centre.....(8)</b>	<b>11,500,000</b>	<b>12,500,000</b>
		Expenditure 1965-66.....\$ 3,646,064 1966-67.....6,395,887 1967-68 (estimated).....16,500,000		
		<b>CITIZENSHIP</b>		
		<b>Vote 5—Administration, Operation and Main- tenance including grants and contributions for language instruction and citizenship promo- tion, and grants to organizations as detailed in the Estimates</b>		
		<b>CITIZENSHIP BRANCH</b>		
		<b>Salaried Positions:</b> Executive, Scientific and Professional: Senior Officer 2 (\$18,500-\$23,500) Senior Officer 1 (\$16,500-\$21,250)		
2	1 3			

Positions (man-years)		Details of Services	Amount	
1968-69	1967-68		1968-69	1967-68
			\$	\$
		<b>A—DEPARTMENT (Continued)</b>		
		<b>CITIZENSHIP (Continued)</b>		
		<b>Vote 5 (Continued)</b>		
		<b>CITIZENSHIP BRANCH (Continued)</b>		
		Salaried Positions: (Continued)		
		Administrative and Foreign Service:		
2	1	(\$16,000-\$18,000)		
9	7	(\$14,000-\$16,000)		
7	5	(\$12,000-\$14,000)		
16	16	(\$10,000-\$12,000)		
10	10	(\$8,000-\$10,000)		
4	6	(\$6,000-\$8,000)		
		Technical, Operational and Service:		
	1	(\$4,000-\$6,000)		
		Administrative Support:		
1	1	(\$6,000-\$8,000)		
36	32	(\$4,000-\$6,000)		
2	3	(Under \$4,000)		
89	86	Continuing Establishment.....	740,200	729,200
(89)	(86)	Casuals and Others.....	5,000	5,000
(1)	(1)			
(90)	(87)	Salaries and Wages.....(1)	745,200	734,200
		Travelling Expenses.....(2)	101,400	81,000
		Travelling Expenses—Other than Staff.....(2)	437,000	28,000
		Freight, Express and Cartage.....(2)	2,700	2,500
		Postage.....(2)	2,300	2,300
		Telephones and Telegrams.....(2)	26,000	14,500
		Educational and Informational Publications.....(3)	72,000	81,400
		Professional and Special Services.....(4)	138,000	78,000
		Advertising, Films and Displays.....(4)	20,000	53,000
		Rental of Equipment.....(5)	5,000	5,000
		Office Stationery, Supplies and Equipment.....(7)	20,000	8,500
		Acquisition of Furniture and Furnishings.....(9)	10,000	31,000
		Contributions to the provinces and the territories towards the cost of language texts for citizenship classes.....(10)	54,000	52,000
		Contributions towards the cost of citizenship and language instruction for immigrants, equal to one-half the appropriate provincial or territorial government's share.....(10)	482,600	319,600
		Grants for Citizenship Promotion.....(10)	929,500	480,000
		Canadian General Council of the Boy Scouts Asso- ciation.....(10)	10,000	15,000
		Canadian Council of the Girl Guides Association....(10)	10,000	15,000
		Boy's Clubs of Canada.....(10)	7,500	10,000
		Sundries.....(12)	6,000	6,500
			3 079 200	2,017 500
		Expenditure		
		1965-66.....\$ 1,171,908		
		1966-67.....1,419,342		
		1967-68 (estimated).....2,017,500		

Positions (man-years)		Details of Services	Amount	
1968-69	1967-68		1968-69	1967-68
			\$	\$
<b>A—DEPARTMENT (Continued)</b>				
<b>CITIZENSHIP (Continued)</b>				
<b>Vote 5 (Continued)</b>				
<b>CITIZENSHIP REGISTRATION BRANCH</b>				
Salaried Positions:				
		Executive, Scientific and Professional:		
		Senior Officer 1 (\$16,500-\$21,250)		
		Administrative and Foreign Service:		
		(\$14,000-\$16,000)		
1	1	(\$12,000-\$14,000)		
13	13	(\$10,000-\$12,000)		
2	1	(\$8,000-\$10,000)		
4	5	(\$6,000-\$8,000)		
15	14	Technical, Operational and Service:		
21	23	(Under \$4,000)		
		Administrative Support:		
4	4	(\$6,000-\$8,000)		
		(\$4,000-\$6,000)		
22	20	(Under \$4,000)		
63	73			
49	41			
194	195	Continuing Establishment.....	1,195,500	1,153,000
(194)	(195)	Casuals and Others.....	2,500	2,500
(1)	(1)			
(195)	(196)	Salaries and Wages..... (1)	1,198,000	1,155,500
		Travelling Expenses..... (2)	40,000	40,000
		Freight, Express and Cartage..... (2)	2,000	8,600
		Postage..... (2)	7,000	7,000
		Telephones and Telegrams..... (2)	24,000	13,000
		Advertising and Promotional Activities..... (3)	61,000	62,000
		Professional and Special Services..... (4)	10,000	1,000
		Rental of Equipment..... (5)	4,000	3,000
		Repairs and Upkeep of Equipment..... (6)	1,000	1,000
		Office Stationery, Supplies and Equipment..... (7)	103,000	84,500
		Acquisition of Furniture and Furnishings..... (9)	16,000	35,000
		Sundries..... (12)	5,000	1,500
			1,471,000	1,412,100
		Expenditure Revenue		
		1965-66..... \$ 917,085 \$ 491,455		
		1966-67..... 1,225,332 489,276		
		1967-68 (estimated)..... 1,379,300 497,000		
		<b>Total, Vote 5.....</b>	<b>4,550,200</b>	<b>3,429,600</b>
		Expenditure Revenue		
		1965-66..... \$ 2,088,993 \$ 491,455		
		1966-67..... 2,644,674 489,276		
		1967-68 (estimated)..... 3,396,800 497,000		
<b>TRANSLATION</b>				
<b>Vote 10—Translation Bureau including \$50,000 for grants for post-graduate studies in translation</b>				
Salaried Positions:				
		Executive, Scientific and Professional:		
1	1	Superintendent, Translation Bureau (\$18,500-\$23,500)		



Positions (man-years)		Details of Services	Amount	
1968-69	1967-68		1968-69	1967-68
			\$	\$
		<b>A—DEPARTMENT (Continued)</b>		
		TRANSLATION (Continued)		
		<b>Vote 10 (Continued)</b>		
		Salaried Positions: (Continued)		
		Administrative and Foreign Service:		
1	1	(\$18,000-\$21,000)		
5	5	(\$16,000-\$18,000)		
13	13	(\$14,000-\$16,000)		
67	14	(\$12,000-\$14,000)		
91	46	(\$10,000-\$12,000)		
186	266	(\$8,000-\$10,000)		
20		(\$6,000-\$8,000)		
		Technical, Operational and Service:		
	20	(\$6,000-\$8,000)		
	1	(\$4,000-\$6,000)		
		Administrative Support:		
1		(\$6,000-\$8,000)		
45	45	(\$4,000-\$6,000)		
91	84	(Under \$4,000)		
521	496	Continuing Establishment.....	4,290,000	3,588,000
(521)	(496)	Casuals and Others.....	15,000	10,000
(5)	(5)			
(526)	(501)	Salaries and Wages.....(1)	4,305,000	3,596,000
		Travelling and Removal Expenses.....(2)	34,000	34,000
		Freight, Express and Cartage.....(2)	100	100
		Postage.....(2)	1,300	1,200
		Telephones and Telegrams.....(2)	19,000	13,000
		Publication of Departmental Reports and Other Material.....(3)	3,000	
		Professional and Special Services.....(4)	390,000	325,000
		Rental of Equipment.....(5)	7,000	3,700
		Repairs and Upkeep of Equipment.....(6)	1,000	1,000
		Office Stationery, Supplies and Equipment.....(7)	50,000	65,300
		Acquisition of Furniture and Furnishings.....(9)	24,000	15,000
		Grants for Post Graduate Studies in Translation....(10)	50,000	
		Sundries.....(12)	600	600
			<b>4,885,000</b>	<b>4,054,900</b>
		Expenditure		
		1965-66.....\$ 2,694,328		
		1966-67.....3,518,474		
		1967-68 (estimated).....4,117,000		
		<b>POST-SECONDARY EDUCATION PAYMENTS</b>		
		<b>Statutory—Payments to the Provinces pursuant to Part II of the Federal-Provincial Fiscal Arrangements Act, 1967.....(10)</b>	<b>275,000,000</b>	<b>108,000,000</b>

## REVISED ESTIMATES, 1968-69

Positions (man-years)		Details of Services	Amount	
1968-69	1967-68		1968-69	1967-68
			\$	\$
		<b>CENTENNIAL COMMISSION</b>		
		<b>Appropriations not required for 1968-69</b>		
		General Administration, including the National Conference on the Centennial of Confederation		
	250	Salaries and Wages.....(1)		1,854,000
		Pensions, Superannuation and other benefits.....(1)		177,000
		Travelling Expenses.....(2)		384,000
		Freight, Express and Cartage.....(2)		99,000
		Postage.....(2)		35,000
		Telephones, Telegrams and other Communication Services.....(2)		90,000
		Informational Publications.....(3)		197,000
		Exhibits, Displays and Films.....(3)		1,102,000
		Professional and Special Services.....(4)		1,619,000
		Office Stationery, Supplies, Equipment and Furnishings.....(7)		150,000
		Acquisition of Equipment.....(9)		10,000
		Expenses of Board Members.....(12)		20,000
		National Conference on the Centennial of Confederation.....(12)		80,000
		Sundries.....(12)		56,000
				5,873,000
		Programs and projects of national significance including grants towards such programs and projects.....(12)		15,360,200
		Payment to the Centennial of Confederation Fund to enable grants to be made to the Provinces for local projects of a lasting nature, (the total of such grants not to exceed \$18,935,000) and to enable grants to be made to the Provinces for projects included in the Federal-Provincial Confederation Memorial Program.....(10)		13,235,000
		Total, appropriations not required.....		34,468,200

Positions (man-years)		Details of Services	Amount	
1968-69	1967-68		1968-69	1967-68
			\$	\$
		<b>B-CANADA COUNCIL</b>		
		<b>Vote 25—Grant to the Canada Council within the meaning of Section 20 of the Canada Council Act, to be used for the general purposes set out in Section 8 of the Act. .... (10)</b>	<b>20,580,000</b>	<b>16,900,000</b>
		<b>C-CANADIAN BROADCASTING CORPORATION</b>		
		<b>Vote 30—Grant in respect of the net operating amount required to discharge the responsibilities of the broadcasting service</b>		
		Operating grant.....	151,100,000	132,997,000
		Amount required for special programming applicable to Centennial celebrations.....		7,150,000
		(10)	<b>151,100,000</b>	<b>140,147,000</b>
		<b>Appropriation not required for 1968-69</b>		
		International Broadcasting Service including authority to credit to the appropriation revenue from the rental of facilities in Montreal, Sackville and Vancouver and to re-expend these monies for the purposes of the International Broadcasting Service		
		General overhead:		
		Administration and General Services.....		1,045,000
		Less: Estimated Revenue.....		470,000
				575,000
		Programming and Distribution:		
		English Language.....		212,000
		French Language.....		147,000
		German Language.....		74,000
		Other European Languages.....		417,000
		Latin American Languages.....		136,000
		Production—General.....		1,027,000
		Television Production.....		176,000
		Transmitting and Receiving.....		580,000
				2,769,000
		Special Programming applicable to Centennial Celebrations.....		462,000
		Capital Loan Financing.....		7,000
		(3)		<b>3,813,000</b>
		<b>D-CANADIAN FILM DEVELOPMENT CORPORATION</b>		
		<b>Statutory—Payments to the Canadian Film Development Corporation to be used for the purposes set out in the Canadian Film Development Corporation Act..... (12)</b>	<b>300,000</b>	

Positions (man-years)		Details of Services	Amount	
1968-69	1967-68		1968-69	1967-68
			\$	\$
		<b>E-CANADIAN RADIO-TELEVISION COMMISSION</b>		
		(Formerly Board of Broadcast Governors)		
		<b>Approximate Value of Major Services not included in these Estimates</b>		
		Accommodation (provided by the Department of Public Works).....	27,100	26,900
		Accounting and cheque issue services (Comptroller of the Treasury).....	10,400	5,000
		Contributions to Superannuation Account (Treasury Board).....	37,100	24,800
		Contributions to Canada Pension Plan Account and Quebec Pension Plan Account (Treasury Board)....	5,500	3,600
		Employee surgical-medical insurance premiums (Treasury Board).....	1,100	2,100
		Employee compensation payments (Department of Labour).....	100	100
		Carrying of franked mail (Post Office Department).....	15,400	14,400
			96,700	76,900
		<b>Vote 40—Salaries and Other Expenses</b>		
1	1	Chairman (\$26,500)		
1	1	Vice-Chairman (\$25,000)		
3	1	Member (\$25,000)		
		Salaried Positions:		
		Executive, Scientific and Professional:		
		Senior Officer 1 (\$16,500-\$21,250)		
		Administrative and Foreign Service:		
		(\$18,000-\$21,000)		
		(\$16,000-\$18,000)		
11	10	(\$14,000-\$16,000)		
6	2	(\$12,000-\$14,000)		
4		(\$10,000-\$12,000)		
17	7	(\$8,000-\$10,000)		
26	7	(\$6,000-\$8,000)		
		Administrative Support:		
		(\$6,000-\$8,000)		
21	10	(\$4,000-\$6,000)		
62	42	(Under \$4,000)		
7	8			
164	94			
(164)	(94)			
		Salaries.....(1)	1,170,700	713,100
		Allowances.....(1)	42,600	38,400
		Memberships.....(1)	1,000	275
		Travelling and Removal Expenses.....(2)	88,600	66,350
		Freight, Express and Cartage.....(2)	600	400
		Postage.....(2)	400	300
		Telephones and Telegrams.....(2)	20,000	11,130
		Departmental Publications.....(3)	9,000	6,000
		Professional and Special Services.....(4)	229,500	119,700
		Payments for Data Processing.....(4)		14,860
		Rental of Space and Recording and other Office Equipment.....(5)	11,700	8,060
		Repairs and Upkeep of Motor Vehicles and Office Equipment.....(6)	3,500	500
		Office Stationery, Supplies and Equipment.....(7)	89,300	25,860
		Press Clipping Service.....(7)	800	720
		Acquisition of Furniture and Fixtures.....(9)	30,500	22,100



Positions (man-years)		Details of Services	Amount	
1968-69	1967-68		1968-69	1967-68
			\$	\$
		<b>E—CANADIAN RADIO—TELEVISION COMMISSION (Continued)</b>		
		<b>Vote 40 (Continued)</b>		
		Acquisition of Motor Vehicles..... (9)	7,800	
		Sundries..... (12)	8,000	13,045
			<b>1,711,000</b>	<b>1,040,800</b>
		Expenditure		
		1965-66..... \$ 382,786		
		1966-67..... 602,690		
		1967-68 (estimated)..... 1,283,500		
		<b>F—OFFICE OF THE CHIEF ELECTORAL OFFICER</b>		
		<b>Approximate Value of Major Services not included in these Estimates</b>		
		Accommodation (provided by the Department of Public Works).....	75,400	71,400
		Accounting and cheque issue services (Comptroller of the Treasury).....	19,800	16,200
		Contributions to Canada Pension Plan Account and Quebec Pension Plan Account (Treasury Board)....	2,200	2,000
		Contributions to Superannuation Account (Treasury Board).....	13,200	11,000
		Employee surgical-medical insurance premiums (Treas- ury Board).....	500	1,400
		Employee compensation payments (Department of Labour).....	2,300	1,100
		Carrying of franked mail (Post Office Department)....	5,300	4,800
			<b>118,700</b>	<b>107,900</b>
		<b>Statutory—Expenses of Elections including the salary of the Chief Electoral Officer</b>		
1 (1)	1 (1)	SALARY OF THE CHIEF ELECTORAL OFFICER (CHAP. 39, STATUTES OF 1960)..... (1)	22,680	21,000
		EXPENSES OF ELECTIONS (CHAP. 39, STATUTES OF 1960) .. (12)	14,240,000	100,000
		<b>Total, Statutory Item.....</b>	<b>14,262,680</b>	<b>121,000</b>
		Expenditure		
		1965-66..... \$ 12,725,443		
		1966-67..... 734,802		
		1967-68 (estimated)..... 602,000		
		<b>Vote 45—Salaries and Expenses of Office</b>		
		Salaried Positions:		
		Administrative and Foreign Service:		
2	1	(\$10,000-\$12,000)		
2	3	(\$ 8,000-\$10,000)		
1	1	(\$ 6,000-\$ 8,000)		
		Technical, Operational and Service:		
1	1	(\$ 6,000-\$ 8,000)		
5	3	(\$ 4,000-\$ 6,000)		

Positions (man-years)		Details of Services	Amount	
1968-69	1967-68		1968-69	1967-68
			\$	\$
		<b>F—OFFICE OF THE CHIEF ELECTORAL OFFICER (Continued)</b>		
		<b>Vote 45 (Continued)</b>		
		Salaried Positions: (Continued)		
		Administrative Support:		
2	2	(\$ 6,000-\$ 8,000)		
6	5	(\$ 4,000-\$ 6,000)		
2	2	(Under \$ 4,000)		
21	18			
(21)	(18)	Continuing Establishment.....	129,800	117,700
(3)		Casuals and Others.....	8,900	
(24)	(18)	Salaries and Wages..... (1)	138,700	117,700
		Travelling Expenses..... (2)	3,500	1,200
		Freight, Express and Cartage..... (2)	100	100
		Postage..... (2)	300	200
		Telephones and Telegrams..... (2)	2,900	2,900
		Commissionaire Services..... (4)		11,900
		Office Stationery, Supplies and Equipment..... (7)	4,300	2,000
		Furniture and Furnishings..... (9)	14,500	3,800
		Sundries..... (12)	1,200	1,100
			<b>165,500</b>	<b>140,900</b>
		Expenditure		
		1965-66..... \$ 107,500		
		1966-67..... 165,867		
		1967-68 (estimated)..... 150,300		
		<b>G—COMPANY OF YOUNG CANADIANS</b>		
		<b>Vote 48—Payment to the Company of Young Canadians..... (12)</b>	<b>1,900,000</b>	<b>2,445,000</b>
		Expenditure		
		1965-66..... \$ 45,043		
		1966-67..... 854,308		
		1967-68 (estimated)..... 2,338,374		
		<b>H—NATIONAL ARTS CENTRE CORPORATION</b>		
		<b>Vote 50—Payments to the National Arts Centre Corporation to be used for the purposes set out in the National Arts Centre Act</b>		
		Administration and Operating Expenses.....	785,000	420,000
		Resident Companies.....	293,000	550,000
		National Festival.....		50,000
		(12)	<b>1,078,000</b>	<b>1,020,000</b>

Positions (man-years)		Details of Services	Amount	
1968-69	1967-68		1968-69	1967-68
			\$	\$
		<b>I—NATIONAL FILM BOARD</b>		
		<b>Approximate Value of Major Services not included in these Estimates</b>		
		Accommodation (provided by the Department of Public Works).....	1,367,200	999,800
		Accounting and cheque issue services (Comptroller of the Treasury).....	88,000	86,800
		Contributions to Superannuation Account (Treasury Board).....	677,700	529,500
		Contributions to Canada Pension Plan Account and Quebec Pension Plan Account (Treasury Board)....	88,000	73,600
		Employee surgical-medical insurance premiums (Treasury Board).....	20,600	44,900
		Employee compensation payments (Department of Labour).....	4,600	4,800
		Carrying of franked mail (Post Office Department).....	9,600	3,600
			2,255,700	1,743,000
		<b>Vote 55—Administration, Production and Distribution of Films and Other Visual Materials</b>		
		<b>ADMINISTRATION AND GENERAL SERVICES</b>		
		Executive.....	252,100	191,975
		Administration.....	616,500	518,965
		General Services.....	603,700	582,260
			1,472,300	1,293,200
		<b>PRODUCTION OF FILMS AND OTHER VISUAL MATERIALS</b>		
		Films for Theatrical Distribution.....	583,800	472,700
		International Newsreels.....	107,000	94,700
		General Program.....	2,440,500	1,998,700
		Films for Television.....	1,119,900	1,007,600
		Filmstrip Production.....	132,200	119,100
		Photo Services.....	164,500	144,900
			4,547,900	3,837,700
		<b>DISTRIBUTION OF FILMS</b>		
		Administration.....	312,700	308,500
		Canadian Distribution.....	1,777,500	1,549,400
		International Distribution.....	995,700	837,400
		Information and Promotion of Films.....	320,200	282,100
			3,406,100	2,977,400
		<b>Total—Administration, Production and Distribution of Films and Other Visual Materials.....(4)</b>	<b>9,426,300</b>	<b>8,108,300</b>
		<b>Expenditure Revenue</b>		
		1965-66.....	\$ 6,485,200	\$ 926,200
		1966-67.....	7,509,500	1,247,500
		1967-68 (estimated).....	8,356,300	1,178,000



Positions (man-years)		Details of Services	Amount	
1968-69	1967-68		1968-69	1967-68
			\$	\$
		I—NATIONAL FILM BOARD (Continued)		
		Vote 60—Acquisition of Equipment..... (9)	573,700	661,700
		Expenditure		
		1965-66..... \$ 406,100		
		1966-67..... 507,300		
		1967-68 (estimated)..... 661,700		
		(Personnel Establishment Details)		
		NATIONAL FILM BOARD		
		Salaried Positions:		
		Executive, Scientific and Professional:		
1	1	Government Film Commissioner (\$24,840)		
1	1	Assistant Government Film Commissioner (\$23,320)		
1	1	Assistant Government Film Commissioner (\$19,000)		
		Administrative and Foreign Service:		
4		(\$18,000-\$21,000)		
5	7	(\$16,000-\$18,000)		
12	32	(\$14,000-\$16,000)		
13	20	(\$12,000-\$14,000)		
35	60	(\$10,000-\$12,000)		
113	44	(\$8,000-\$10,000)		
12	87	(\$6,000-\$8,000)		
	2	(\$4,000-\$6,000)		
		Technical, Operational and Service:		
26		(\$16,000-\$18,000)		
4		(\$14,000-\$16,000)		
26	7	(\$12,000-\$14,000)		
66	18	(\$10,000-\$12,000)		
69	19	(\$8,000-\$10,000)		
9	89	(\$6,000-\$8,000)		
88	85	(\$4,000-\$6,000)		
9	3	(Under \$4,000)		
		Administrative Support:		
1		(\$8,000-\$10,000)		
35	9	(\$6,000-\$8,000)		
242	190	(\$4,000-\$6,000)		
27	58	(Under \$4,000)		
799	733	Continuing Establishment		
(799)	(733)	Casuals		
(12)	(12)			
(811)	(745)			
		CANADIAN GOVERNMENT PHOTO CENTRE		
		Salaried Positions:		
		Administrative and Foreign Service:		
1		(\$16,000-\$18,000)		
	1	(\$14,000-\$16,000)		
		Technical, Operational and Service:		
1		(\$10,000-\$12,000)		
1	1	(\$8,000-\$10,000)		
1	2	(\$6,000-\$8,000)		
4	4	Continuing Establishment		
(4)	(4)			

Positions (man-years)		Details of Services	Amount	
1968-69	1967-68		1968-69	1967-68
			\$	\$
		<b>J—NATIONAL LIBRARY</b>		
		<b>Approximate Value of Major Services not Included in these Estimates</b>		
		Accommodation (provided by the Department of Public Works).....	279,100	222,700
		Accounting and cheque issue services (Comptroller of the Treasury).....	19,900	8,600
		Contributions to Superannuation Account (Treasury Board).....	77,700	52,300
		Contributions to Canada Pension Plan Account and Quebec Pension Plan Account (Treasury Board).....	15,300	9,400
		Employee surgical-medical insurance premiums (Treasury Board).....	2,100	4,700
		Employee compensation payments (Department of Labour).....	100	100
		Carrying of franked mail (Post Office Department).....	9,500	7,800
			403,700	305,600
		<b>Vote 65—General Administration including a payment of \$140,000 to the National Library Purchase Account for the purpose of acquiring books, in conformity with section 12 of the National Library Act</b>		
		<b>GENERAL ADMINISTRATION</b>		
		<b>Salaried Positions:</b>		
		Executive, Scientific and Professional:		
1		(\$18,000-\$21,000)		
2		(\$16,000-\$18,000)		
2	1	(\$14,000-\$16,000)		
13	4	(\$12,000-\$14,000)		
13	13	(\$10,000-\$12,000)		
67	73	(\$8,000-\$10,000)		
		Technical, Operational and Service:		
45	35	(\$6,000-\$8,000)		
5	3	(\$4,000-\$6,000)		
		Administrative Support:		
77	79	(\$4,000-\$6,000)		
225	208	Continuing Establishment.....	1,113,000	1,053,000
(225)	(208)	Casuals and Others.....	20,000	7,000
(2)	(2)			
(227)	(210)	Salaries and Wages.....(1)	1,183,000	1,060,000
		Allowances.....(1)	75,000	65,000
		Travelling Expenses.....(2)	10,000	8,000
		Freight, Express and Cartage.....(2)	1,000	1,500
		Postage.....(2)	1,000	800
		Telephones and Telegrams.....(2)	12,000	8,200
		Publication of Lists of Current Canadian Publications and Bibliographies.....(3)	87,000	90,000
		Exhibits, Advertising, Films, Broadcasting and Displays.....(3)	4,000	1,000
		Professional and Special Services.....(4)	3,000	2,000
		Rental of Equipment.....(5)	1,000	500
		Repairs and Upkeep of Equipment.....(6)	2,000	500
		Office Stationery, Supplies and Equipment.....(7)	96,000	110,000

Positions (man-years)		Details of Services	Amount	
1968-69	1967-68		1968-69	1967-68
			\$	\$
		<b>J—NATIONAL LIBRARY (Continued)</b>		
		<b>Vote 65 (Continued)</b>		
		<b>GENERAL ADMINISTRATION (Continued)</b>		
		Materials and Supplies.....(7)	8,000	16,000
		Acquisition of Equipment.....(9)	8,000	3,000
		Sundries.....(12)	4,000	3,500
			1,445,000	1,370,000
		<b>Expenditure</b>		
		1965-66.....\$ 691,482		
		1966-67.....966,424		
		1967-68 (estimated).....1,335,000		
		<b>PAYMENT TO THE NATIONAL LIBRARY PURCHASE ACCOUNT FOR THE PURPOSE OF ACQUIRING BOOKS, IN CONFORMITY WITH SECTION 12 OF THE NATIONAL LIBRARY ACT.....(12)</b>	140,000	250,000
		<b>Expenditure</b>		
		1965-66.....\$ 100,000		
		1966-67.....150,000		
		1967-68 (estimated).....250,000		
		<b>Total, Vote 65.....</b>	<b>1,585,000</b>	<b>1,620,000</b>
		<b>Expenditure</b>		
		1965-66.....\$ 791,482		
		1966-67.....1,116,424		
		1967-68 (estimated).....1,585,000		

Positions (man-years)		Details of Services	Amount	
1968-69	1967-68		1968-69	1967-68
			\$	\$
		<b>K—NATIONAL MUSEUMS OF CANADA</b>		
		<b>Approximate Value of Major Services not included in these Estimates</b>		
		Accommodation (provided by the Department of Public Works).....	748,000	665,000
		Accounting and cheque issue services (Comptroller of the Treasury).....	34,200	34,900
		Contributions to Superannuation Account (Treasury Board).....	312,100	142,900
		Contributions to Canada Pension Plan Account and Quebec Pension Plan Account (Treasury Board)....	40,800	18,900
		Employee surgical-medical insurance premiums (Treas- ury Board).....	6,000	12,700
		Employee compensation payments (Department of Labour).....	300	400
		Carrying of franked mail (Post Office Department).....	30,000	25,900
			1,171,400	900,700
		<b>Vote 70—Administration, Operation and Main- tenance including the payment of \$1,050,000 to the National Museums Purchase Account for the purpose of acquiring works of art, arti- facts and objects in conformity with section 10 (1) of the National Museums Act, and grants as detailed in the Estimates</b>		
		<b>Salaried Positions:</b>		
		Executive, Scientific and Professional:		
1		Secretary General		
4		Director		
	1	Senior Officer 3 (\$20,500-\$25,750)		
2	2	Senior Officer 1 (\$16,500-\$21,250)		
1	4	(\$13,000-\$21,000)		
2	2	(\$16,000-\$18,000)		
3	2	(\$14,000-\$16,000)		
21	19	(\$12,000-\$14,000)		
21	18	(\$10,000-\$12,000)		
27	25	(\$8,000-\$10,000)		
13	12	(\$6,000-\$8,000)		
11	10	(\$4,000-\$6,000)		
		<b>Administrative and Foreign Service:</b>		
2	1	(\$12,000-\$14,000)		
4	4	(\$10,000-\$12,000)		
12	11	(\$8,000-\$10,000)		
8	8	(\$6,000-\$8,000)		
		<b>Technical, Operational and Service:</b>		
10	7	(\$10,000-\$12,000)		
7	5	(\$8,000-\$10,000)		
46	41	(\$6,000-\$8,000)		
71	65	(\$4,000-\$6,000)		
3	2	(Under \$4,000)		
		<b>Administrative Support:</b>		
6	5	(\$6,000-\$8,000)		
59	52	(\$4,000-\$6,000)		
28	24	(Under \$4,000)		
		<b>Prevailing Rate Positions:</b>		
12	12	(Full Time)		
374	332			



Positions (man-years)		Details of Services	Amount	
1968-69	1967-68		1968-69	1967-68
			\$	\$
		<b>K—NATIONAL MUSEUMS (Continued)</b>		
		<b>Vote 70 (Continued)</b>		
(374)	(332)	Continuing Establishment.....	2,547,600	2,214,100
(27)	(27)	Casuals and others.....	165,000	145,000
(401)	(359)	Salaries and Wages.....(1)	2,712,600	2,359,100
		Overtime.....(1)	10,000	7,000
		Unemployment Insurance Contributions.....(1)	1,500	900
		Memberships in Scientific Associations.....(1)	2,000	1,000
		Transportation of Exhibitions.....(2)	103,000	89,500
		Travelling Expenses (Staff).....(2)	108,000	98,700
		Travelling Expenses—Field Investigations.....(2)	75,000	64,300
		Travelling Expenses—Other than Staff.....(2)	32,000	28,500
		Freight, Express and Cartage.....(2)	34,000	28,500
		Postage.....(2)	7,500	4,000
		Telephones and Telegrams.....(2)	49,500	24,000
		Publication of Departmental Reports, Catalogues and other material.....(3)	245,000	190,000
		Exhibits, Advertising, Broadcasting and Displays.....(3)	57,000	48,200
		Exhibition Rentals and Photography including films.....(4)	353,000	336,500
		Professional and Special Services.....(4)	1,255,400	845,400
		Rental of Buildings.....(5)	.....	60,000
		Rental of Equipment.....(5)	73,000	61,800
		Repairs and Upkeep of Equipment.....(6)	15,700	11,000
		Office Stationery, Supplies and Equipment inclu- ding purchase of Library books.....(7)	197,300	173,100
		Materials and Supplies.....(7)	413,500	425,400
		Acquisition of Equipment and Furnishings.....(9)	348,000	332,400
		Grant to Royal Canadian Academy of Arts.....(10)	11,000	11,000
		Grants, scholarships, bursaries and prizes, as approved by Treasury Board, to promote interest in the fine and applied arts.....(10)	18,500	18,500
		Sundries.....(12)	26,000	324,700
		Payment to the National Museums Purchase Ac- count for the purpose of acquiring works of art, artifacts and objects in conformity with Section 10 (1) of the National Museums Act.....(12)	1,050,000	
		Payment to the National Gallery Purchase Ac- count for the purpose of acquiring works of art in conformity with section 8 of the National Gallery Act.....(12)	.....	750,000
		<b>Total, Vote 70.....</b>	<b>7,198,500</b>	<b>6,293,500</b>
		Expenditures		
		1965-66.....\$ 3,385,115		
		1966-67.....4,438,177		
		1967-68 (estimated).....6,294,000		
		<b>(Further Details)</b>		
		National Gallery.....	2,044,000	1,821,000
		Natural History.....	768,900	668,060
		Human History.....	871,600	754,625
		Canadian War Museum.....	275,400	257,395
		Science and Technology.....	422,500	368,550
		Purchase Account.....	1,050,000	750,000
		Common Services.....	1,766,100	1,673,870
			7,198,500	6,293,500

Positions (man-years)		Details of Services	Amount	
1968-69	1967-68		1968-69	1967-68
			\$	\$
		<b>L—PUBLIC ARCHIVES</b>		
		<b>Approximate Value of Major Services not Included in these Estimates</b>		
		Accommodation (provided by the Department of Public Works).....	694,000	401,600
		Accounting and cheque issue services (Comptroller of the Treasury).....	31,800	18,600
		Contributions to Superannuation Account (Treasury Board).....	102,800	81,700
		Contributions to Canada Pension Plan Account and Quebec Pension Plan Account (Treasury Board)....	16,600	12,300
		Employee surgical-medical insurance premiums (Treasury Board).....	3,600	7,600
		Employee compensation payments (Department of Labour)....	200	300
		Carrying of franked mail (Post Office Department).....	10,500	9,200
			859,500	531,300
		<b>Vote 75—General Administration and Technical Services</b>		
		<b>Salaried Positions:</b>		
		Executive, Scientific and Professional:		
		Dominion Archivist and National Librarian (\$25,250)		
1	1	Senior Officer 1 (\$18,000-\$21,000)		
1	1	(\$16,000-\$18,000)		
1	1	(\$12,000-\$14,000)		
5	2	(\$10,000-\$12,000)		
58	11	(\$8,000-\$10,000)		
16	40	(\$6,000-\$8,000)		
7	1	Administrative and Foreign Service:		
		(\$16,000-\$18,000)		
		(\$12,000-\$14,000)		
		(\$10,000-\$12,000)		
		(\$8,000-\$10,000)		
		Technical, Operational and Service:		
		(\$8,000-\$10,000)		
2	4	(\$6,000-\$8,000)		
35	36	(\$4,000-\$6,000)		
20	29	(Under \$4,000)		
6	4	Administrative Support:		
		(\$6,000-\$8,000)		
11	7	(\$4,000-\$6,000)		
91	89	(Under \$4,000)		
4	2	Prevailing Rate Positions:		
		(Full time)		
19	8	Local Assistance Abroad:		
		(Full time)		
4	4			
282	251			

Positions (man-years)		Details of Services	Amount	
1968-69	1967-68		1968-69	1967-68
			\$	\$
		<b>I—PUBLIC ARCHIVES (Continued)</b>		
		<b>Vote 75 (Continued)</b>		
(282)	(251)	Continuing Establishment.....	1,591,000	1,336,000
(7)	(17)	Casuals and Others.....	76,000	68,000
(289)	(268)	Gross Salaries and Wages.....(1)	1,667,000	1,404,000
		Less—Amount Recoverable from Central Microfilm Unit Revolving Fund.....(13)	120,000	84,000
		Net Salaries and Wages.....	1,547,000	1,320,000
		Living Allowances.....(1)	5,000	4,500
		Travelling Expenses.....(2)	7,000	10,000
		Freight, Express and Cartage.....(2)	1,200	2,000
		Postage.....(2)	1,800	1,500
		Telephones and Telegrams.....(2)	8,000	9,000
		Publication of Departmental Reports and Other Material.....(3)	66,000	65,000
		Exhibits, Advertising, Films, Broadcasting, and Displays.....(3)	23,000	3,000
		Professional and Special Services.....(4)	140,000	130,000
		Rental of Equipment.....(5)	2,000	1,000
		Repairs and Upkeep of Equipment.....(6)	7,000	4,000
		Office Stationery, Supplies and Equipment.....(7)	334,000	290,000
		Materials and Supplies.....(7)	5,000	1,000
		Acquisition of Equipment.....(9)	10,000	55,000
		Acquisition of Microfilming Equipment.....(9)	40,000	83,000
		Purchase and Copying of Books, Papers, Manu- scripts, Maps, etc.....(9)	60,000	50,000
		Sundries.....(12)	10,000	6,000
			<b>2,267,000</b>	<b>2,035,000</b>
		Expenditure		
		1965-66.....\$ 1,182,032		
		1966-67.....1,546,593		
		1967-68 (estimated).....2,030,000		

Positions (man-years)		Details of Services	Amount	
1968-69	1967-68		1968-69	1967-68
			\$	\$
		<b>M—PUBLIC SERVICE COMMISSION</b>		
		<b>Approximate Value of Major Services not included in these Estimates</b>		
		Accommodation (provided by the Department of Public Works).....	2,537,200	771,400
		Accounting and cheque issue service (Comptroller of the Treasury).....	102,400	72,100
		Contributions to Superannuation Account (Treasury Board).....	646,600	641,500
		Contributions to Canada Pension Plan Account and Quebec Pension Plan Account (Treasury Board).....	92,900	72,800
		Employee surgical-medical insurance premiums (Treasury Board) .....	19,000	46,000
		Employee compensation payments (Department of Labour) .....	600	1,300
		Carrying of franked mail (Post Office Department).....	105,900	90,000
			3,504,600	1,695,100
		<b>Vote 80—Salaries and Contingencies of the Commission including compensation in accordance with the Incentive Award Plan of the Public Service of Canada, and the Public Service Bilingual and Bicultural Development Program</b>		
		<b>DEPARTMENTAL ADMINISTRATION</b>		
1	1	Chairman (\$28,750)		
2	2	Commissioner (\$24,250)		
		Salaried Positions:		
		Administrative and Foreign Service:		
1	1	(\$16,000-\$18,000)		
2	2	(\$14,000-\$16,000)		
2	2	(\$12,000-\$14,000)		
3	3	(\$10,000-\$12,000)		
12	12	(\$8,000-\$10,000)		
19	54	(\$6,000-\$8,000)		
		Technical, Operational and Service:		
1	1	(\$3,000-\$10,000)		
2	1	(\$6,000-\$8,000)		
2	2	(Under \$4,000)		
		Administrative Support:		
4	4	(\$8,000-\$10,000)		
11	11	(\$6,000-\$8,000)		
68	68	(\$4,000-\$6,000)		
17	16	(Under \$4,000)		
147	180			
(147)	(180)	Continuing Establishment.....	794,000	1,138,460
	(6)	Casuals and Others.....		22,340
(147)	(186)	Salaries and Wages.....(1)	794,000	1,160,800
		Overtime.....(1)	3,000	5,500
		Memberships.....(1)	1,000	1,000
		Travelling and Removal Expenses.....(2)	15,300	26,000
		Freight, Express and Cartage.....(2)	22,000	18,000
		Postage.....(2)	43,000	45,000
		Telephones and Telegrams.....(2)	173,500	115,000
		Publication of Departmental Reports.....(3)	14,000	
		Advertising.....(3)		30,200
		Professional and Special Services.....(4)	73,000	82,201
		Stationery, Supplies and Equipment.....(7)	296,600	331,400
		Grant to the Public Personnel Association to assist in defraying the costs of a conference held in Vancouver and Victoria in October, 1967.....(10)		1,000



## REVISED ESTIMATES, 1968-69

Positions (man-years)		Details of Services	Amount	
1968-69	1967-68		1968-69	1967-68
			\$	\$
		M—PUBLIC SERVICE COMMISSION (Continued)		
		Vote 80 (Continued)		
		DEPARTMENTAL ADMINISTRATION (Continued)		
		Incentive Awards.....(12)	76,000	66,000
		Sundries.....(12)	10,000	10,200
			1,521,400	1,892,301
		STAFFING		
		Salaried Positions:		
		Executive, Scientific and Professional:		
1	1	Senior Officer 3 (\$20,500-\$25,750)		
4	4	Senior Officer 2 (\$18,500-\$23,500)		
5	5	Senior Officer 1 (\$16,500-\$21,250)		
		Administrative and Foreign Service:		
12	12	(\$18,000-\$21,000)		
18	18	(\$16,000-\$18,000)		
19	19	(\$14,000-\$16,000)		
60	44	(\$12,000-\$14,000)		
65	57	(\$10,000-\$12,000)		
90	90	(\$8,000-\$10,000)		
4	4	(\$6,000-\$8,000)		
		Technical, Operational and Service:		
1	1	(\$10,000-\$12,000)		
1	1	(\$8,000-\$10,000)		
		Administrative Support:		
3	3	(\$8,000-\$10,000)		
44	44	(\$6,000-\$8,000)		
311	279	(\$4,000-\$6,000)		
20	20	(Under \$4,000)		
658	602	Continuing Establishment.....	4,983,000	4,419,000
(658)	(602)	Casuals and Others.....	171,000	75,000
(33)	(20)			
(691)	(622)	Salaries and Wages.....(1)	5,154,000	4,494,000
		Overtime.....(1)	10,000	14,000
		Memberships.....(1)	5,000	3,000
		Travelling and Removal Expenses.....(2)	339,300	340,500
		Publication of Departmental Reports and other Ma-		
		terial.....(3)	28,000	19,400
		Advertising for Recruiting Purposes.....(3)	644,000	704,000
		Professional and Special Services.....(4)	383,000	230,000
		Rental of Office Equipment.....(5)	152,000	
		Rental of Buildings.....(5)	28,000	18,000
		Office Stationery, Supplies, Equipment and Fur-		
		nishings.....(7)	110,000	132,000
		Materials and Supplies.....(7)	58,000	8,000
		Sundries.....(12)	128,000	117,000
			7,039,300	6,079,900
		LANGUAGE		
		Salaried Positions:		
		Executive, Scientific and Professional:		
1		Senior Officer 3 (\$20,500-\$25,750)		
2	2	Senior Officer 1 (\$16,500-\$21,250)		
5		(\$16,000-\$18,000)		
27	28	(\$14,000-\$16,000)		
187	23	(\$12,000-\$14,000)		
53	140	(\$10,000-\$12,000)		
	55	(\$8,000-\$10,000)		

Positions (man-years)		Details of Services	Amount	
1968-69	1967-68		1968-69	1967-68
		M—PUBLIC SERVICE COMMISSION (Continued)		
		Vote 80 (Continued)		
		LANGUAGE (Continued)		
		Salaried Positions: (Continued)		
		Administrative and Foreign Service:		
	2	(\$16,000-\$18,000)		
4		(\$14,000-\$16,000)		
2		(\$12,000-\$14,000)		
1		(\$10,000-\$12,000)		
4	1	(\$8,000-\$10,000)		
	1	(\$6,000-\$8,000)		
		Technical, Operational and Service:		
3	2	(\$6,000-\$8,000)		
11	12	(\$4,000-\$6,000)		
		Administrative Support:		
4		(\$6,000-\$8,000)		
35	44	(\$4,000-\$6,000)		
41	30	(Under \$4,000)		
380	350	Continuing Establishment.....	3,500,300	3,325,340
(380)	(350)	Casuals and Others.....	221,000	326,360
(19)	(29)			
(399)	(379)	Salaries and Wages.....(1)	3,721,300	3,651,700
		Travelling and Removal Expenses.....(2)	125,000	89,400
		Publication of Departmental Reports and other		
		Material.....(3)	4,000	3,000
		Professional and Special Services.....(4)	350,500	250,100
		Rental of Office Equipment.....(5)	10,800	
		Rental of Buildings.....(5)		10,800
		Repairs and Upkeep of Buildings.....(6)	47,300	32,900
		Office Stationery, Supplies, Equipment and Furnishings.....(7)	212,000	328,000
		Materials and Supplies.....(7)	145,000	125,000
		Sundries.....(12)	31,500	32,300
			4,647,400	4,523,200
		APPEALS		
		Salaried Positions:		
		Executive, Scientific and Professional:		
		Senior Officer 2 (\$18,500-\$23,500)		
1	1	Administrative and Foreign Service:		
		(\$18,000-\$21,000)		
1	1	(\$14,000-\$16,000)		
1		(\$12,000-\$14,000)		
2		(\$10,000-\$12,000)		
6	6	Administrative Support:		
		(\$6,000-\$8,000)		
1	1	(\$4,000-\$6,000)		
5	5	(Under \$4,000)		
1	1			
18	16	Salaries.....(1)	174,000	118,000
(18)	(16)	Travelling and Removal Expenses.....(2)	8,100	5,000
		Professional and Special Services.....(4)		7,000
		Office Stationery, Supplies, Equipment and Furnishings.....(7)	1,000	
			183,100	130,000

Positions (man-years)		Details of Services	Amount	
1968-69	1967-68		1968-69	1967-68
			\$	\$
		M—PUBLIC SERVICE COMMISSION (Continued)		
		Vote 80 (Continued)		
		Total, Vote 80.....	13,391,200	12,625,401
		Expenditure		
		1965-66..... \$ 7,942,397		
		1966-67..... 8,876,640		
		1967-68 (estimated)..... 12,875,000		
		Vote 85—Construction or Acquisition of Buildings, Works, Land and Equipment, including the Public Service Bilingual and Bicultural Develop- ment Program		
		DEPARTMENTAL ADMINISTRATION		
		Construction or Acquisition of Equipment..... (9)	242,000	

Positions (man-years)		Details of Services	Amount	
1968-69	1967-68		1968-69	1967-68
			\$	\$
		M—PUBLIC SERVICE COMMISSION (Continued)		
		Vote 85 (Continued)		
		LANGUAGE		
		Construction or Acquisition of Buildings, Works and Land.....(8)	8,000	595,000
		Construction or Acquisition of Equipment.....(9)	364,700	602,000
			372,700	1,197,000
		<b>Total, Vote 85.....</b>	<b>614,700</b>	<b>1,197,000</b>
		Expenditure		
		1965-66..... \$ 44,457		
		1966-67..... 319,202		
		1967-68 (estimated)..... 1,678,000		



Positions (man-years)		Details of Services	Amount	
1968-69	1967-68		1968-69	1967-68
		<b>N—OFFICE OF THE REPRESENTATION COMMISSIONER</b>	<b>\$</b>	<b>\$</b>
		<b>Approximate Value of Major Services not included in these Estimates</b>		
		Accommodation (provided by the Department of Public Works).....	8,200	11,100
		Accounting and cheque issue services (Comptroller of the Treasury).....	3,300	3,600
		Contributions to Superannuation Account (Treasury Board).....	9,600	9,200
		Contributions to Canada Pension Plan Account and Quebec Pension Plan Account (Treasury Board)....	1,300	900
		Employee surgical-medical insurance premiums (Treasury Board).....	100	300
			22,500	25,100
1 (1)	1 (1)	<b>Statutory—Salary of the Representation Commissioner (Chapter 40, Statutes of 1963, as amended).....(1)</b>	<b>27,000</b>	<b>25,000</b>
		<b>Statutory—Expenses of Representation Commission (Chapter 40, Statutes of 1963)</b>		
		Salaried positions:		
		Administrative and Foreign Service:		
1	1	(\$14,000-\$16,000)		
1	1	(\$12,000-\$14,000)		
1	1	(\$10,000-\$12,000)		
1	1	(\$6,000-\$8,000)		
		Administrative Support:		
3	3	(\$6,000-\$8,000)		
5	8	(\$4,000-\$6,000)		
	2	(Under \$4,000)		
11 (11)	16 (16)	Salaries.....(1)	82,500	98,200
		Travelling Expenses.....(2)	2,000	12,000
		Freight, Express, Cartage and Postage.....(2)	150	150
		Telephones and Telegrams.....(2)	2,050	2,050
		Professional Services.....(4)	2,000	7,500
		Office Stationery, Supplies and Equipment.....(7)	3,000	3,000
		Materials and Supplies.....(7)	6,200	12,000
		Sundries.....(12)	100	100
			<b>98,000</b>	<b>135,000</b>



OFFICIAL REPORT OF MINUTES  
OF  
PROCEEDINGS AND EVIDENCE

This edition contains the English deliberations and/or a translation into English of the French.

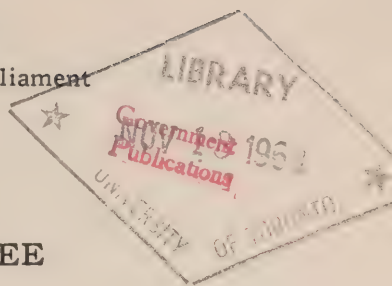
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Translations under the direction of the Bureau for Translations, Secretary of State.

ALISTAIR FRASER,  
*The Clerk of the House.*

HOUSE OF COMMONS  
First Session—Twenty-eighth Parliament  
1968

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STANDING COMMITTEE  
ON

# BROADCASTING, FILMS AND ASSISTANCE TO THE ARTS

*Chairman:* Mr. JOHN M. REID

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MINUTES OF PROCEEDINGS AND EVIDENCE  
No. 2

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TUESDAY, OCTOBER 22, 1968

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Revised Main Estimates (1968-69) of the Canada Council.

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## WITNESSES:

*From the Canada Council:* Mr. Jean Martineau, Q.C., Chairman; Mr. Jean Boucher, Director; Mr. Peter M. Dwyer, Associate Director; Mr. André Fortier, Assistant Director and Treasurer.

ROGER DUHAMEL, F.R.S.C.  
QUEEN'S PRINTER AND CONTROLLER OF STATIONERY  
OTTAWA, 1968



STANDING COMMITTEE ON BROADCASTING, FILMS  
AND ASSISTANCE TO THE ARTS

*Chairman:* Mr. John M. Reid

*Vice-Chairman:* Mr. J. A. Mongrain  
and Messrs.

Anderson,  
Dinsdale,  
<sup>1</sup> Durante,  
Fairweather,  
Gervais,  
Guay (*Lévis*),  
Guilbault,

La Salle,  
Matte,  
McCleave,  
McGrath,  
Osler,  
Rose,

Schreyer,  
Schumacher,  
Stafford,  
Stanbury,  
Stewart  
(*Cochrane*)—(20).

M. Slack,  
*Clerk of the Committee.*

<sup>1</sup> Mr. Durante replaced Mr. De Bané on Tuesday, October 22 after the morning sitting.

ORDER OF REFERENCE

TUESDAY, October 22, 1968.

*Ordered*,—That the name of Mr. Durante be substituted for that of Mr. De Bané on the Standing Committee on Broadcasting, Films and Assistance to the Arts.

ATTEST:

ALISTAIR FRASER,  
*The Clerk of the House of Commons.*



## MINUTES OF PROCEEDINGS

TUESDAY, October 22, 1968.

(2)

The Standing Committee on Broadcasting, Films, and Assistance to the Arts met this day at 11:25 a.m. The Vice-Chairman, Mr. J. A. Mongrain, presided.

*Members present:* Messrs. Dinsdale, Gervais, La Salle, Matte, Mongrain, Osler, Rose, Schreyer, Schumacher, Stafford, Stewart (*Cochrane*) (11).

*In attendance: From the Canada Council:* Messrs. Jean Martineau, Q.C., Chairman; Jean Boucher, Director; Peter M. Dwyer, Associate Director, André Fortier, Assistant Director and Treasurer; Frank A. Milligan, Assistant Director.

The Vice-Chairman read the First Report of the Sub-Committee on Agenda and Procedure as follows:

Your Sub-Committee recommends that the Committee seek permission to print its Minutes of Proceedings and Evidence in parallel columns of English and French.

On motion of Mr. Osler, seconded by Mr. Gervais,

*Resolved*,—That the First Report of the Sub-Committee on Agenda and Procedure be now concurred in.

Copies of the schedule of witnesses for the next two weeks were distributed to members of the Committee.

The Committee proceeded to the consideration of the estimate for Canada Council and the Vice-Chairman called Vote 25, Grant to the Canada Council, within the meaning of section 20 of the Canada Council Act, to be used for the general purposes set out in section 8 of the Act.

The Vice-Chairman called Mr. Martineau, who after introducing his colleagues, made an opening statement.

Mr. Boucher made a statement relating to the budget of the Canada Council.

Messrs. Martineau, Boucher, Dwyer and Fortier were examined on various aspects of the Canada Council and supplied additional information thereon.

The examination of the witnesses being concluded, approval of Vote 25 was deferred until the next sitting as the quorum had dispersed.

At 1:20 p.m., the Committee adjourned until 11:00 a.m., on Thursday, October 24.

M. Slack,  
*Clerk of the Committee.*





## EVIDENCE

(Recorded by Electronic Apparatus)

**Tuesday October 22, 1968.**

● 1123

**The Vice-Chairman:** Gentlemen, now we have a quorum and I will open the meeting.

It is my pleasure to introduce to you, gentlemen, the members of the Canada Council who are here as our witnesses this morning. I will ask Mr. Martineau to introduce his colleagues in a few minutes.

Mr. Reid is absent today. He is representing the Minister somewhere and he has asked me to take his place.

Your Steering Committee had a meeting the other day and I have been asked to give you the first report of the Committee on Agenda and Procedure, which reads: (*See Minutes of Proceedings and Evidence*).

I ask for a formal motion to approve this report.

● 1125

**Mr. Osler:** I so move.

**Mr. Gervais:** I second the motion.

Motion agreed to.

**The Vice-Chairman:** As I told you a few minutes ago, today we are considering with the present delegation the estimates of the Canada Council.

I have another announcement. Your Steering Committee has prepared an agenda. On Tuesday, October 22, today, the Canada Council will be our witnesses. On Thursday, October 24, we will have the National Arts Centre. On Tuesday, October 29, and Thursday, October 31, we will have the Minister, Mr. Pelletier. I think you have a copy of this agenda as well as some literature which has been distributed to you on the Canada Council.

I will now call on Mr. Martineau to please introduce his colleagues to this Committee and then make a general statement.

[Interpretation]

**Mr. Jean Martineau (Chairman of the Canada Council):** Mr. Chairman, Gentlemen, we are very happy of this opportunity to meet

with you and to explain to you in as much detail as you wish the extremely interesting work we are performing, interesting but difficult. But before doing so, may I introduce my colleagues...

[English]

To my right is Mr. Boucher, the director. Then Mr. Peter Dwyer, the associate director. Then the assistant director, Mr. Milligan, and Mr. Fortier, who is the assistant director and treasurer.

It may be difficult to tell you exactly what the Council does. It seems that at times there are misunderstandings as to its function. This is why we always look forward to meeting all of you and trying to explain as best we can—and I think we can do it quite well—the way we proceed, what we do and the aim we try to attain.

We missed the annual meeting last year, for reasons which you may be able to guess, but before that we attended every year and I think the meetings were most satisfactory on both sides. One reads this or that in the newspaper but one does not really know how the thing is done, and this is what we would like you to find out today.

May I ask the director, who knows more about these figures than I do because he spends his life with the Council, to tell you in a few words about our system.

**The Vice-Chairman:** Go ahead, please.

**Mr. Jean Boucher (Director, The Canada Council):** Mr. Chairman, I thought it would be helpful for you if we quickly situated the amount of the present vote—the \$20,600,000 which is requested from the House—in the total financial picture of the Council, because the Council by no means uses only that amount. If I may just briefly take you back to what has happened over the past two or three years.

First of all, perhaps I should tell you that the Council has two major financial operations. One is being wound up at the moment

and it was a program of capital grants to universities. This was a separate account in the Council and this program is being completed in these years. Actually, all the decisions have been taken in the Council and it is mostly now a question of making final payments.

Apart from this program, which was to subsidize the physical development of Canadian universities, and this was started 12 years ago, also when the Council was established a \$50 million endowment fund was given to the Council to foster the growth of the arts on the one hand and the humanities and the social sciences on the other hand. What the Council does for the humanities and social sciences is expected to be roughly what the National Research Council and the Medical Research Council do for the physical and the medical sciences. So we are, if you like, the parallel organization to the NRC and the MRC for the social sciences and the humanities but we are something very different when it comes to the arts because we are by ourselves in this field.

#### • 1130

For something like eight years the Council lived on the yield of the \$50 million endowment fund. That takes us to something like three or four years ago when, after representations were made to the government on the ground that the Council could not be expected to sustain growth if it had to live with a fixed income, the government eventually recommended a first parliamentary vote to the House and \$10 million was voted, of which both capital and interest could be used. So, in 1965-66 our budget went up. We started by using one third of that amount in the first year and in the second year we went to the government and asked them whether they would be prepared in the following year to recommend a second parliamentary vote on the understanding that in that year we would use up the remaining two thirds of the \$10 million, which we did.

So, in 1964-65 we were spending something like \$3.5 million; in 1965-66 we were spending almost \$7 million; in 1966-67 we were then spending \$10.8 million, or roughly this amount, and last year we received from parliament a \$17 million vote for that single year.

This obviously means that throughout that period the Council has developed a quite different kind of approach to its constituency, and the government and parliament have been prepared to take the Council to the level

of financial capacity where it could start supporting, let us say, the social sciences and the humanities somewhat on the same level as is being done for the physical and the biological sciences. This was very largely the argument behind this. So that gradually the part of the Canada Council budget which is devoted to aid to research in the social sciences and humanities has grown to take a more important share of the Council's budget. Four years ago the money was almost equally divided between the arts and research. It is now more like two thirds for research and one third for the arts. When we were discussing these things with the government, we had made a forecast of what we thought we would need, what we thought we could use, what we thought the government could recommend for us.

It was, of course, a mixed forecast because it was not just straight requirements, and we asked for 17 million for last year, and at that time we suggested that \$21 million could be requested this year.

Last year the government agreed to recommend this \$21 million which is now in the estimate book minus the 2 per cent, I think, which at the last minute was deleted from all votes.

On the other hand, it is a fact that this year the National Research Council and the Medical Research Council will have amounts recommended for them in the House which represent not a 20 per cent increase, as is the case for us, but more like a 33½ per cent increase, so that we are falling slightly behind in this respect because of the prior understanding the government had of our requirements.

So this year in the light of that we decided to pace our expenditures last year, and we decided to withhold an amount of \$1.25 million which we shifted to this year. So actually this year, if we secure the \$20.6 million from the House, we have on top of that our usual yield from the endowment fund, which is now around \$4 million a year.

#### • 1135

We will have the amount of money that we saved from last year in order to level the decrease in our growth, and we also have additional programs which are financed separately. For example, we run a program of cultural exchanges with countries abroad for



the Department of External Affairs; we have a very substantial program now that is financed by the Killam Foundation, which has provided us with an endowment bequest of some \$17 million which will eventually yield an additional \$1 million a year for subsidies to research. Roughly our budget with the \$20.6 million vote would be more of the order of \$28 million, so what the House is asked to vote, is a portion of the money that the Council will require this year.

This \$28 million could be compared, if you like, with the some \$88 million that will be provided, possibly, by the House for research in the physical and biological sciences plus the fact that apart from research aid, we also have to look after the growth in the performing and creative arts.

I do not know that it would be useful to go much further than that, but we would be only too glad to have questions.

**The Vice-Chairman:** Are there any questions for these gentlemen? Mr. Stewart?

**Mr. Stewart (Cochrane):** Thank you, Mr. Chairman. Mr. Boucher, I think perhaps members of the Committee would find it helpful if you could give us some idea of how you go about making a grant. If a group of singers or an orchestra comes to you, what do they have to go through, and so on, in order to get a grant, and how you would consider giving them such a grant?

**Mr. Boucher:** We have, of course, two major divisions in the Council and each has its adjudication system. You are referring to applications in the field of the arts, and I think perhaps Mr. Dwyer could best explain the system.

**Mr. Peter M. Dwyer (Associate Director, Canada Council):** Thank you, Mr. Chairman. The first requirement from the Council when it receives a request from an organization is a financial statement showing the general level of its operations over the previous two or three years, together with a statement and an outline of the work that it is doing and what it hopes to do, and a budget for the period for which the grant is requested.

When that is received, it is looked at by the officers of the Council and sent to a number of consultants, usually three consultants in the case of a new organization, who are experts in the particular field with which the

organization is dealing. This inquiry is designed primarily to establish the standard and the level of the operation. When we have the reports from the advisers, we then examine the budget as carefully as we can and determine, from the funds available to us how much the organization would need to carry out its plans. Then a recommendation goes forward to the Council which considers this and makes the final decision.

**Mr. Stewart (Cochrane):** Now specifically, Mr. Dwyer, do you wait for people to apply in all cases, or do you ever look at an area—for example, a culturally sterile area—and say, “Well, we should perhaps give some cultural aid in that particular part of the country”. Do you ever consider that at all?

**Mr. Dwyer:** Normally the grants that we make are made in response to requests that we receive, as you suggest. The Council does look at the country as a whole and say, perhaps not on a geographical basis but on an artistic basis, “There is a bad weakness in this particular area,” and it may, therefore, launch a project of its own or use an existing organization to do things that nobody else seems to be doing and for which there seems to be a real requirement.

We are conscious of what one might call the areas in the country that are deprived, and we will frequently make grants in those areas to something that appears to have some life in a way which, perhaps, we would not do in the areas where the arts are more virile.

• 1140

**Mr. Stewart (Cochrane):** For example, if “Jeunesses Musicales” is starting up in a small area of Northern Ontario under great financial difficulty, would you consider that as a special thing to help out, or would you say, we helped the “Jeunesses Musicales” in general and therefore we would not consider a smaller arm of it?

**Mr. Dwyer:** In cases like that and in the case, for instance, of the Dominion Drama Festival which bears perhaps some slight comparison to it, we make very substantial grants indeed on the basis of the requirement of the headquarters of the “Jeunesses Musicales” and this means, in fact, that the four concerts that are sent out on circuit to most



of the "Jeunesses Musicales" clubs are offered to the clubs at a cost which, of course, could not possibly be done without our grant.

Therefore, since we are giving all that we can to the head organization, we do not, in fact give grants to the regional clubs.

**Mr. Stewart (Cohrane):** I see. Naturally when we read the sensational stories in the papers that have something to do with the Canada Council, these are things that are perhaps on our minds when you come before us and I would like to ask, Mr. Boucher, about our separatist friend in France who was studying on a grant from the Canada Council. I would like to know what he went there to do and what is your feeling regarding the political opinions of such people?

**Mr. Boucher:** You are referring to Mr. Dorlot, I presume.

**Mr. Stewart (Cohrane):** Yes.

**Mr. Boucher:** I have to say that Mr. Dorlot applied in a competition for doctoral fellowships that are open to all Canadians who are pursuing studies leading to a Ph.D. in the social sciences and humanities. He was one of some 2,500 applicants, I believe. His application was supported by two or three—I remember two—Canadian historians of outstanding repute who certainly are not generally identified with the separatist movement; if anything, the reverse.

His proposal was to go and study in France. He was accepted as a student by one of the better known French historians who is particularly conversant with Canadian history. The subject of his thesis was a study of the reality of financial encouragement that came from France to develop commercial traffic between the Channel ports and the St. Lawrence in those days, the 17th Century.

This, as a topic, is not likely to lead to a demonstration of the soundness of the separatist thesis. There was nothing in that application that would make anyone suspicious that there was any faking in this application. The student was regarded as particularly competent from his academic record. Actually, he was rated in the top 25 per cent of those who received awards and there was no problem whatsoever about his being recommended for an award. So, he indeed received an award and this was made last spring. Of course, there was no reason at that time why anyone

in the Canada Council should have taken notice of something which was not known to any of us.

The question then is, having made an award to a person like that, on what grounds should the Canada Council withdraw it? The only thing that we know at the moment is that it has been said in the papers that Mr. Dorlot may have separatist leanings because at one stage he worked with René Lévesque and he worked part time for the B and B Commission. That is all we have; it is from reading the papers we know that. The question then is should the Canada Council start an investigation to find out whether indeed it is faced with an applicant who could be regarded as being engaged not only in separatist activities, or having separatist preferences, but is engaged in some criminal activity. If we instituted any system which would presume to bring this out, I think that we would have to establish a complete system of investigation of the political leanings of all applicants. This is not regarded as a proper factor in the adjudication.

#### • 1145

This does not leave out the fact that if we were faced with an award which was obviously used to subsidize political activities, whether they were acceptable or not acceptable to the general public, we of course would have to withdraw the award because this would not be the purpose of the award. But at the moment I do not know that we are equipped for or expected to set up a system which would resolve the problem in this instance, which remains simply a matter of doubt.

**Mr. Martineau:** May I add one word, Mr. Chairman, to what Mr. Boucher said? On that question we depend very largely on the three or four people who make the recommendation, people who are known to us as being actually reliable. So, when they say so and so is a great student, he is all right, he has every quality, he can do his work well, we then send his name to the judges of the competition and they take the applications and look at them and then they write out all the applicant's names, and if one man comes within the number of grants that we make, then he gets it.

**Mr. Stewart (Cohrane):** I appreciate that, but if he happened to be someone who was a

known separatist, this would then be a different story, would it not?

**Mr. Boucher:** What do you mean by a known separatist?

**Mr. Stewart (Cochrane):** Someone who is obviously working against the unity of Canada, such as René Lévesque.

**Mr. Boucher:** Yes. If he asks for support from the Canada Council to pursue that very activity he would not get it.

**Mr. Stewart (Cochrane):** Not necessarily to pursue that activity, for any reason, even to go and study music.

**Mr. Boucher:** I think on this ground you are asking a hypothetical question.

**Mr. Martineau:** Then let us face it.

**Mr. Stewart (Cochrane):** It is not as hypothetical as all that, because two years ago we had a fellow who received through the Centennial Commission a grant to write a book who was a known communist. So, it is not all that hypothetical.

**Mr. Boucher:** I do not mean by that that it cannot happen, but you are not referring now to Mr. Dorlot.

**Mr. Stewart (Cochrane):** No, no, no.

**Mr. Boucher:** I would say that in all likelihood the application would be first judged on its professional merit, and the question of whether the award would be withheld on the sole ground that there might be some political implications is one problem that the Canada Council has not really considered up to now.

**Mr. Stewart (Cochrane):** I understand that you would not have the staff to be able to do that either.

**Mr. Boucher:** Certainly not.

**Mr. Stewart (Cochrane):** You would have to have some kind of an investigation, and so on. I agree that this would be entirely out of your field but I certainly feel, as a personal opinion, that the Canadian taxpayers' money should not be used for people who are working against the country, whether it be separatism or communism, or whatever it might be.

**Mr. Boucher:** You will grant, though, that family allowances could be used for that purpose and unemployment insurance could be used for that purpose.

**Mr. Stewart (Cochrane):** It is not quite the same thing; everybody receives that. It is not everybody who receives a grant from the Canada Council. I would love to have one myself!

Are we going to continue all of the questioning or will we have supplementaries in the middle?

**The Vice-Chairman:** It is up to the Committee to decide. I have three names on the list now: Mr. Schreyer, Mr. Dinsdale and Mr. Matte.

**Mr. Stewart (Cochrane):** I have a few other questions I would like to ask.

**The Vice-Chairman:** And also Mr. Osler. The usual procedure, if I understand it correctly, is that each questioner poses the questions he wants to ask and then we pass to another questioner, unless there is a point of order or a question of privilege. Is this agreeable to the Committee? You may continue, Mr. Stewart.

• 1150

[Interpretation]

**Mr. Stewart:** We might continue in French. I believe that most of us here are French speaking. Normally we do everything in English but I think we should use both languages.

Now there is another question—I am sure that you will be ready for that one—I am thinking of this destructive character who went out West with an axe to break up the piano on the stage.

**The Vice-Chairman:** Mr. Dwyer.

**Mr. Peter M. Dwyer (Associate Director):** I think I might take refuge in my mother tongue at this point. Please excuse me. Would you put that question in more accurate terms Mr. Stewart. Do you want to know how or why this grant was given?

**Mr. Stewart:** I think almost every honourable member has received letters on this subject from their electors. They were wondering why it was that the Canadian government was paying for the transportation costs for this fellow who was coming to Canada to give a "pseudo concert".

**The Vice-Chairman:** I think you are asking the witness what standards were used in the granting of this grant.

[English]

**Mr. Dwyer:** Perhaps I might first say that the request for a travel grant for this American artist, Ralph Ortiz, was made in the normal way from a reputable art gallery—one of the best, a private gallery—in Vancouver. When the request for a travel grant was received it was treated as all such requests are treated, it was sent to three consultants who are experts in the particular field of the visual arts for an opinion as to whether assistance would be justified. These were two quite distinguished artists in the Vancouver community and the curator of a major public gallery elsewhere in the country. All three of them recommended that this grant should be made. Consequently, since the sum was modest—and of course the Council and the officers at that time had no way of knowing exactly what form this manifestation would take—the grant was given.

If I may anticipate what I think must lie in the minds of the hon. members, the question would be why was this advice given to us? Perhaps I might also say that one problem of the Council is that it is, as it were, a servant of two masters. It has a responsibility to the interested public to see that it is provided with the things that it likes and enjoys and, of course, a vast amount of our funds are used for that particular purpose. But I think the Council also does have laid upon it by Parliament a responsibility to the artists themselves, and this will mean that from time to time we must take into account the *avant-garde*, experimental, controversial and sometimes bizarre things which are being done. This particular manifestation was one of those. From time to time, it seems to us, that if we are to fulfil our function in permitting these experiments to be tried, as they have been in the past, we shall from time to time do things which are not appreciated, not understood and which appear very disagreeable.

**Mr. Stewart (Cochrane):** Could it be that there are many people attached to the arts who feel that if they do not go along with something that is *avant-garde* that they are being old-fashioned and therefore they must permit all kinds of art. Does this enter into it?

**Mr. Dwyer:** I think there is a measure of progress in the arts as there is in all of life.

But I think in this particular case people felt quite generally that something which had been done quite extensively in London, in England, in the United States, in New York and Berkeley, California, could be tried here so that people here could test the validity of the kind of thing that was being done.

I wonder, if the Chairman would permit me, if I might just read two very brief things which I think might interest Mr. Stewart as a musician because they give an example of the problems of the *avant-garde*. Here are two very brief phrases from criticism about *avant-garde* music. Here is the first one:

All impartial musicians and music lovers were in perfect agreement that never was anything as incoherent, shrill, chaotic and earsplitting produced in music. The most piercing dissonances clash in a really atrocious harmony, and a few puny ideas only increase the disagreeable and deafening effect.

And now another very brief quotation of *avant-garde* music criticism:

In search of ear-rending dissonances, tortuous transition, sharp modulations, repugnant contortions of melody and rhythm, he is quite indefatigable. All is brought forward to produce the effect of bizarre originality, the strangest tonalities, the most preposterous combinations.

I quote those because the first one was written in Vienna in 1806 and describes the first performance of Beethoven's overture of "Fidelio", and the second one was written in Berlin in 1933 and describes a concert of Frédéric Chopin playing his mazurkas. With those in the back of our minds, I think that perhaps we neglect the *avant-garde* at our peril.

• 1155

**Mr. Stewart (Cochrane):** Your point is very well taken, Mr. Dwyer, but I would like to register my feeling. It is sometimes difficult to recognize what art is, but I do not think it is ever difficult to recognize a "nut" and I think that is the category that fellow would fall into. However, that is a personal opinion.

**Mr. Dwyer:** Well, we will accept that.

**Mr. Martineau:** May I interject one word here? No one, I think now, or very few,



contest that Henry Moore is a great sculptor. His sculptures sell for maybe \$40,000 or \$50,000 each. We have two in Montreal. One is a woman cut in three parts. I walk by every day and there is one part that I cannot place yet and I have been looking at it practically every day. Now that is one Moore. There is another of Moore's which is right in front of a museum and it is a woman who suffers from atrophy of the left breast, hypertrophy of the right breast, and she has an enormous umbilical hernia. Now, this girl is very sick, she ought to be in the hospital and not walking the streets. But this is Henry Moore so what are we to do with this *avant-garde* which seems to be more and more recognized as we live. It is very difficult to draw the line, Mr. Stewart. We try, but it is difficult.

[Interpretation]

**The Vice-Chairman:** Excuse me, Mr. Martineau. Normally, the Chairman should not take part in the discussion, but what you call "*avant-garde*"... in this specific case, that is knocking a piano apart with an axe and pouring bags of animal blood does not look very much "*avant-garde*" to me. It looks more like "*arrière-garde*" action. I am pretty sure—and a lot of my fellow-citizens will agree with me—that it looks far more like some primitive tribal practice than it looks like music. I believe that in areas of music or sculpture, we might have cases where appreciation is difficult to give. But like Mr. Stewart, I am still waiting for some praise with regard to that specific case coming for any artist. I understand that it may not be you that has decided.

**Mr. Martineau:** But in that instance, the recommendations have been made by three trustworthy people. We did not know exactly what was going to happen. We took their word for it. They told us it might be interesting.

**Mr. Mongrain:** If you allow me to interrupt. Did these three people, who decided, know that Mr. so and so would come to do that particular demonstration?

**Mr. Martineau:** They knew that it was going to be Mr. so and so but were not quite sure of what was going to happen. I might ask Mr. Dwyer to correct me if I am wrong, but we were trying to see how the artists present would react to this destruction.

According to them, it was something they should have known and that could be of some use to them. They said to us: "We would like to see that". And we should have, I think, some confidence in those people. The amount in question was very minimal, so we felt we could not say "no", and we did answer "yes" without knowing exactly what would happen.

[English]

**Mr. Rose:** On a point of order, Mr. Chairman, will the Chair permit a supplementary question?

**The Vice-Chairman:** Yes.

• 1200

**Mr. Rose:** I wonder if I might be permitted to ask—since we have heard mention of various juries, panels that decide on the various disbursements for various things—whether it is fair to say, or to ask if, perhaps, this does not indicate a certain incestuousness, almost an inbreeding of the kind of people who pass opinions on other people in the same line. In other words, it seems to me that certain people can achieve a certain recommendation because they happen to know someone of a certain reputation in an equivalent field or a closely related field, which no one else has reasonable familiarity to deal with.

It reminds me somewhat, Mr. Chairman, of a situation in which I borrowed some money one time and had a backer back a note and I, in turn, backed his note. It appears to me that there is some equivalence here. I would just like to ask you about this. Because I think it applies not only in this instance, but I think it applies perhaps in the areas of the doctoral fellowships and this kind of thing in which you are engaged.

**Mr. Martineau:** No, sir, it is just the contrary. That is what we are trying to keep away from, absolutely. We ask people across the land and we ask people in the United States when we do not have the expert here. When we say "expert", in this case it was an expert in piano breaking. It was completely different with us.

**Mr. Rose:** If I could be permitted a further supplementary. It would be perhaps difficult to find such an expert in piano breaking, I realize that. At the same time I also am aware that people in certain fields—artistically—in North America and Europe know one

another extremely well and the fact that they are separated geographically is irrelevant.

**Mr. Martineau:** Perhaps Mr. Dwyer could satisfy you, sir.

**Mr. Dwyer:** The suggestion is perhaps that we might be in the hands, as it were, of an artistic establishment, an elite which scratches backs and has its back scratched in return. I think it would be foolish to pretend that where limited advice is available, this is not always a constant concern, but it is one of which we are aware. We try to avoid this by ensuring that every year our advisory arts panel changes its membership by one third; that our juries are not repeated but chosen from different groups of people. Consequently there is a constant movement in turn. There is no one group, I think, which gives consistent advice on any one subject over a period of time.

[Interpretation]

**The Vice-Chairman:** If I may now, I might give the floor to somebody else so that everyone gets a chance...

[English]

**Mr. Stewart (Cochrane):** I just have three very short questions.

**The Vice-Chairman:** All right, make it short then.

**Mr. Stewart (Cochrane):** I do not like to take up all of the time. I was wondering, gentlemen, what is going to be your involvement in a national symphony? Is it included in your estimates this year, for how much, and so on?

**Mr. Dwyer:** Would this be the orchestra at the National Arts Centre?

**Mr. Stewart (Cochrane):** Yes.

**Mr. Dwyer:** Well, that would be treated, I assume, like anything else at the National Arts Centre; on its merits in this case, as any other orchestra in the country. On the assumption that it will be a good orchestra and asks for assistance, then I would assume the Council would react and give it help.

**Mr. Stewart (Cochrane):** Then there is nothing at the moment, as far as this coming season is concerned, in your estimates for this?

**Mr. Dwyer:** I think we have set aside a sum of money, as we often do in cases, to be prepared to be able to react if and when an application is received.

**Mr. Stewart (Cochrane):** I see. Second, I notice that the Calgary Philharmonic received \$22,350 last year. I am wondering if it is going to be more this year and also, if the acquisition of José Iturbi as their conductor means that extra money is going to be supplied by the Canada Council?

**Mr. Dwyer:** I think that the grant to the Calgary orchestra for the coming season was \$20,000. This is not really a falling off because in the previous season, because the orchestra was looking for a conductor, we gave it supplementary amounts of money so it could invite other conductors in. It was, of course, the orchestra's own decision to choose José Iturbi.

• 1205

**Mr. Schreyer:** Mr. Chairman, the preliminary series of questions that Mr. Stewart asked were important and the answers we got were also very informative, but it seemed to me we stopped short of drawing any conclusion and so I would like to ask Mr. Boucher if it would be correct to say that in determining the eligibility of an application for a grant, the Council makes this determination exclusively on the basis of the artistic merit or academic merit of the project proposed and as a matter of policy, deliberately ignores the political background of the applicant provided there is no connection between this applicant's political background and the project in question?

**Mr. Boucher:** The answer to that would be, yes.

**Mr. Schreyer:** I am reassured by that answer, Mr. Chairman. I go on to the next question. In view of dollar depreciation with inflation, is the Council making any effort to increase its principal of the endowment proportionately? Do I make myself clear?

**Mr. Boucher:** Well, I am afraid I missed that.

**Mr. Schreyer:** In view of dollar depreciation as the result of inflation, is the Council making any effort to increase the principal of its endowment in inverse proportion to the inflation factor?

**Mr. Boucher:** Oh, yes, we do, sir. The portfolio of the Endowment Fund is treated exactly like any other portfolio. In fact, we increase its value with the years and also the yield, but we are thinking of increasing its value and it has increased, I think, to \$4.5



million. We think of it very much. Now we try to invite gifts, also, to increase our Endowment Fund.

**Mr. Schreyer:** I think I heard it said in the opening remarks by Mr. Martineau—or perhaps it was Mr. Boucher—that there was an increase in the amount of yield last year. Was this due primarily to changes in portfolio holdings or mainly to an increase in the principal invested?

**Mr. Boucher:** Well, perhaps Mr. Fortier could answer that. It is due to the fact also that we have invested more money. We have had more money in the course of the 12-month period invested. Being not really a government department, we invest the money the government gives us and we get some return on it. When we received \$17 million a year ago, I think we received that money in a lump sum.

**Mr. Fortier:** No; in instalments.

**Mr. Boucher:** In any case it was invested with the rest of the money so there is a yield on that. Therefore, the base having increased, the yield also increased. Perhaps Mr. Fortier could add something.

**Mr. Fortier:** Well, perhaps I should say that our investments are a composite of three things, a composite of the \$50 million principal—I am talking of the Endowment Fund—paid by the Government back in 1957, the profits realized on that endowment since, which I said were about \$4.5 million, and the level of what I call unpaid grants.

As the Council approves a grant, we do not make the payments right away; we wait until the project is advanced enough and we make the payments by instalments if the grants are large enough. Therefore, last year as a result of our larger budget, we had an unpaid grant level of about \$13 million on March 31 as opposed to \$6.8 million in the March previous year, as you see, we had \$6 million more to invest and this, of course, has a high yield.

Now, the yield on the Endowment Fund increased from 5.76 per cent on March 31, 1967, to 5.98 per cent on March 31, 1968, and this increase in the year, of course, was a result of the high return on short-term investments. Does that answer it?

**Mr. Schreyer:** Yes, thank you.

**Mr. Osler:** I have a supplementary question, Mr. Chairman. I would like to know,

roughly and quickly without too much detail, what is your investment policy as laid down by your Board, presumably? Can you invest in anything? It would seem to me from what you have just said that you have two requirements; one is a long-term investment requirement in which you can afford to be fairly locked-in and the other is a fairly liquid situation. Could you comment on that?

• 1210

**Mr. Martineau:** I think I can take this one, Mr. Osler. The Council also created an investment committee, two members of which are from the Council and three from outside. Last year it was Mr. Hungerford who was Chairman, there was Arnold Hart, Louis Hébert, Trevor Moore and myself.

We meet regularly and we decide but we afterwards submit our decision to the Council, so as I said before, we treat this as if it were the portfolio of a bank or of an investment trust, and we have changed our policy from time to time. For instance, now we think and have thought for over a year that it was time to move more into equity, and we have shifted to equity, and we intend to keep on doing so for the moment. Maybe we will change in a month or two, but we are trying to keep up with the market, always thinking of increasing the capital and yield.

**Mr. Osler:** Have you any guidelines laid down that you have to adhere to, or are you able to do what you like, pretty well?

**Mr. Martineau:** No, we decide how it should be invested. So far it is a general portfolio invested in bonds and equity, but we are shifting with the authorization of the Council.

[Interpretation]

**The Vice-Chairman:** Mr. Martineau, I believe the members of the investment committee are bank presidents...

**Mr. Martineau:** Ah! Yes.

**The Vice-Chairman:** ...they are well aware of...

**Mr. Martineau:** Yes, yes.

**The Vice-Chairman:** ...the money market.

**Mr. Martineau:** Mr. Hungerford was the chairman of the Montréal Trust, Mr. Arnold Hart is president of the Bank of Montréal, Mr. Trevor Moore is the vice-chairman of

Imperial Oil and Louis Hébert is the chairman of "La banque canadienne nationale".

[English]

The Vice-Chairman: Mr. Schreyer?

**Mr. Schreyer:** To continue, Mr. Chairman, since we have reached that point now where I understand three-quarters of the monies available for grants are voted by Parliament and one-quarter is received from the Council's investments, I would like to ask whether the Council follows the practice of earmarking grant money. For example, do you earmark the money from your investments to be given as grants to the arts, and that received from parliamentary votes earmarked for grants to the social sciences?

**Mr. Boucher:** No, sir. We have a total budget and then we say, so much for the arts, so much for the humanities and social sciences.

**Mr. Schreyer:** The reason I asked that question, Mr. Chairman, is that it seems to me the Canada Council is moving into stormy waters in the years ahead because more and more dependence will be placed on parliamentary votes and the Council will be giving grants to the fine arts, to artists for purposes or projects or works to which, I am afraid, large numbers of people will object.

I am in agreement with Mr. Dwyer that we ignore, at our peril, *avantgarde* art but it seems to me that as parliamentarians, we will find ourselves under quite a bit of pressure to at least make objection known to such works as the examples that have already been given—the destructive art type in Calgary, the court jester in Vancouver, and one or two other examples.

I close with this question. Does the awarding panel have in mind some kind of criteria or standards in judging an application as to whether or not it is obviously aesthetic, whether or not there is literary or artistic value, or does it simply pass on applications as to whether or not the artist is well known?

• 1215

**Mr. Martineau:** Mind you, this 2 per cent is very much in our minds and if you look through the annual report you will see that most of our money is spent on what are called the classical arts, and there can be no question at all about it that the majority are in favour of it. Only a very, very small part goes to the *avant-garde*. We believe that we cannot prevent that. There are certain chances which

we must take but we are not making mistakes such as have been made in the past. No doubt, we will make mistakes. We have made some but they were not costly ones; far from it. And they do not count, Mr. Schreyer, when you put them on a balance and you look at this small thing on one side and the enormous good we do on the other, but with an operation of this magnitude it is difficult to prevent it.

**Mr. Schreyer:** I wanted to ask if you might not agree that it would be more beneficial—perhaps "easier" is the correct word—if moneys for granting to artists which you might call *avant-garde* could be provided from a fund that does not come from parliamentary appropriation. After all, you have your earnings from your investments.

**Mr. Martineau:** It is an idea.

**Mr. Boucher:** We could always make this distinction. I think it would be largely fictitious. Actually, four years ago the Council had to decide whether it would go on being relatively poor and proud, but poor at the expense of its parish and proud for its own benefit. We have decided to take the risk. I think it is impossible to manage an operation like the Canada Council and only make safe decisions. It is just not possible.

On the other hand, on the whole, when Mr. Martineau says the majority, I would say almost the total of our decisions are noncontroversial; something like 99 per cent of what we do is noncontroversial. There is a fringe that is controversial. If you take the Ortiz case, for example, that award was not given to stage a public event. That award was given to take an artist from New York to meet other artists in Vancouver. The fact that this spilled all over the place, and was represented in the light of whether it would be attractive to the public in Vancouver, is something which of course is not of our making. I turned out that way and we have a problem. We probably spent a great deal more money on salaries and so on in discussing this issue in the Canada Council than we have awarded to Ortiz, and one can ask if it is worth it. Of course, it is a problem for us.

However, these things are minimal and form an agency that deals with quite possibly the more controversial segments of the Canadian public, namely, the academics and the artists. I think that one would have to say that the Canada Council has had remarkably little trouble and, on the other hand, has been able



to give these two constituencies the feeling that they were understanding and generally on their side. It is difficult to avoid having some problems, but I do not anticipate that in future the Canada Council will have more and more troubles of this nature.

I think, for example, the Canadian public will come to realize that the arts of this country involve almost as many people as professional sports, and that politicians will also come to realize that they may be dealing with almost as wide a public when they show concern for the development of the arts as they do when they deal with other segments of national activity. The arts have become a very important element of our national life. Certainly in 1967 and at Expo they were not an insignificant part. The success of 1967 was very largely due to the contribution of Canadian artists. So they are not a negligible segment, and I think they will become—even from the point of view of Canadian politics—accepted as a significant part of our national activity.

• 1220

**Mr. Martineau:** May I add one word, Mr. Schreyer. As I sit here I can see myself sitting at the Canada Council table—it is a place much like this—and we discuss these things in the very same way as we discussed them today. I am satisfied that when the 21 of us go over something and agree, that we can generally have the same agreement at this table with the parliamentarians. We may disagree between ourselves on a few things, but on the whole we do not, and I am sure that we can satisfy you every time we come here. You may not be completely of our opinion but I am sure you will be satisfied that we are trying to do our best and that we make a minimum of mistakes and that nobody could do better.

**The Vice-Chairman:** I am sorry to interrupt this interesting discussion for a moment, but I would first invite you to speak as closely as possible to your microphone. Second, we want to give everybody a chance. I think from now on I will allow two or three questions and then we can come back if you have some other questions.

**Mr. Rose:** I had a supplementary on this particular one but I can come back to it.

**The Vice-Chairman:** Mr. Rose, we will not recognize supplementary questions from now on but I will put your name on the list so you

can ask your questions. There are a few members who have not had a chance to question yet, so we will give them a chance now.

**Mr. Dinsdale:** I think I should also have equal time, Mr. Chairman. I do not see why the restriction should apply at this particular stage.

**The Vice-Chairman:** If you want to sit here for hours, I do not care, but...

**Mr. Dinsdale:** No, but I had my hand up at the beginning and I do not think we should change the rules in the middle of the game.

**The Vice-Chairman:** Should I come back to Mr. Schreyer, then? Go ahead, Mr. Dinsdale.

**Mr. Dinsdale:** I wanted to get back to some fundamental issues here. I was interested in the Canada Council when it was first formed. It endured great travail when it was being born, as the gentlemen before us well know. Canada was very late in recognizing the special needs of the social sciences, the arts and the humanities. While I was interested before and at the time of the establishment of the Council in the cultural frontiers, in recent years I have been involved in physical frontiers rather than cultural frontiers and I often wondered whether the Canada Council was deliberately heading into some of the pitfalls that were talked about when it was first discussed in Parliament. For example, it was anticipated that with the formation of a council of this kind, detached—or at least partly detached—from the direct functions of government, that we would avoid the obvious problems that envelop government when it becomes involved in social sciences, social planning, et cetera, because in the final analysis governments must always be responsive to public opinion. It was anticipated that because of this fact and with the generous donation from the Sir James Aikins estate, I think it was, that there would be similar endowments and the financing of the operational part, as well as the capital aspects of the Canada Council program, would come from private endowments.

• 1225

As I listened to the report of budgetary policy this morning it seemed to me that government is stepping more and more into the field of financing and private endowments are a decreasing aspect of the whole financial policy of the Canada Council. Could it be that the

lack of response from the public is due to the fact that over the years the Canada Council has not sold the importance of its programs in terms of the cultural development of Canada, or could it be that the programs and projects that come into the limelight of publicity are those that we struck out on this morning—the so-called oddballs or eccentrics. I know in this Parliament up to the present time the only comment on the Canada Council has been the *avant-garde* operations of the Council and these situations are hardly likely to encourage Parliamentary enthusiasm, or public enthusiasm for your functions. I was disturbed, Mr. Chairman, when Mr. Boucher said he compared the functions of government fiscal policy with respect to Canada Council to those of the family allowance. I do not think there is any comparison at all. You are dealing in the social sciences, the arts and the humanities, which involve social policy, and this is a very delicate area for government.

Now, out of that, the first question, why do you think there has not been the response that had been anticipated from the private sector in financing?

**Mr. Martineau:** We have had that question, Mr. Dinsdale, many times and I can answer only for myself. I think it is because generally we are known to be a government organism, and giving to us is just like giving to the government. A few have realized that it is not so and have given, but I think the general public does not know how independently we operate. That would be my view. Now it may not be the view of Mr. Boucher but this is my view.

**Mr. Boucher:** I would like to add something to that. I think it is quite correct to say that in 1957, when the Canada Council was created, the government obviously did not think that the Council would need a great deal more money than what was provided. If you look for bearing in those days you would have to recall that for the National Research Council, which included in those days the Medical Research Council, all that was provided to subsidize research on the other side, the physical, was probably just a few million dollars. I do not think I am wrong in saying it probably was less than \$5 million. So the disproportion was not that great.

If you look now at the proportion of our endowments and private gifts to what we are now soliciting from the House, of course, it becomes less and less important. This has

been created very largely by the fact that the Government of Canada, with the endorsement of Parliament, has decided to provide a great deal more support for such things as research as a national operation. Now, as soon as it did that, it also realized that it could not support developments in the physical and medical sciences without supporting, at the same time, free research undertaken on Canadian campuses in the social sciences and the humanities. It has tried, over recent years not to enlarge the gap too much between the funds provided for the two.

With regard to support from private endowments, in the light of that, I think private bequests in the early days could have been significant. If they are given in the form of a bequest to be invested and only the interest to be used, it takes pretty wealthy Canadians to leave money to the Council, the interest of which would make a significant difference in our present budget. We are getting \$17 million from the Killam Estate and \$17 million will yield \$1 million, and that \$1 million is now \$1 million to \$28 million. So there are not many Canadians who could leave \$17 million to the Canada Council.

• 1230

**Mr. Dinsdale:** Sir James Aikins.

**Mr. Boucher:** Then it is very important to realize that the Council did get a number of private donations. They were generally of the order of a half a million or something like that and again there is not that much money lying around in Canada. However, the Council was always faced with the question of whether it should stage an active campaign of solicitation. Every time that issue was debated in the Council, the Council ran into the problem of whether its constituents would resent such an operation because the Symphony Orchestra in Winnipeg, the National Ballet, Queen's University, the University of Alberta, all our clients, are seeking funds from these private bequests. The question is: if the Canada Council sought the same kind of money would it be regarded by our constituents as taking money away from them, when actually they are receiving a great deal of private support. So we have intended to look at the over-all financial situation, with our budget being part of the total arts budget of this country, with private donations flowing in, not necessarily in the coffers of the Canada Council but flowing into the coffers of



your client organizations, and the same with regard to research done in universities. This does not quite answer your questions but I think this gives you the...

**Mr. Martineau:** Right, but we have received fewer you see—we received \$600,000 from the Molson Foundation \$16 million from the Killam estate and we have just received \$735,000 from another estate which I would ask you not to ask me to name now because it is not announced yet. But large bequests in Canada cannot be expected because it takes a very rich man to leave half a million dollars to an institution.

**Mr. Dinsdale:** Mr. Chairman, I take it then that the Council has now reconciled itself to the fact that it will have to depend on support from public funds.

**Mr. Martineau:** Mostly, yes, but we are expecting and we hope that in the years to come we will get more of these bequests. We just received one, as I said of \$735,000 and now we need about \$2 million.

**Mr. Dinsdale:** Well does this not mean that we are facing the problem that was debated so sensitively in 1957 that the Canada Council is becoming more and more an arm of government? Therefore, I think this has been demonstrated by the questions this morning, it is in that very sensitive and delicate area of public opinion, and its deliberations and its awards and its decisions will have to be taken on the basis of public response. I would say these three recent episodes have done considerable damage to the reputation of the Canada Council far out of proportion because it is the eccentric situations that seem to hit the headlines and all the other policies and projects that are outlined in the book do not get into the limelight of publicity at all. But now, Mr. Boucher said you have decided to take the risk. You have decided to take the risk, you are going to have to face the situation where you will come more and more under public scrutiny. I think you will find with budgets for cultural affairs going up and budgets for other items going down that you are not going to get the sort of encouragement from the public that you might otherwise receive.

**Mr. Martineau:** May I say...

**Mr. Dinsdale:** Let me say, let me just finally make this statement. I was strongly in support of the Canada Council when it was

established because the physical sciences were receiving assistance, the social sciences were not. We are still out of proportion in this respect but the physical sciences are not as controversial as the social sciences, and this is a very important decision.

**Mr. Martineau:** That is right. We have to start thinking of that and we are, sir. But, if I may say for the gentlemen of the press here, when the Ortiz matter or another one came out in one newspaper in Ottawa it was on the first page in red; on the third page there was a series of gifts and grants given by the Council in the Ottawa region for hundreds of thousands. That rated only the third page but this small incident was in red on the first page. So what can we do?

• 1235

**Mr. Boucher:** No, I think we are quite conscious of that. It is healthy for us to appear before a committee of the House because this is really the ultimate control. We have to report to the House and we have to sense the disposition of the House to vote more money for these purposes. I think also you have to realize that we are not terribly easy about these last incidents. We are not happy about them; we caught up with them after they had occurred; they made a big splash in the papers. We do not know what we can do to stop that forever, but we certainly are determined not to place ourselves in the position of having too many repetitions of these unfortunate incidents. But having said that I think I have to say that there is still the possibility that it will again occur. We are certainly not inviting these things to happen, and we are as conscious as you are that they do not help the over-all cause we are serving.

[Interpretation]

**The Vice-Chairman:** If this happens too often, Mr. Boucher, we will contract the habit...

[English]

**Mr. Dinsdale:** Mr. Chairman, I appreciate those sentiments from Mr. Boucher and I think by counselling together we might have resolved part of the difficulty because I was very disturbed by your statement comparing public expenditures of this kind with family allowances which seemed to miss the point of responsiveness to public opinion in this delicate and sensitive area and, secondly, when you said you decided to take the calculated risk. Now, if you do this you can bring down



all the good works that the Canada Council is doing. For example to encourage a piano smasher to come to Canada under the auspices of the Canada Council. I am sure there are many worthy projects that would bring credit to the function of the Canada Council outside of *avant-garde*, eccentricities or odd-ball activities of this kind.

**Mr. Boucher:** Could I make two comments, Mr. Dinsdale? I would like to correct the impression I left by this reference to family allowances. I had in mind unemployment insurance. The only thing I meant by this was that when the Canada Council provides money to somebody to study abroad, the connection with subsidizing political activity may be less evident than when a politically active artist or whatever he is in Canada receives unemployment insurance precisely not to work while he is doing that. If you wanted to establish a system by which you would have to eliminate certain people from the enjoyment of public benefits, this would be very difficult to establish in unemployment insurance and it would be difficult to establish in our instance too.

With regard to taking a calculated risk, I certainly did not mean to say that the instances that have been quoted this morning were the kind of risk we were seeking. The major risk that the Canada Council decided to take, and I think it is all to its honour to have taken it, is that it decided not to stand so much as it did earlier on its autonomy. Also, the fact that it could not really have had any closer relationship with Parliament than it had in the first years, that it would be prepared to meet Members of Parliament and talk over this problem in order to get more money was, of course, to some extent, a risk for an agency that is defined as not being an agent of Her Majesty. Yet, I think this is the kind of relationship that we think can be developed with Parliament by which we will be able to appear before Members of Parliament and describe in broad terms what we are doing and convince Parliament that the funds requested would be well spent. I hope we can do that on the whole.

• 1240

**Mr. Schreyer:** Yes, I have just one brief supplementary. One would hope that the Canada Council would not back away from its support for *avant-garde* art, but does the panel ask itself this one question? Does the art form, no matter how *avant-garde*, have

any redeeming social or aesthetic value? I ask that simply to come back to this one incident where I defy—I put it that way—I defy anyone to say that there was the slightest amount of redeeming social or aesthetic value in the case of that one project for which a grant was given. Now is it put as starkly as that? Is the question asked by the awarding panel—by the Council—"Is there any amount of redeeming social or aesthetic value no matter how *avant-garde* the art form may be?"

**Mr. Dwyer:** This is a very pertinent question because it is extremely difficult, particularly in dealing with the *avant-garde* and in the field of the arts generally, to find any absolute standards of judgment. I think if you are dealing with the humanities and the social sciences where you are dealing perhaps with individuals there is a certain level of achievement which is perfectly clear on the person's records. In the case of artists particularly with young artists this does not always exist. We found that the best we were able to do was to take a consensus of informed people and base our actions and our grants on the advice in any given case of a person's peers or with the young people, of his betters. If any member of this Committee has a suggestion on how to improve that we would be very interested to hear it.

**Mr. Rose:** I had a further supplementary, Mr. Chairman, on that. I would like to ask it now because it deals with the same topic and because I was declined a supplementary a little earlier. Certainly my heart goes out to those members of the committee who are called upon to make such evaluations as the one that is the subject of our discussion. I think it is equally easy to say that there are much more readily available standards from which a person can make a judgment on the matter of something conventional such as the social sciences as opposed to the arts where there really are no boundaries to what is artistic. Referring to Mr. Dinsdale's question, I think in Canada the public is generally quite willing to support art, but it has a great reluctance to support artiness and I think this is one of the difficulties with the public image of the Canada Council. I asked that question in relation to an earlier supplementary which I asked. Certainly I think that some attempt should be made to develop a kind of an equivalent in the criteria used for awarding various sums of money in the area of social sciences as is true in the arts. I have the distinct feeling that someone can do quite

ordinary work in the social sciences—quite conventional work—and receive some substantial support whereas the money available to the artist frequently is for those who are either professional or those who have, perhaps, the kind of standing and economic situation in Canada where they may not even need it as greatly.

**Mr. Boucher:** The artist may not need it?

**Mr. Rose:** No, I am suggesting that the person who is likely to achieve the grant in the arts is often a person more able to provide the kind of backing that he needs in himself than, perhaps, is true of the student of the social sciences pursuing post-graduate studies.

**Mr. Martineau:** I think that this is not so. I think that most of those—I would say the immense majority—are the ones who need it and the success we have had in the arts is quite extraordinary.

**Mr. Rose:** How do you explain, sir, then that 50 per cent of your budget for music goes to provide employment for professional musicians?

**Mr. Martineau:** Yes, I will tell you why. Our budget has never been big enough to provide help at all levels. We thought that with our budget we would keep the professionals first; that the lower level could be taken care of by the provinces and then lower again—the very beginners—by the municipality. We did not have enough money to cover everything so we had a choice. Were we going to put our money where it really counted or were we going spread the butter so thin all across that it would really help no one? This was a very difficult matter to decide and it still is. We try to make it worthwhile in every way, but we cannot.

• 1245

**Mr. Rose:** Would it be fair to say that your policy is to support the professional musician and the amateur scholar?

**Mr. Boucher:** It certainly would not be fair to say that.

**Mr. Martineau:** We support the scholars very much.

**Mr. Boucher:** Are you assuming that our scholars are more amateur than our—

**Mr. Rose:** No, I did not suggest that. What I am suggesting is that I feel, because of your

report, there is more attention paid to those people who are going on for further training in the humanities and social sciences than is true in the arts where your money is devoted, as Mr. Martineau suggested, to the maintenance of the professional.

**Mr. Martineau:** Or to making professionals.

**Mr. Boucher:** These two programs, of course, are developed according to the logic of each area. What we can do, or what we are expected to do in the humanities and social sciences for scholars is not quite the same thing as what we can do and what we are expected to do for artists in the artistic community. What appeared to be more significant on the arts side was to support major organizations which would provide employment to professional musicians. It is true that in this process we have been led to share in maintaining professional musicians, which we are not really doing on the university side. We are not contributing to a share of the salary of scholars we are paying expenses for research projects.

On the arts side we are maintaining institutions which are dependent on the box-office, on private donation to some extent, and on government support—Canada Council, provincial, municipal.

If you look at how these institutions can develop and what would be the expected share of the various partners in this, the public paying at the box-office, the private donors and the government, you will see that it is very difficult to imagine a situation where the Canada Council would not be involved in subsidizing the employment—partial or full employment—of the artists working in these organizations.

This has never struck us as something which would be particularly disturbing. We would look at this the way one would look probably at the way governments support hospitals. It is quite obvious that hospitals cannot exist simply on the payments made by patients; they have to be supported by public funds because it is a nonpaying proposition.

Major art organizations are a non-paying proposition in the sense that the box-office cannot possibly look after all the expenses. Therefore, the other partners, either the private donors or the public donors, have to pay a share of the costs.

**Mr. Rose:** Thank you.



[Interpretation]

**The Vice-Chairman:** Mr. Matte.

**Mr. Matte:** Thank you, Mr. Chairman. I would like to return to the problem which was raised by Mr. Stewart, at the outset. It appears to me that because of the political situation that exists at present in this country, we should have a more precise answer, if not a more radical one.

Are those Quebecers who are recognized independantists automatically eliminated as far as getting grants from the Council is concerned?

**Mr. Martineau:** I can answer for myself because I can not speak for all twenty one (21) members. As far as I am concerned, no. They would not be automatically eliminated if they were great artists or great painters, for example, because I believe Canada would gain if they became even greater. I would not take their political opinion into account. I really do not know what my colleagues feel about it though.

**Mr. Matte:** I thank you very much for your answer, because it is an important problem. The recent founding of the Parti québécois, the existence of Le Rassemblement pour l'indépendance nationale in Quebec, are facts that might be minimized, but it remains that in Quebec 23,000 people are members of the Parti québécois, approximately 18,000 are members of the RIN, without counting those people who without being members are still in support of those parties. If we said that because a person is an independantist or a separatist, he could not obtain a grant from the Council, I feel this would be discrimination.

My second question is this: Does the Council meet any difficulty with the Government of Québec?

**Mr. Martineau:** That is a very delicate question.

**Mr. Boucher:** You could reverse the question.

**Mr. Martineau:** As far as we are concerned, Mr. Matte, all the information we have is at the disposal of the Province of Quebec. We want to work hand in hand with the Government of the Province of Quebec. We want them to work hand in hand with us. I cannot state really that we have difficulties, but we have been, however, working each in our own

way towards the same goal. We would like our relationship to be closer.

**Mr. Matte:** Can we say there is no strong cooperation between the Department of Cultural Affairs in Quebec and your Council?

**The Vice-Chairman:** Somebody noted that the reverse might be true. This might enlighten you.

• 1250

**Mr. La Salle:** Here is another question to follow Mr. Matte's question. Do you think that Quebec is depriving herself of the services you may give to her?

**Mr. Martineau:** I think we could be of much greater service to Quebec, and I think that the Province of Quebec should ask for it.

**The Vice-Chairman:** Mr. Osler.

[English]

**Mr. Osler:** While I sympathize with those who decided on our axe-swinging friend, for instance, I cannot help but feel that type of thing is highly regrettable, and as Mr. Dinsdale pointed out, it can become the type of thing that will do you a lot of harm in the future. Now I am a great backer and supporter of the Canada Council so I am trying to be constructive in what I say.

I submit that to raise such a matter in Parliament is being constructive, because I think when that kind of thing happens you have to have your ears pinned back. The volume of mail I got before and after would indicate it is a very hot subject.

I would say, on that specific thing, for instance, if you boil down the facts your donation was \$294 or something, that is one thing and it is very small. However, if you look at it the other way and say that 84 people went to this performance, it is something like \$3.50 a ticket that you have picked up. I would suggest that if there really are 84 or 100 people in Vancouver who feel desperately that they want to talk with this fringe-type of so-called artist they could find the \$3.50 each and bring him in as a public service to their own community.

Having said that it leads me to thoughts that are not in any way concrete; I just want to throw them at you and see if they are worth digesting or thinking about. I noticed on the CBC board that one of the great difficulties, which I do not think they have solved but which I think they are addressing

themselves to, was to reconcile a large national organization, centrally controlled, with regional demands and problems.

It seems to me you are running smack into the same problem. Whether you are, in fact, running into it or not is beside the point; from the point of view of the public you are going to be running into it. Things like this stir up a hornet's nest. In Winnipeg, for instance, where I come from they immediately say: Damn it, we cannot get anything for the Rainbow stage, the musical festival is going to be thrown out. I saw in Montreal, when there was there a couple of weeks ago, some serious discussion in the newspaper about whether the Feux Follets, which I happen to think are terrific, were going to be able to keep going at the level they have reached because of monetary problems.

So a thing like this is bound to have reactions (a) in Winnipeg (b) in Montreal (c) somewhere else and really damage it. Is there any way in which you can bring local or regional representation to bear not on your individual judgments, but on your setting of criteria and your long-term planning, say? Is this practical in any way? I do not know what the quality of your board is, or how big a job they play, but the Canada Council must not be allowed to develop into any more of a remote ivory tower in Ottawa. Is there any way you can get nonestablishment in Winnipeg, Vancouver, Montreal and places to make more of a part in your long-range planning or your long-range criteria-setting? Not on your individual judgments, this would be suicide.

1255

**Mr. Dwyer:** May I reply, Mr. Chairman?

**The Vice-Chairman:** Yes.

**Mr. Dwyer:** We try to do this, we are very conscious of this. We have had a very small staff and it has been difficult for us to be as omnipresent as we would have liked. We have now established an advisory arts panel of 15 members and these are from right across the country; they are some of the most distinguished artists in the country. They meet regularly—they were meeting last week-end here—and there are representatives, of course, from Winnipeg and Vancouver, across the country. From them we try to obtain a consensus of opinion about our general policy standards.

The second thing is that now we have rather larger funds we have been able to develop

with a modest staff and it is now possible for the head of our theatre division, literature and of the visual arts and so on, to go to other parts of the country and to talk at length with people who have concerns. I hope that we shall be more present in that way.

And the third attempt we make is what we call "Soundings" in which we invite together a dozen or fifteen artists from across the country with a particular interest to sit down for a day and a half with us around a table and discuss their problems, their needs and their requirements, and we do react to this. Many of the suggestions which have been made at small meetings of this kind have resulted in very considerable changes in our policy and our method of giving assistance to individuals, and so on.

I think, though, what Mr. Osler said is very true and it is something that we must guard against—becoming an ivory tower—and I would have hoped that the artists would know that that was by no means our wish.

**Mr. Martineau:** If I may add something, Mr. Osler, we have what we call competitions and let us say one is in music. Every application is sent to the three or five judges across the country, who hear the voice or the instrument of the artist, and then they get together and rank them. After that the result is sent to the Advisory Arts Panel and again it is reviewed. After that our officers take them and then they make their recommendation to us and it is discussed before the Council. As you can see, there are four stages. So far that is the best arrangement that we have been able to work out. I do not pretend it is perfect. There is no doubt that it could be improved.

**Mr. Boucher:** I suppose that you would say that this is typical of any ivory tower, but I cannot really think of myself as living in an ivory tower. I have never been in an agency which was less of an ivory tower than the Canada Council. We are in touch with all imaginable segments of our public all the time, and if there is any problem with that decision on Ortiz it is not that it was decided in an ivory tower manner, but that it was very largely determined by our constituency in the field. The problem is more that it was done in a remote fashion. It is not that it is a decision which is decided in the abstract here in Ottawa. People in Vancouver who want something are very largely influenced in their decision by the nature of the applicant and



the fact that two of the assessors come from the community, and there is no reason, if artists in Vancouver want this, why we in Ottawa should not agree. This is really what happened in the Ortiz decision. It is not that this was a decision concocted in an ivory tower in Ottawa. If there is any trouble with the system it is that possibly it is too decentralized in this respect.

• 1300

**Mr. Schumacher:** May I ask a supplementary on this matter. Does the application not give some description of the type of art that is going to be performed and does the staff in Ottawa not think that it has some discriminatory role to play, so that in this particular case it should not even have been sent out to this review board in Vancouver, or wherever it was.

**Mr. Martineau:** It was not, either. It was a small grant, Mr. Schumacher, and people from Vancouver asked to have this man brought to Vancouver and pay for his expenses. This was a group, a very commendable group, good people from Vancouver who asked this, and we accepted their word that it would be interesting for the artists if they saw this chap perform.

**Mr. Schumacher:** I thought I understood at the beginning, Mr. Chairman, that the procedure was that an application was received in Ottawa and then it was referred to the local group to see whether or not it would be a worthwhile thing.

**Mr. Martineau:** Yes, and you are right. This is what happens generally, but in a special case like that, no. It is too small.

**Mr. Boucher:** I wish we would not be asked to defend, ad nauseam, the decisions in all cases. We do not really want to. However, in this case I think that an additional comment may be useful. At one stage the Canada Council after securing more money, decided to offer more programs, and in those days we were thinking purely in terms of annual competitions. The thing that struck us was that everybody would have to apply and fill out long forms. These would go into an adjudication machinery and three months later they would end up by being assessed, everyone competing against the other, and they would be submitted to panels and then all candidates would be compared as to merit. We realized very soon that if indeed we had somewhat more resources, one service we

could render to the artists of Canada would be to also have a more flexible system to respond more quickly to small requests for emergency assistance.

Here is an example. When we talk of an application in this case we really mean either a telephone call from Vancouver or a short letter from a gallery saying, "You know Ralph Ortiz in New York. We would very much like to have him in two weeks. Can you provide air transportation for Ortiz?" There is not really a great deal more than that on the application. Then there are two or three more telephone calls from our office to three assessors to say that we have a request from a gallery; what do you think of it? Then they would say yes or no, that it is a great thing or that they think it is dubious. Then I would ask if they could put this in writing while we process it, and letters would come from these assessors while we were deciding whether we would issue the cheque. This is precisely what is done in order to achieve some flexibility to meet these urgent needs.

**Mr. Schumacher:** Are these assessors on an annual retainer or are they paid per referral or how are they paid?

**Mr. Boucher:** They are not paid at all for it.

**Mr. Osler:** Could I ask a supplementary about this, Mr. Chairman. I am primarily interested in keeping the heat off the Canada Council, as Mr. Dinsdale said. I think you are going down a sticky road and I can see where we on the other side of the fence are not going to be able to help you too much on these things. Is it not possible if everybody agrees that generally speaking 95, 98 or 99 per cent of what the Canada Council does is wonderful—and we are not talking about whether it is *avantgarde* or whether it is reactionary, or what it is—is there no way whereby you can inform the public of the exact percentage of your budget that is laid aside for experimental work? In fact, come out and say, "That thing in Vancouver is of no significance. It comes out of a \$5,000 slush fund that we have every year for this kind of thing, and the people of Vancouver wanted it." I think that takes heat off you and it does not make the people in the rest of the country feel resentful.

• 1305

**Mr. Dwyer:** Then we might have, as it were, some mad money set aside.



**Mr. Osler:** It is set aside.

**Mr. Dwyer:** I think that is quite true, is it not? It is from the Endowment Fund.

**Mr. Osler:** It does not get mixed up with the backing of the symphonies and the serious art galleries?

**Mr. Boucher:** Yes, I would like to think not.

**Mr. Dinsdale:** I have a supplementary. Perhaps this is not quite a fair question, but I was wondering if the court jester in Vancouver is on the board of assessors?

**The Vice-Chairman:** Gentlemen, I have two more names on my list. If you do not mind, we will try to finish our business so that we will not have to call the witnesses back. The next questioner is Mr. La Salle.

[Interpretation]

**Mr. La Salle:** Thank you Mr. Chairman. Two brief words and a question. I am thinking of this funny chap from Vancouver. If you ever hear that there is a piano to demolish, let me know. I have a girl who has been wanting a piano for two years, so do not break it up, send it to me.

Now there is another thing with regard to the grants you spoke about a while ago and the political affiliation of the grantee. To reassure the Committee I might say that if ever a separatist obtains a grant from the Canada Council, according to the experience I have, he comes back far less a separatist than he was before he left.

However I have a question which is of some interest to my own constituency but I believe it is a question which could be put, I think, in respect of most Canadian constituencies. In our constituency we have a fifty-voice choir which over the last ten years, has been giving wonderful concerts throughout the area. These people of course have financial trouble like most associations of this type. I wonder if groups of singers who are recognized regionally like this one may ask for and obtain a grant proportioned to its work.

**The Vice-Chairman:** What is the name of that group?

**Mr. La Salle:** The Chanteurs de la Place Bourget.

**Mr. Dwyer:** Our policy with regard to choral-groups is as follows: we have an amount of twenty five thousand dollars for choirs this year, which was available to those choirs who

want to put a request with regard to the performance of difficult works, requiring a considerable amount of rehearsals or requiring the services of a larger orchestra than is usually the case. We need only receive the request, however, the grants are made to those who want to present works of exceptional interest.

**Mr. La Salle:** Considering this. Does this mean that a group which gives concerts in schools and colleges throughout the area—this is an extremely good thing for young people—would appear not to be eligible to a subsidy from the Canada Council?

**Mr. Martineau:** Unfortunately, Mr. La Salle, chances are not too good. The reason being that there are a large number of these groups throughout Canada, not only such groups but small local orchestras as well. They might be good but they are of local interest. If you want us to give them the money we will do it, but it would take a considerable amount. However, we are ready to do so if you give us the money.

**Mr. La Salle:** Thank you for the information.

[English]

**The Vice-Chairman:** Mr. Rose, I still have your name on my list. Do you have some other points to make?

**Mr. Rose:** Mr. Chairman, I have had an opportunity to discuss a number of the points. I will attempt to be brief, however, this is our only opportunity. For that reason there are a number of things that I would like to bring up.

First of all, I would like to join with the members across the table and also on this side in indicating that I support the concept of the Canada Council and am very interested in protecting its good name if I can do this in any way.

I, also, am concerned, as was mentioned by Mr. Dinsdale and others, that its name and reputation are not besmirched at all. Each of us, though, has his own—no pun intended—particular axe to grind and I have no particular concern about the government playing a larger role in Canada Council because I feel it is inevitable. I think we have moved away from the 18th century concept of the prince or the church being the patron of the arts. It is time that it was put on a much broader base. I feel, though, that there has been

enough snobbishness associated with some of the decisions that have been made that perhaps rules out the Canada Council for a great number of people. I think this was referred to by Mr. Osler when he suggested that certain things in Winnipeg had failed to receive the support that perhaps the citizens there would have appreciated on the grounds that it was not suitable, therefore, not artistic. It was cultural, but perhaps not artistic nor falling within the criteria—whatever they are for an art—because we have to depend on the concept of connoisseurship and that inevitably means you have to go to the artist to decide what is art. I do not think history has shown that to be necessarily the most reliable form of making a judgment.

• 1310

We have noticed that the Catholic Church has broadened its grounds to include, say, lay government within the churches and we notice an approach, too, on the part of the students for more decision-making on the part of campus activities of one kind or another. Perhaps the Canada Council might benefit from some sort of assistance from people who although not normally artistic decision makers, perhaps would be more in a position to gauge the kind of thing that might be supported generally and broadly by the general public.

I am also—I have forgotten the gentleman's name across the table—concerned because of my background which has been in education, by the fact that a number of the juvenile, amateur or school groups have not received the support that I anticipated when the Canada Council first came into existence. When I compare the average kind of performance emanating from most groups, the standards of which in Canada compared to, say, the United States, I think that by and large we suffer. If we regard the kind of assistance given to the social sciences in terms of supporting scholars, scholarships and fellowships as being self-generating, therefore there seems to me—this is really my first question—as I look on page 54 at your doctoral fellowships, graphically, at least—I have not examined the figures—to be a very small proportion of this devoted to music, fine arts and architecture. The rest of it might be described as aid to the humanities, the social

sciences and other things. History, English, economics, political science, philosophy, sociology, French, social psychology, anthropology—you can read this as well as I can—but from this list you see that the efforts directed to the doctoral fellowship students are not weighted in favour of the fine arts which happens to be a particular interest of mine. There may be good reasons for this; maybe there are not that number, in proportion, of qualified applicants.

To get back to the educational side of it, going through your grants to various people and their various areas of interest, I do not see anyone here who has received a grant to pursue further training in, say, a doctoral study in the field of education even though it may deal with the arts. My previous colleagues used to say that in order to get a Canada Council grant, if you were in education, you had to disguise it in some way. You had to dress it up so it did not appear—

**The Vice-Chairman:** Mr. Rose, may I interrupt you to remind you that there is a traditional way of proceeding in these committees. You are allowed to make a preamble and then you ask your questions, but your preamble is rather long. You are giving a testimony here.

**Mr. Rose:** Thank you, Mr. Chairman. May I ask then, does the graph on page 54 indicate a policy on the part of Canada Council in favour of doctoral fellowships in the humanities and social sciences as opposed to, say, in the arts?

• 1315

**Mr. Boucher:** If I could answer briefly. You made a reference to our not assisting popular things in the arts. I think I will answer that question. This is not the test. We do not refuse to support.

**The Vice-Chairman:** Before too many members leave, I think I will have to ask if Vote 25 is carried, so that we will not have to bring it back here. Vote 25 is the grant to the Canada Council within the meaning of Section 20 of the Canada Council Act to be used for the general purposes set out in section 8 of the Act, that is part of the budget. Do I understand that it is carried?

**Mr. Osler:** Less \$295?

**The Vice-Chairman:** Carried.

You may keep on, Mr. Boucher.



**Mr. Boucher:** The test of our making a grant or our not making a grant is not whether the art is popular or unpopular obviously, it is whether it is professional—it has to be professional—and whether it requires subsidy. A great deal of the popular arts are commercially viable, so they do not really require assistance.

With regard to music and fine arts, among doctoral fellowships the problem is that in the fine arts very few persons pursue studies beyond a Master's degree—there are very few who seek a Ph.D. so really few of them are eligible for a doctoral program. The answer would be that the ratio of awards to applications in the fine arts is certainly comparable to the ratio of awards to applications in any of the other disciplines. It is because there are few applicants from this particular area of studies.

With regard to education, it is true that for a long while the Canada Council declined to encourage applicants in the field of education, on the ground very largely that the Canada Council was not prepared to accept sole responsibility, to the exclusion of agencies like NRC and MRC, for the pursuit of studies in education. We were not quite prepared to say that education was exclusively a social science which would have to be supported by the Canada Council. This is a very wide field with very large departments across Canada, and as the funds available to us increased we began to open up and we have now amended his previous exclusion of studies in education over se, that is in pedagogy. People are beginning to apply and awards are being made now in education; this is recent.

**Mr. Rose:** Well, I am pleased to hear this, Mr. Chairman, because I felt this really was an oversight. I think all of us could agree that those people who are going on for advanced degrees in the various social sciences and humanities are ultimately going to be teaching, perhaps in a college—most of them anyway—and whether or not they have a Ph.D. or an Ed.D. is really a hairline distinction. I probably had another question or two, but I can see the mood of the committee at the moment, and so I will not prolong it. I would like to close by saying that I hope this policy will be expanded to include those people who are perhaps interested in pursuing a degree that is not necessarily a Ph.D. but perhaps an Ed.D. or some other degree, doctor of musical

arts or something like that, so that we can— to return to my original point—continue this regeneration, perhaps at the amateur level, which it appears to me provides the foundation for the future audiences which your professionals will be playing to.

• 1320

**Mr. Dinsdale:** Mr. Chairman, a moment ago we purported to pass this vote. I do not think we can, we have no quorum.

**The Vice-Chairman:** I will ask somebody to move, when I am finished with my remarks, that we adjourn to the next meeting, and we will come back to this voting at the next meeting. Is that all right?

**Mr. Osler:** We do not have a quorum.

**The Vice-Chairman:** No, we do not.

[Interpretation]

I might put a slight suggestion forward. Following what was said by Mr. Dinsdale a moment ago, and the answer given by your colleague that you were not particularly anxious to go out soliciting funds and deprive other organisations of these sources of funds, could it not be possible for you to inform the public in general that you do exist, that your purposes are what they are, and that you are disposed to accept donations? I think this is not well known by the public general.

**Mr. Boucher:** We have done so and we have put literature into the hands of all trust companies, brokers and so on, regarding the transmission of bequests or gifts to the Canada Council.

**The Vice-Chairman:** I would therefore thank Mr. Martineau and his colleagues for having met with us this morning. Their evidence was extremely interesting.

[English]

Would somebody move that we adjourn now?

**Mr. Martineau:** Mr. Chairman, before this happens may I say just a few words?

**The Vice-Chairman:** Yes, go ahead.

**Mr. Martineau:** Just to assure you that we welcome this opportunity of meeting you and being here. It is not something that frightens

us, it is something which we are happy about because we know we can be helped by the very questions which you put to us or the doubts which you express.

May I thank you for the way you questioned us and expressed your doubts, and for your great courtesy to us all.

**The Vice-Chairman:** You are welcome. Is there anybody to move that we adjourn?

**Mr. Rose:** I so move.

**Mr. Osler:** I second the motion.

Motion agreed to.

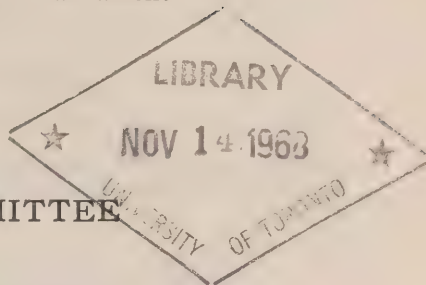
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HOUSE OF COMMONS

First Session—Twenty-eighth Parliament

1968

Government  
Publications



STANDING COMMITTEE

ON

# BROADCASTING, FILMS AND ASSISTANCE TO THE ARTS

*Chairman:* Mr. JOHN M. REID

MINUTES OF PROCEEDINGS AND EVIDENCE

No. 3

THURSDAY, OCTOBER 24, 1968

Revised Main Estimates (1968-69) of the National Arts Centre  
Corporation

WITNESS:

Mr. Hamilton Southam, Director General, National Arts Centre.

ROGER DUHAMEL, F.R.S.C.  
QUEEN'S PRINTER AND CONTROLLER OF STATIONERY  
OTTAWA, 1968



STANDING COMMITTEE ON BROADCASTING, FILMS  
AND ASSISTANCE TO THE ARTS

*Chairman:* Mr. John M. Reid

*Vice-Chairman:* Mr. J. A. Mongrain

and Messrs.

<sup>1</sup>Corbin,  
Dinsdale,  
Fairweather,  
Gervais,  
<sup>2</sup>Givens,  
Guay (*Lévis*),

Guilbault,  
La Salle,  
Matte,  
McCleave,  
McGrath,  
Osler,

Rose,  
Schreyer,  
Schumacher,  
Stafford,  
Stanbury,  
Stewart  
(*Cochrane*)—(20).

M. Slack,  
*Clerk of the Committee.*

<sup>1</sup> Mr. Corbin replaced Mr. Anderson on Wednesday, October 23.

<sup>2</sup> Mr. Givens replaced Mr. Durante on Wednesday, October 23.

ORDER OF REFERENCE

WEDNESDAY, October 23, 1968.

*Ordered*,—That the names of Messrs. Corbin and Givens be substituted for those of Messrs. Anderson and Durante on the Standing Committee on Broadcasting, Films and Assistance to the Arts.

*ATTEST:*

ALISTAIR FRASER,  
*The Clerk of the House of Commons.*



## MINUTES OF PROCEEDINGS

THURSDAY, October 24, 1968.

(3)

The Standing Committee on Broadcasting, Films, and Assistance to the Arts, met this day at 11:10 a.m. The Chairman, Mr. John Reid, presided.

*Members present:* Messrs. Corbin, Dinsdale, Fairweather, Gervais, La Salle, McCleave, Mongrain, Reid, Rose, Schreyer, Schumacher, Stanbury, Stewart (*Cochrane*) (13).

*Also present:* Mr. Duquet, M.P.

*In attendance:* *From the National Arts Centre:* Messrs. Hamilton Southam, Director General; Jean-Marie Beaudet, Director of Music; and Robert Montpetit, Director of Finance.

The Chairman announced the composition of the Subcommittee on Agenda and Procedure as follows: Messrs. Reid, Mongrain, Dinsdale, Rose and Matte.

Item 25 of the Canada Council was approved on the understanding that capital grant payments relating to Canada Council would be discussed when the Secretary of State appears before the Committee.

The Committee proceeded to the consideration of the estimates for the National Arts Centre Corporation.

The Chairman called Item 50, Payments to the National Arts Centre Corporation to be used for the purposes set out in the National Arts Centre Act, and then asked Mr. Southam to make an opening statement.

Mr. Southam, after introducing his officials made a statement relating to various aspects of the National Arts Centre including plans for artistic programs.

Mr. Southam was examined on his statement and supplied additional information.

The examination of the witness still continuing, the Chairman undertook to ascertain if the Secretary of State could delay his appearance scheduled for October 29 in order that examination of Mr. Southam could be concluded.

At 1:00 p.m., the Committee adjourned until 11:00 a.m. on Tuesday, October 29.

M. Slack,  
*Clerk of the Committee.*





## EVIDENCE

(Recorded by Electronic Apparatus)

Thursday, October 24, 1968

[Interpretation]

• 1109

**The Chairman:** Gentlemen, I see a quorum. I think the first item of business should be that the cameras be removed. Thank you very much.

First of all I would like to announce the composition of the Subcommittee on Agenda and Procedure made up of Mr. Reid, Mr. Mongrain, Mr. Dinsdale, Mr. Rose and Mr. Matte.

At the last sitting the Committee examined officials of the Canada Council on Item 25 and the quorum dispersed near the end of the sitting and I would like to call for approval of Item 25 of the Canada Council now.

• 1110

**Mr. Dinsdale:** Before we give final approval, Mr. Chairman, there is one specific question I think should be brought before the Canada Council. I think perhaps the Secretary of State could deal with it when he is before the Committee. It is with reference to the capital grants program. Now with the proviso that we can discuss the capital grants program of the Canada Council when the Minister is before the Committee, I think we can pass Item 25 at this stage of our proceedings.

**Mr. Stanbury:** If Mr. Dinsdale is moving a motion to that effect, I will second it.

Item agreed to.

**The Chairman:** Today we will consider the estimates of the National Arts Centre Corporation and I will now call Item 50.

H—National Arts Centre Corporation  
50. Payments to the National Arts Centre Corporation to be used for the purposes set out in the National Arts Centre Act \$1,078,000.

I would like to ask Mr. Southam, the Executive Director, to make an opening statement and to introduce his officials with us today.

**Mr. Hamilton Southam (Director General of the National Arts Center):** Mr. Chairman, gentlemen, I am very happy at this opportunity of meeting a second time with this Committee. The first time was on June 13, 1966, more than two years ago, with regard to the estimates for 1966-1967.

Unfortunately, the opportunity of meeting with you once again last year was not offered. We now have before us the estimates for 1968-1969. I do hope, if I may say so, that it will be possible for us in the future to meet more regularly. It is extremely important for the National Arts Center to establish and to maintain with you, Members of Parliament, a relationship based on understanding and confidence.

[English]

Gentlemen, judging from the newspapers recently, you have many questions to ask. I shall therefore keep my opening statement as brief as possible, but I will be asking for your patience for some 20 minutes.

The purpose of this statement is simply to up-date the information which I gave the Committee in June 1966, and the more recent information contained in my Chairman's Annual Report to the Secretary of State for the year ending, March 31, 1968. I see that the membership of this Committee has greatly changed since June 1966, but I understand that you have all received a copy of our Annual Report.

In any case I shall begin with a few remarks about the National Arts Centre building, but most of what I have to say will relate to the Centre's artistic program for which I have a more direct responsibility.

I shall commence with the building. As you will appreciate, it is being constructed under the direction of the Department of Public Works. It will be handed over to the National Arts Centre Corporation only after completion at the end of this year or early next year. It is proving to be very costly—more costly than any of us had supposed at the beginning.

The cost was given as \$43 million in our Annual Report, and this was certainly the correct figure as at the end of March this year.

However, as you were recently informed by an answer to a question in the House by the Minister of Public Works, the present estimate—and we are now so near the end of the construction effort that we all believe this is the final estimate—is \$46.4 million. This latest of a series of increases in the capital cost is cause for a very natural concern which we all share. I would ask, however, that any detailed questions about the cost of the building be directed to the Department of Public Works.

• 1115

Lest you should think that I am passing the buck to another department on this sensitive issue, I do want to say that I take full responsibility for two important elements in the construction program: the original statement of requirements from the performing arts on the basis of which the building was designed, and the program of purchasing or commissioning of works of art to embellish the building. I would like to say something about each of these in turn. Let me explain also that I accept responsibility for them, not as Director General of the National Arts Centre, because these matters were settled before the Board of Trustees first met and appointed me to my present office in March 1967, but rather in my former office as Coordinator of the project from 1964 to 1967, during which time I reported to an inter-departmental committee.

First, about the design requirements. It is important to underline the fact that there has been very little change in the requirements for this building from the artistic point of view since the project was first put to the government in October 1963 by the National Capital Arts Alliance. One major additional requirement was for an underground garage and an underground tunnel thereto made necessary by the change of site from Nepean Point to Confederation Square. But there has been no essential change or addition to the artistic requirements. The project as stated in 1963 in *The Feasibility Study*, which was then put to the government, called for an opera house of 2300 seats, a theatre of 1100 seats, a studio seating 300, a salon seating 100, plus a restaurant and so on. From 1964 through 1966 these requirements were gone over by a group of government-appointed advisory committees but in that process they were merely

confirmed and refined in detail. The theatre committee actually reduced the size of the theatre from 1100 to 800 seats. I can assure you that today, five years after the project was put to the government, that the building we shall soon be getting conforms almost exactly to the original requirements.

I must also say that it will realize our requirements splendidly. The National Arts Centre, as a place of performance for music, drama and the dance, will be a building which the world will admire, and of which all Canadians can be justly proud. This result has been achieved, as you will recognize when you visit the completed building, without ostentation or lavishness. The simple elegance of the exterior is matched by the sober good taste of the interior décor. I think that the Department of Public Works can assure you that the greater part of the cost of the building has gone into meeting the high technical standards we set for ourselves.

We were right to set these standards high. In this building, for the next century or more, performances can be given in the excellent conditions which should obtain in the capital of a great country. Last Monday evening l'Orchestre de Paris—now one of the world's great orchestras—gave a concert in the Capitol Theatre, and perhaps some of you were there. Gentlemen, not to speak of the acoustics, there was no room on the stage for ten of their musicians—a disgraceful situation in our capital city. The National Arts Centre will establish Ottawa at last as a capital city worthy of the name. I am not saying that it will enable Ottawa at a stroke to match London or Paris—I am saying that Ottawa will be able to look Helsinki, Warsaw or Brussels in the face. Two or three weeks ago I had the pleasure of showing the building to Monsieur Huisman, the Director of the Théâtre de la Monnaie in Brussels, which is the leading Belgian opera house. Like other visiting professionals from Europe, he found the National Arts Centre splendid, and has gone home to say so.

So much for the design of the building. Turning now to its embellishment, this too is a matter for which as Coordinator I was more responsible than the Department of Public Works. When the government decided to build the Centre, it decided to provide an amount of 3 per cent of its capital cost for its embellishment by the addition of works of art. As the construction cost rose, the amount available for the visual arts program rose also, until Treasury Board decided to cut it



off at an amount of \$500,000. The allocation of this sum for the purchase or commissioning of works of art has been decided over the last few years by one of the government-appointed advisory committees which I mentioned. This advisory committee, by the way, is the only one still in existence—the others were thanked for their pains and dissolved in September 1966. Our Annual Report describes the works which are or have been carried out by nine Canadian, two American and two French artists. I should be glad to answer any questions you may have about this matter. There appears to have been some concern that any foreign artists were invited to participate. To this I can only say that art knows no frontiers—there is no more reason to keep the French sculptor Zadkine out of the foyer than Verdi out of the opera house or Ibsen out of the theatre. Anyway, I am happy to inform you that the embellishment of the Centre with works of art will be completed on time and within budget.

Before leaving the building I would like to suggest that seeing is believing. Should the committee so wish I would be delighted to ask the Department of Public Works whether a tour could be arranged at your convenience, perhaps before you get down to detailed questions about construction costs, if that is what you plan to do.

• 1120

Mr. Chairman, with your permission, I should now like to turn from the building to the artistic programs which we are planning to carry out within it, and which are, as I have mentioned, more directly my responsibility.

With regard to what might be called the artistic philosophy of the Centre there has been an important change since I last appeared before you in June 1966. That was before the National Arts Centre Act was passed and our board of trustees appointed. I then told the Committee that it was the intention:

...that the management organization of the Centre should be responsible only for the administration of the Centre, that it should not be directly involved in artistic production. We consider that in the first stage at least, artistic activities within the Centre should be carried on by other organisms, primarily by resident artistic organizations. We hope that it will be possible to revive a society to sponsor an orchestra, to create another society that

will be responsible for professional theatre in English and in French and a third society, which will be responsible for the organization of a national performing arts festival to be held every year or so within the Centre.

At its first meeting our board of trustees decided otherwise. As you will read in the fifth paragraph of our Annual Report:

The Board immediately tackled, as a matter of first priority, the question of the proper way to organize the Centre's artistic programs. It had to choose between two concepts. Under the first, all artistic activities within the Centre would be managed by independent tenant organizations, each having its own board of directors, staff, policies and budget.

That was the concept which I told the Committee was the one that we would probably adopt.

Under the second concept, all artistic activities would be run by the Centre's own Board of Trustees who would recruit the musicians and actors required, and accept full responsibility for planning and financing the Centre's musical and theatrical life. Conscious of its responsibilities under Section 9 of the Act, the Board opted in favour of the second concept.

There has been one consequence of this decision which should be noted. It was a certain increase in the cost of the building, in an amount difficult to calculate exactly, but which I would reckon at something less than half a million dollars, to cover the cost of certain stage, office and musical equipment that the Centre must now provide for its own resident companies, which might otherwise have been supplied and brought into the building by tenant organizations.

In line with its decision to assume full and direct responsibility for organizing the artistic life of the Centre our board of trustees has taken four major decisions concerning respectively English theatre, French theatre, an orchestra, and the annual national festival. These decisions are explained in our annual report, but I would like to touch on each of them briefly, and bring the committee up to date on certain developments in the last few months, since the report came out.

Dealing with theatre first, more particularly English theatre, our negotiations with the Stratford National Theatre are continuing. While this internationally famous company



will continue to have its residence in Stratford, it is now quite clear that it will come to Ottawa for an extended winter season every year beginning in the autumn of 1969. During its Ottawa season it will probably present six productions in our 800-seat theatre, two before and four after Christmas, each running for two weeks. In addition, the company will mount workshop productions in our studio theatre, and develop program for bringing theatre into the schools of the National Capital region.

#### [Interpretation]

With regard to our French-speaking company, which will be established in the National Arts Center and is now being constituted, it will be called "Le Théâtre du Capricorne, centre dramatique français du Canada".

Its general orientation was dictated, on the one hand, by the cultural needs of the national capital area and of the French-speaking people throughout this country, and on the other, by the requirements which are peculiar to a theater company which is called upon to maintain and develop the quality of French-speaking dramatic production in this country. These requirements and these needs will make of the Théâtre du Capricorne a permanent company which will operate throughout the capital area and also will travel throughout the country.

#### ● 1125

As does the Stratford company, it will perform both for children and adolescents and for adults. The Théâtre du Capricorne will develop along a quinquennial line which, during the first three years, will be designed to develop actors and to foster cultural animation. It will increase its production and its trips throughout the country as it develops.

While I am at it, I might add that auditions for the recruiting of actors have now started in Hull, Montreal and Québec City. The first regular season of the company will begin in the fall of 1969.

Already, this year, the Théâtre du Capricorne was asked to carry on the production of the itinerant theatre of the National Arts Centre, "Le Portage", which had its first season this year. A musical pantomime, an entirely Canadian production, was presented by "Le Portage" in 40 parks of this area to more than 20,000 young people.

Next season, this theater, Le Portage will again come under the Théâtre du Capricorne.

#### [English]

Perhaps I may now turn to the National Arts Centre orchestra. As was mentioned in our Annual Report, this is to be a classical orchestra of approximately 45 musicians. Its conductor will be the distinguished Canadian musician, Mr. Mario Bernardi, presently one of the artistic directors of the Sadlers Wells Opera in London, England. Ours will be the only major Canadian orchestra with a Canadian conductor. We are planning to recruit the musicians on a forty-three week contract, calling them together for the first time in September next year. The process of auditioning is now in hand: auditions have already been held in Canada, and more are to come in this country, but there will also be auditions in the United States and in Europe in the next few months. To the maximum extent possible, consistent with quality, we plan to recruit Canadian musicians, not only those presently in this country but those who have had to expatriate themselves to find employment, and the outlook is distinctly promising. However, I would not like to rule out the possibility of the recruitment of a few foreign musicians resident in Canada, provided of course that they have met all the immigration and union requirements involved.

In any case we are aiming at an orchestra of superb quality, that will rapidly match the artistic quality of the Toronto and Montreal Symphony Orchestras, though only half their size. The present plan is that it should give two series of concerts, one orchestral, mainly with instrumental soloists, and another with vocal soloists and chorus when required. It will also give special concerts of chamber music and programs for children both in the Centre and in the schools of the national capital region. We hope, too, that it will very soon, with the assistance of the provincial authorities involved, be visiting various centres in Eastern Ontario and Western Quebec. Indeed, if and when it achieves the high artistic quality we are aiming at, we hope it will be invited in due course to tour Canada, the United States and Europe. Its size will enable it to travel with greater ease, and at less expense, than our large symphony orchestras, and perhaps even more than they it will bring the excellence of Canadian music to the attention of the world. Because more Canadians will be guest-conducting, more Canadian soloists will be singing or playing with this orchestra, and more Canadian works will be performed and even commissioned by this orchestra than has been the custom of most other Canadian orchestras heretofore.

A few words, Mr. Chairman, about our plans for an annual national festival of the performing arts. As you may remember, when the government announced its decision to build the Centre in December 1963, it also announced that a national festival would be held within it every year. After some study, our board of trustees concluded that in order to offer the Canadian public a diversity of entertainment, involving the best artists and companies available at home and abroad—I am now quoting from paragraph 13 of our annual report—a festival should be held in May of each year, alternating annually between a Canadian and an international festival, with the first or opening festival next year essentially Canadian. The festival theme, in both its Canadian and international manifestations, would be the encounter and mutual enrichment of the French and English cultures in North America. While never entirely excluding established works, the festival would be primarily a creative one, presenting and even commissioning new works.

The opening festival is planned to get under way on Saturday 31 May next with a hand-over ceremony at which the Centre will be thrown open for public inspection. On the following Monday, 2 June, a two-week festival will begin, running to Saturday, 14 June, in which some of our leading Canadian orchestras, and theatre and dance companies, and many other Canadian artists will participate. I am not in a position to give details of the program unfortunately because a few of the contracts have not yet been signed. However, we are planning to announce the program next month, and I am sure when you hear about it that you will find it as exciting as we do, and in every way worthy of what will be a great occasion.

#### • 1130

Our annual report mentioned that the following year's festival in May, 1970 would be international in scope. Our board of trustees has since decided, however, that in view of the present period of financial stringency, of which you are all aware, it would be prudent to postpone the development of an international festival. Hopefully—this is now under study—the same sort of national Canadian festival we are planning for next June can be held every May or June thereafter for the next few years. If not—if the money needed is simply not available—then at least every two years. It seems to us that the Centre will be making a major contribution to the arts in

Canada, and to Canadian unity, in bringing together every year or two our best artists in their best performances.

This mention of Canadian unity brings me to conclude this opening statement by quoting from a speech which I gave to the Canadian Club here last March. If you will forgive me for quoting myself.

At the heart of the National Arts Centre,

I then said—and I think the thought is relevant to today's proceedings—

is a deep desire to foster the right kind of patriotic sentiment in the right way, through the encouragement of art and music in this country, the recognition of native worth and talent...the Arts Centre will be a failure—they will have laboured in vain that built it—if it does not prove a rallying point, in our national capital, for the composers we need, the playwrights in both our languages, to show us how to understand and love this country as it deserves.

Mr. Chairman that is all I have to say just now. But by coincidence, yesterday afternoon I received in my office a letter from an expatriate Canadian artist now living in the United States which so well expresses the kind of ideas of the National Arts Centre which I have always tried to get across. With your permission, I would like to read it to the Committee. I think you might be interested.

I could identify the artist, it is Mr. Gene Lees who is a lyricist and lives in the United States and he is writing to a member of my staff who showed him around the Centre two or three weeks ago.

Dear Ken:

I want to thank you for showing me the National Arts Center. As an expatriate Canadian artist and critic, I found myself curiously moved by the experience. In my opinion, the Arts Center is going to alter the artistic atmosphere of Canada.

Some years ago, I met a representative of the Canadian government in Louisville. He said that I was the kind of person they were worried about—that I was part of the "brain drain". I told him, "I'll go home anytime. Just make it possible for me to make a living there."

One of the most deadly problems facing the Canadian artist is the condescen-

sion of his own countrymen. I remember that I once shared this distrust of things Canadian. It seemed that everything worthwhile came from the United States, England, or France and, like most people around me, I wouldn't patronize Canadian theater (not that there was much of it) or music.

Only in the graphic arts have Canadians been able to forge ahead. And there's a sound economic reason for it. The painter requires only one purchaser, and since there were, presumably, as many wealthy people per capita in Canada as anywhere else, the Group of Seven was able to happen early in the century. Composers, musicians, novelists, playwrights, actors, dancers, are in a different position. They require many buyers, since each buyer contributes only a few cents to the artist's survival. Because our population was small, and because the Canadian actor or musician could not get even his fair share of what audience there was—the audience being too busy patronizing American art—artists have been fleeing from Canada all through this century. Ironically, once the Americans or the British put their stamp of approval on the artist, it then becomes possible for him to make a living in his own country. Canadians (English Canadians, anyway) have just that much lack of faith in themselves and their own judgment. I have no doubt that Glenn Gould and Oscar Peterson would not have been as widely accepted as they are in Canada if they had not achieved triumphs in the United States first.

• 1135

The list of artists lost to Canada because of the apathy and even suspicion they faced at home is very long. I am today considered a major lyricist by the Americans, but whenever I am interviewed, I insist on being identified as a Canadian artist. Maybe some kid in North Bay or Kamloops, cherishing ambitions like those I had, will say, "See, it can happen to a Canadian. We are *not* a dull and untalented people," and he will thereby skip those years of inferiority complex, in the face of British and American competition, that so damaged my early work. And yet I wonder how many Canadians know I am Canadian? How many of them know that Robert Farnon, one of the major film composers

and one of the most imitated of orchestrators, is a Canadian? How many people know that the great American motion picture tradition of slapstick comedy had a good strong root in Canada, because Mack Sennett was a Canadian? Then there's Raymond Massey, Glenn Ford, Christopher Plummer, the late Jack Carson, Walter Pigeon, Alexis Smith, and God knows how many more—Canadians all. When the Academy Award was given to *In the Heat of the Night* last year, who knew that Norman Jewison, who produced and directed it, was Canadian? That's where our theatrical tradition has gone: to the States.

How many people know that Gil Evans, surely the most admired jazz composer since Duke Ellington, was born in Toronto? That Maynard Ferguson, who revolutionized jazz trumpet, was born in Verdun?

All of these people left because nobody cared and there was therefore no place for them to do their work. Henry Mancini has asked me to become his collaborator, to write songs for films and probably the theater. How much better it would be if, instead of moving to Los Angeles, I were returning to Canada and Robert Farnon were coming home from the Channel Islands to work on a show, a show that could be mounted in Canada and then exported?

I simply do not accept the thesis that Canada is too small a country to produce and support a distinctive and viable national body of art. And it is in its art that a nation finds its identity, the very thing so many people pay lip service to in Canada. Sweden has a population of only about six million people. We have twenty million. Why, then, does Sweden have a distinctive and successful film industry and we don't? It's simple: Sweden kept Igmor Bergman at home, and we let Norman Jewison escape.

There are economic implications to this situation that few people grasp. When you consider how much entertainment modern man consumes, and when you consider that Canada's entertainment is almost entirely imported, you see that this has significance to the balance of payments. Every time a Canadian buys a phonograph record, a royalty is paid to the songwriters and the publisher. Every time a record is played on the radio, a



royalty is paid. Most of that money ends up in American banks. I myself draw a fair amount of money out of Canada every year for Canadian performances and sales of my songs. Think how much money flowed out of Canada for *In the Heat of the Night*. Yet if Jewison had been able to finance and produce the picture as a Canadian work, the money would be flowing into Canada. I don't think anybody realizes how much money it's costing Canada to keep driving its artists out.

I don't think anyone can foresee the impact the Arts Center is going to have on Canadian art. I only know that it will be enormous. It is startling to realize that the atmosphere of arty amateurism that has so long pervaded Canadian art should soon be dissipated, and the real professionals will be able to develop their skills at home, because the Arts Center has all the facilities they need, rather than running off to London or New York. I think the center is going to have its main impact on the next generation of artists. But it may accomplish its purpose in time for some of the members of my generation of artists, a generation now in its young maturity, to come home and complete our work on Canadian soil, where it always belonged.

The Canadian Pacific Railway was built because Canada needed it; despite the economic problems of building so long a line through so thinly populated a country, it was done, because a few visionaries saw that the country could not grow without a good railway system. Time has corroborated their judgment.

In my opinion, Canada is in the same situation now in terms of spiritual growth. We have a divided country. Something must make the people of Canada feel that they are one, with common interests and values that outweigh their differences. Only the arts can do that, and the Arts Center constitutes a major step toward the body of national art we have so long needed. I doubt that the average businessman will ever be made to see that, but it is so. The United States did not produce a Kern, a Gershwin, an Aaron Copland, a Hemingway, a Dos Passos because it had a strong sense of national identity. It has a strong sense of national identity because of Kern, Gershwin, Copland, Hemingway, Dos Passos

and all the rest. This is why I think there is a strong parallel between the building of the Arts Center and the building of the CPR. We need it.

• 1140

I must add one more thing: I think the building is beautiful. Generally, I dislike modern architecture. I must say that on the whole, the modern architecture appearing in Canada is better than most of what I see in the States. And this building is a triumph. With its great gray masses and rugged surfaces, it reminds me of the outcroppings of rock in Northern Ontario or along the north shore of Lake Superior. Thank God it isn't Rockpile Federal, or Imitation American, but something truly grand and truly Canadian. It gave me pride.

Forgive this long letter.

And Mr. Chairman, forgive me for reading such a long letter...

but I did want to express some of my thoughts after seeing the project. Thank you again for showing it to me.

Mr. Chairman, that is all I have to say just now.

[Interpretation]

I would now be happy to attempt to answer as best I can questions which might be put to me.

[English]

**The Chairman:** Perhaps, Mr. Southam, you might introduce the gentlemen you have with you.

**Mr. Southam:** I would like to present Mr. Jean-Marie Beaudet, who is our Director of Music, and Mr. Robert Montpetit who is our Director of Finance.

I have other colleagues sitting nearby but I anticipate that most of your questions will relate to these two fields.

**Mr. Mongrain:** That is what I wanted to ask.

**The Chairman:** Fine. I have Mr. Stewart listed as the first questioner. Is there anybody else who would like to ask questions? Mr. Dinsdale.

**Mr. Dinsdale:** On the point of questioning, Mr. Chairman, I wonder if we could proceed topically. We ran into trouble the other day



when we were jumping from person to person, rather than topic to topic, and the discussion became less clear than it might otherwise have been. So that, if a questioner starts on one particular aspect on the presentation here this morning, perhaps others might be allowed to participate on a supplementary basis.

**The Chairman:** It would be fine as long as the Committee agrees that I can judge as to whether a question is a supplementary or not.

**Mr. Dinsdale:** And we would hope to exhaust each topic as we proceed rather than leaping backwards and forwards.

**The Chairman:** Is that agreeable to the Committee? Fine. The first questioner I have is Mr. Stewart.

**Mr. Stewart (Cochrane):** Thank you, Mr. Chairman. First of all, I would like to make an observation regarding the estimates. In the estimates that were given to us—the blue book estimates—we have two figures for the National Arts Centre. I think that for the general interest perhaps that is sufficient, but for a Committee such as this I believe this is most inadequate. I feel that we should have a complete list of estimates and I hope there will be a complete list given to each member of this Committee. Is that possible?

**The Chairman:** Well, if you will check your estimates, the Revised Estimates in the first section, page 444, under the Department of the Secretary of State, you will find:

Vote 2—Construction or Acquisition of Buildings, Works, Land and Equipment—National Arts Centre

This will come under the jurisdiction of the Minister, who will be appearing next Tuesday and Thursday, and both questions relating to those aspects can be asked then. In the meantime, we will have to limit our discussion of the National Arts Centre to those items which Mr. Southam indicated.

**Mr. Stewart (Cochrane):** Yes, that is fine, except that for our own personal knowledge it would be better—for example, administration and operating expenses are almost \$1 million, and it is one figure. I would like to know all of the details of that, and I am sure all members of the Committee would, and similarly with the other. There is over \$1 million here in the two items. I think it would be well to have that in detail.

**The Chairman:** Would you be able to provide that?

**Mr. Southam:** I would like, Mr. Chairman, some guidance from my Board on that question of what appears to be a question of principle—the budget. I take it that Mr. Stewart is asking us to produce the budget, the detailed budget of the National Arts Centre, which is approved each year by our Board, and which is simply resumed in the figures that you have before you.

You want precise details on how much is spent on the activities of each department, I take it?

• 1145

**Mr. Stewart (Cochrane):** I would not want to have every figure that you have in your bookkeeping system, but I think we should have topics such as for example salaries—what the salaries are of the officers of the National Arts Centre. We should know how much money is spent on travel and that kind of thing. Of course we can always ask these questions of Mr. Montpetit in the Committee anyway, but I think it would be much handier if members had this kind of information available.

**The Chairman:** Perhaps it would be agreeable if the Chairman were to meet with Mr. Southam afterwards and perhaps even, if necessary, go to the Board to work out some form of agreement which would provide this information to you.

**Mr. Stewart (Cochrane):** The annual report of the Canada Council gave us some very detailed information in this regard, and it was very helpful.

I would like to day, first of all, Mr. Southam, I do not think there is anyone who would disagree that there is a great need for an Arts Centre, and I do not think anyone would disagree that it will be a splendid Arts Centre in Ottawa. However, what is bothering so many people is that it would have to be very splendid even at half the price. I understand that the actual cost of the building and so on does not come under your jurisdiction. I am wondering, however, if there are other related things that perhaps you might be able to clarify.

One of the main charges from the public has been that there has been waste and extravagance. It was stated, for example, that the Centre is built to produce something as sophisticated and elaborate as Lincoln Center, and that the elaborate and sophisticated equipment that is going to be required for

staging and so on, will come at high cost and therefore the maintenance will be at high cost, as will be the specialists involved. Therefore, it is not only a question of the cost of the equipment and so on that is going to go in there, but also the maintenance. Therefore, we are going to be faced with high costs every year in the operating of the centre.

I wonder if you could tell us something about that. Does this come under your field?

**Mr. Southam:** Yes, Mr. Stewart, it does. The Centre is well equipped and a good deal of the cost of the building, as the Department of Public Works will confirm, has been for excellent, even sophisticated, equipment for the stages, the lighting, the sound system, and so on. But I do not think that is what you are after. You are talking about high operating costs in later years.

We feel that the better the equipment, the more economical the operation is. But the cost of installation and the cost of operation is meant to express our feelings, and the feelings of the advisory committees that helped us, that Canadian artists ought to have as excellent performance conditions as are available. The size of the stages, the excellence of the lighting and sound equipment, are of the best standard available. We think this is an essential development, if our Canadian artists are going to realize their full potential.

For too long our actors and singers and dancers have been performing in the kind of conditions that obtain in the Capitol Theatre here, or in certain of our high schools. This has been one of the reasons the best of them have had to leave the country. We consider that by spending admittedly more money to build as perfect halls as we could, we are doing a great deal to put the emphasis where it ought to be, which is not on the physical elements but on the performances.

• 1150

The Canadian artists who come and visit the Centre and who know what is being done for them are enthralled at the prospect that at last, at one place in Canada, they will be able to realize, to the full, their talent.

**Mr. Stewart (Cochrane):** Fine.

**The Chairman:** Mr. Rose has a supplementary.

**Mr. Rose:** It is a supplementary to the question posed by Mr. Stewart. Mr. Southam, looking at the last page of your report, one is

impressed by the size of your budget for an operation that has not yet really begun, in the sense of any performance. Your building and Centre has not opened yet. It comes to nearly \$1 million—\$808,000. That is quite an impressive figure, since many municipal communities of 10,000 people would perhaps be operating on a budget similar to this.

I think the question that I would like to have you enlarge on is that this is an operating budget for a venture that has yet to begin, really. What kind of operating budgets do you anticipate once you are in full swing?

**Mr. Southam:** I am quite happy to talk about this year's budget of \$1,078,000, I think it is. The budget estimates for the first year of operation which is 1969-70 are presently being prepared in my office, but have not yet been discussed with the Treasury Board and I think until the estimates of 1969-70 come down I will not be in a position to discuss them. If you have questions about this year's budget which is before you, the \$1,078,000 I would be quite happy to answer them. You would like to know why already \$1,078,000 before we open?

**Mr. Rose:** That is essentially my question.

**Mr. Southam:** It does seem a lot and yet the Centre is a federal institution of the kind of the National Gallery, the National Library, the National Museum and so on, and our budget is in line with those of other federal institutions. It is high this year because we are about to open. We are recruiting our staff. If we waited to recruit our staff on the first of April next year we would simply not be ready for the opening on June 2. We are already recruiting and training staff for a smooth opening of the Centre on June 2 next. I can assure you that the staff is not very large. I think the total number is something of the order of 35 and they are all fully employed in preparing for the opening. However, part of that covers at least salaries which is an important element in this year's budget. Another element is the fact that we are already operating; we have already been bringing to Ottawa certain theatrical and musical productions—

**Mr. Rose:** You mentioned that in your report.

**Mr. Southam:** Yes, that is right—playing in the Capitol Theatre. We are already serving the Canadian Government, the Canada Council, the Department of External Affairs, the

Department of Trade and Commerce, as a kind of government impresario. We are already organizing tours for them. I mention these two facts to indicate that although the building is not open we are now carrying on the kind of business that we will be doing after the building is open.

**The Chairman:** A supplementary, Mr. Dinsdale?

**Mr. Dinsdale:** In the financial statement on the back page, Mr. Chairman, there is one item, employees' travel, of some \$55,000. That does not involve the transportation for performing groups or any activity of that kind. I presume that is the travelling of the employees who are directly associated with the Centre and I believe you stated they were some 35 in number.

• 1155

**Mr. Southam:** Mr. Dinsdale, that amount covers not only the travel of our own staff, but a great deal of travelling that was carried out for the Centennial Commission last year in connection with Festival Canada. We organized the Festival Canada last year for the Centennial Commission. We did an enormous amount of travelling across Canada on their behalf and, in fact, recovered some of this expense from the Centennial Commission at the end of the year.

I think that accounts for the greater part of the sum, but I must say our staff has also been travelling. We have gone—not we, in the sense of all of us—but members of our staff have gone across country to the United States and to Europe to audition as well as on business connected with the organization of our opening program and on business in support of activities of External Affairs and Trade and Commerce.

**Mr. Dinsdale:** Then the term "employees' travel" would be somewhat of a misnomer. It does not apply only to the immediate employees of the Centre.

**Mr. Southam:** No, it was travel by our employees, Mr. Dinsdale, but a lot of it was done on a commission basis for other government departments and to a certain extent we are a service organization. We do travelling and we perform other activities for other government departments.

**Mr. Dinsdale:** I think the point that Mr. Stewart raised might be helpful in this regard if there was a further breakdown just to see

some of the specifics. It might take the "heat" off the Centre to a certain extent.

I have a supplementary, while I have the floor, Mr. Chairman. While it is impossible to estimate in terms too specific the operating budget for next year, would you think it would be smaller or larger than the figure that we have before us? Now, you say this is a particularly heavy operational year because you are anticipating opening. Is it possible to estimate what an operational budget would be on a continuing basis?

**Mr. Southam:** Yes, it will certainly be considerably greater. I would say between \$2 and \$3 million.

**The Chairman:** A supplementary, Mr. Schreyer?

**Mr. Schreyer:** I notice that the item of salaries is a major part of this first year's operating budget and I recall you said that about 35 people were employed in preparation for the official opening. I am rather curious to know what there needs to be done that would require 35 people to be preparing for a period of six or seven months. I can understand that there is a certain amount of preparation necessary, but 30 or 35 people so occupied for so long a period leaves me rather curious. Are they engaged at all in last-minute work on the building itself, the interior?

**Mr. Southam:** No. My staff is entirely concerned with the program of activities of the Centre and I have tried to explain that with regard to some of those programs we are already in business for other government departments and the Canada Council. Others are fully employed on preparing the programs for our own activities after we open. There is annexed to the report a sort of organogram of the Centre which shows you how it is broken down into six departments and I would be glad to explain what work each of those departments carries out, if you would like.

**Mr. Schreyer:** Perhaps just a little later. I have one other supplementary, Mr. Chairman.

In connection with the item "advertising and promotion" I notice an allowance there of very close to \$100,000. Do you not use the services of the Queen's Printer at all in this connection? If not, do you place this account with one advertising agency or how is this arranged?



• 1200

**Mr. Southam:** No, we have no contact with any one firm for advertising and publicity. Our publicity is arranged on the basis of each part of the program that it relates to and I do not think we have turned to the Queen's Printer in the course of this year. Most of it has been carried out by a commercial printing establishment. But even if we did use the Queen's Printer we would have to pay for it of course.

**The Chairman:** A supplementary—Mr. Mongrain and then Mr. Rose.

[Interpretation]

**Mr. Mongrain:** I would like to say that all these questions we are putting to you have nothing of a witch hunt about them. We are very proud of this national undertaking. In fact, we are very enthusiastic in some instances. I believe you deserve some congratulations for the work done so far.

I would, however, like to pursue the question put by Mr. Dinsdale a moment ago. I see that your expenses for the fiscal year ending March 31 are approximately \$800,000. You noted that next year it might be \$2 million. Do you foresee that your expenses over a five-year period will be increasing in the same proportion, or that there will be some stabilization around \$1 million?

**Mr. Southam:** The answer to that is that our expenditures have increased very rapidly last year and this year, and they will increase again next year. But next year will be the first year of operations. I think that we will reach a normal level for the operations of such a centre. And when I say \$2 or \$3 million I hope and I really believe that we will be able to stay at that level for five years. It depends, of course. We cannot foresee now all the programs that the government will be asking us to organize in the future and all the work that we will be asked to do. But apart from that, I think that we can limit our needs for subsidies between \$2 and \$3 million for the coming years.

**Mr. Mongrain:** I also presume that your income for the financial year ending March 31, 1969, will increase next year and over the years, over a five year period, let us say. Do you have any idea, a vague idea at least, what would be your average income over this five-year period?

**Mr. Southam:** This week we are working on all the estimates for the next year and the

five coming years, and if you let me have another few weeks to work on this, I will be able to give you more details. But it would be quite useless for me to try and guess.

**Mr. Mongrain:** When you say a few weeks, would it be possible for this Committee to expect some kind of a general estimation before we are called upon to discuss your next budget in the House, in two or three months, perhaps?

[English]

**The Chairman:** Yes, when the new estimates are tabled in the House of Commons.

**Mr. Mongrain:** Do you have any idea when that will be?

**The Chairman:** I have no idea at all.

**Mr. Mongrain:** Anyway, the sooner the better, I suppose.

**The Chairman:** That is right.

**Mr. Mongrain:** I think the Committee would be interested in having your reaction to this.

• 1205

[Interpretation]

We certainly have no intention of asking you for accurate figures over a five-year period, but even if these were part figures, I think it would be helpful to us if it were possible for you to do so.

[English]

That is all for the time being.

**The Chairman:** Mr. Rose, have you a supplementary?

**Mr. Rose:** I would like to identify myself with the remarks made by Mr. Mongrain. I hope that our questions will be searching but certainly not unfriendly. We represent constituencies and people whose priorities might be quite different from the priorities that perhaps are expressed in this meeting.

I would like to return to the question of the advertising and promotion figure of \$98,000 which seems to me rather large since at the moment there has been very little that has been advertised and promoted—at least to my knowledge. I would like to have some detail on that. I realize that you have had some concerts and theatrical productions and that it reflects an income of some \$35,000 but unless there is money spent on other types of pro-



motion it seems, at least to this member of the Committee, that to spend \$98,000 to advertise and promote something that brings an income of \$35,000 perhaps requires some elaboration on your part, sir.

**Mr. Southam:** Mr. Rose, at this stage in the development of the National Arts Centre we have really two responsibilities in the field of publicity and information. One is the promotion of the few attractions that we have brought to Ottawa, whether theatrical or musical, and those are the ones you have mentioned. But the expense for that type of publicity is the lesser part of what we have been doing.

We have also the responsibility to explain as best we can the National Arts Centre to the people of Ottawa and to the people of Canada. To do this we have been producing a brochure and a quarterly bulletin called "Prologue" which is going out to a rapidly rising mailing list. I think the expenses for publicity cover both these fields of activities. But if I could say anything it is that we are continually receiving complaints that we are not advertising or explaining sufficiently well the National Arts Centre, and I think that is quite correct. I am very conscious of the fact that our public relations effort to date has been unsatisfactory and I take full responsibility for that. Not enough people in Ottawa know what we are doing and not enough people across the rest of the country know what we are doing. The reason why, I think, is that we are only now in the final stage of preparing our program. I felt that it was undesirable to rush into print—a glossy print across the country before we knew exactly what we were about to do. We now do, and as our Annual Report explained, and my remarks, we are now practically certain of the kind of programs we are going to carry out for Ottawa and for the country. I think the money that we will be spending on public relations will now increase.

There is another reason for our tardiness in this regard.

**Mr. Rose:** May I interrupt you here, Mr. Southam?

**Mr. Southam:** Certainly.

**Mr. Rose:** You keep using the word "explain". Do you really mean "justify"—

**Mr. Southam:** To explain is to justify.

**Mr. Rose:** I felt that you were under some pressure to justify by your remarks and this

is why I wondered why you avoided the word.

**Mr. Southam:** I would be quite happy to swap words and to say "to justify" because it can be justified, Mr. Rose.

• 1210

As I was going to say, apart from the fact that we have held upon our program of justification until now, there has been a staff problem. We lost our very talented Director of Public Relations in June and it was only this week that we were able to replace him and our public relations staff really has not been properly organized. The two young people who filled in the gap did extremely well but until our new Director of Public Relations arrived early this week, they were not operating at full potential.

**The Chairman:** Were there supplementary? Mr. Schreyer and Mr. Mongrain.

**Mr. Schreyer:** I heard you say, sir, that during construction, the decision was taken to reduce, by 300 or 400, the seating capacity of the opera house or the theatre, I am not sure which.

**Mr. Southam:** The theatre.

**Mr. Schreyer:** Was this decision taken reluctantly and at what saving? Can you give us some idea as to the saving involved?

**Mr. Southam:** No, the decision was taken on the grounds of artistic policy. When the National Capital Arts Alliance initially put up this project to the government in 1963, the artistic advisers they had at that time suggested the theatre should seat 1,100 people because most of the theatrical activities would be by visiting companies—companies from Montreal, Toronto or elsewhere—and companies who are travelling require larger theatres to help them meet the added expense of travelling. But when the government decided to go ahead with it and set up advisory committees—there was one on the theatre chaired by Jean Gascon together with other distinguished artistic directors—they said this building should have resident theatre companies to give it, as Mr. Gascon expressed it, a heart that beats and a resident theatre company mounting one production, not just for one night, but maybe for a week or two, requires an ideal sized theatre in the order of 800 seats.

**Mr. Schreyer:** So that it was not a construction cost-cutting operation at all?

**Mr. Southam:** No, I would suppose that the cost was reduced somewhat by the decision, but the exact amount, I think, would have to be reckoned for you by the Department of Public Works.

*Interpretation]*

**Mr. Mongrain:** I suppose that you do not foresee the day when you will have sufficient income from your activities to cover your everyday expenses; I am not talking of mortization and such other matters but of our everyday expenses. I suppose that you do not see that you will be able to meet them some day?

**Mr. Southam:** No, I am afraid we will never be able to do so.

**Mr. Mongrain:** Then, may I...

**Mr. Southam:** Could I explain this never?

**Mr. Mongrain:** Yes, that is what I am asking you.

**Mr. Southam:** We will have our orchestra and our two theatre companies. There is no orchestra in Canada and no professional theatrical company in Canada or elsewhere that can cover its expenses from the income at the box office. And that is why the Canada Council decided to subsidize orchestras, theatrical companies and dancing groups as they do in Europe and the United States.

**Mr. Mongrain:** And of course, it is up to the Canada Council to do that, but are you able to foresee what would be the proportion of incomes? Do you think it could be 20, 25 or 30 per cent of the expenses?

**Mr. Southam:** I apologize once again, but if you will give me a week or two to finish the work, I will then be able to answer your question; and it interests me as much as it does you.

**Mr. Mongrain:** The reason we ask these questions is that some Canadians throughout the country do not really know what you are doing and are not well informed about your activities. We hear comments that are not always very favourable because they are made by people who are not fully informed about things and therefore, we are most anxious that the entire Canadian people should realize the value of what you organize. Your programs are very exciting for all Canadians, when looked at closely, and this is why we ask all those questions.

*[English]*

**Mr. McCleave:** The item of rent, \$63,046, will that be a recurring item or a non-recurring item?

**Mr. Southam:** This will be non-recurring. We are presently in rented premises at 151 Slater Street. We hope to move into this new building in February or March and, therefore, this item would not recur.

**Mr. McCleave:** Mr. Chairman, if this question is not in the general stream, perhaps it could be answered later. Will there be opportunities for local theatrical groups such as The Neptune in my own city and, I am sure, the theatres in Vancouver, Winnipeg and the like to come and show their wares in the National Arts Centre?

**The Chairman:** Perhaps we could hold that until later.

• 1215

I have one question I would like to ask. There have been some fears that the Arts Centre will be a "white elephant", that the people of Ottawa will not come out in sufficient numbers to support it and that there will not be sufficient audiences at many of the productions mounted. We are a reasonably small area around Ottawa. What were the Centre's thoughts on that problem?

**Mr. Southam:** Mr. Chairman, I probably speak as a partial witness on this. I am from Ottawa and I have a very high opinion, indeed, of my city. Ottawa is a city which has unusual advantages for this kind of operation. It is true the metropolitan population here—when I say Ottawa, I mean Ottawa and Hull—is in the order of half a million at the moment, but it is, I believe, the most rapidly growing city in eastern Canada, proportional-wise. It will reach a million within our generation—the next 30 years. I think this is the NCC prediction, but it is not only numbers that count.

The educational standards in this city, with respect to other cities, are the highest in the country. The proportion of university educated or high school educated people in this city is the highest in Canada. The average family's income, I believe, is very nearly the highest in the country. We have no concentration of industrial or private welfare which bigger cities may have and I think that is one reason the National Arts Centre here is being built by the government, our chief employer, and not by a growing company or a wealthy

patron of the arts. They just are not here. But the fact is that average incomes are high here. I am giving you the profile of Ottawa which I think is very encouraging for an enterprise of this kind, but the figures are also encouraging.

Last year, as I explained to the Committee, we organized the Festival Canada program for the Centennial Commission. This was a touring of some 15 or 20 Canadian companies right across Canada. Naturally, we followed the box office figures with great interest. In Ottawa they were higher than in any other city. I am not counting Montreal which was in a rather exceptional condition last year, but the proportion of seats sold for Festival Canada programs throughout the year was something over 80 per cent. And this is continuing this year.

As I explained, we have been bringing some attractions to Ottawa, occasionally, to the Capitol Theatre and to mention only one of them, we brought Stratford here for a week in March. They had played previously, I think, for two weeks in Montreal, box office in the order of 60 per cent. Here in Ottawa, for a week, it was 92 per cent in a 2,300 seat theatre. They will be playing, when they come here, in our 800 seat theatre.

• 1220

This week on Monday night I went to the Orchestra de Paris. Mr. Crowe's Tremblay series brought it to the Capitol Theatre Monday night and it was sold out. Last night I went back again—another symphony orchestra, the Montreal Symphony Orchestra—and I think it was something in the order of three-quarters filled. This series had been filled. The Montreal Symphony Orchestra last year had been sold out. This year it was somewhat reduced, as you may remember there was a threat of a cancellation of the season owing to union difficulties which were only cleared up at the last moment. I believe that is the explanation why this opening night was not sold out as it had been last year.

I have every confidence we will be developing programs which will be supported by the Ottawa public.

**The Chairman:** Your calculations are that the productions mounted here will be seen by the people in the city, that there will not be a great number of empty seats and it will not become a white elephant.

**Mr. Southam:** Yes. This, I might add in conclusion, is the experience of every centre

of this kind. I think if there are any Montrealers here they can bear me out that the creation of the Place des Arts and the three theatres there—the great hall and the two theatres—has led to an enormous increase in audiences for the Montreal Symphony and for the Théâtre du Nouveau-Monde and for the Rideau Vert.

**Mr. Mongrain:** Maybe you have 265 boosters in the House—do you know that? They will bring you people from all over.

**The Chairman:** A supplementary from Mr. Dinsdale?

[Interpretation]

**Mr. La Salle:** Do you feel that from an economical point of view, it would have been better to build the Centre in Montréal or Toronto?

**Mr. Southam:** Place des Arts is already built. The idea of building another one in Montréal seems to me little...

**Mr. La Salle:** I said Montréal or Toronto.

**Mr. Southam:** O'Keefe Centre is already there with three thousand seats; and Massey Hall, in Toronto already has the facilities we are putting up here.

[English]

**The Chairman:** Do you have a supplementary, Mr. Dinsdale?

**Mr. Dinsdale:** Yes, Mr. Chairman. You did not mention the prospects of patronage from the influx of tourists who come to Ottawa to visit the nation's capital. We also have all sorts of protest groups that come here from time to time looking for entertainment in the evening. Have you tried to project the percentage of patronage that you might derive from that group? I am sure that tourism in Ottawa is one of the great industries as witness the Changing of the Guard attendance every morning, and there is a ready-made audience. Have you any idea how deeply you can tap that population?

**Mr. Southam:** We are very conscious of the different audience that comes here in the summer and we are making plans to measure our strength with it next summer. It is true, I think, that Ottawa expects to receive...I think it received this last year something like 800,000 visitors and the number is expected to increase this year. It is also true that having seen the Changing of the Guard ceremony in



the morning and having visited the National Gallery in the afternoon, there is nothing else for them to do. We think there is an enormous potential there.

We plan a summer program next year, which will be the first summer we will open, to cater to their tastes. We take it that their tastes being on holiday as they will be and with the children along, will be for a lighter form of entertainment. We propose offering an interesting program of entertainment for them during this summer. That program, too, will be announced next month when we announce our opening program.

I do not know whether you have heard about the Ontario theatre study, but the Ontario Council of the Arts and the Canada Council have organized a year-long study of theatre in Ontario which is about to be published. I do not think it will be indiscreet of me to mention one or two things that it is going to say.

One is that they draw particularly to the attention of the National Arts Centre this summer audience. They recommend that really, from the vantage point of Toronto, we would be better advised to develop a summer program than a winter program. We happen to disagree because we live here. But I think what we are trying to do is produce a winter program of activities by our resident companies aimed at the metropolitan area of the national capital region, and quite a different summer program for these tourists.

As for protest groups, Mr. Dinsdale, I would prefer them, as I think they would prefer, to be left to you and the other side of Parliament.

• 1225

**The Chairman:** Mr. Rose and Mr. Schreyer.

**Mr. Rose:** I would like to comment on the Chairman's question. Whether or not this building or centre is a white elephant, or whether it is likely to be, is irrelevant, is it not, because it is here. It would appear to me that regardless of anything else it would depend upon the production standards and the attractiveness really to a large extent.

I hope I misunderstood you though, Mr. Southam, when you said that you based your predictions of possible audience acceptance on the fact, or at least partially, on the acceptance of your programs to date, which have been put on in the Capitol Theatre or some other centres. I would like to ask whether or not you might feel this is a bit of the well-

known Hawthorne effect. In other words, because it is new it will therefore be attractive, and that this venture runs a possibility of losing or withering away its local interest as time goes on.

**Mr. Southam:** Well, Mr. Rose, that has not been the experience in Montreal at the Place des Arts, as I think the Montreal Symphony could testify. It is quite true, there is a lot of excitement generated by a new building and we plan to cash in on that. But during the same period—the first two or three years—we will be engaged in a very professional audience-building program for our music and theatre on a long-term basis. We believe there are excellent techniques for building and maintaining audiences for a musical theatre, beginning with children and young people, reaching not only the black tie set and Members of Parliament, but all groups in the...

**The Chairman:** I do not think we qualify under that.

**Mr. Southam:** ...community; the unions, the groups in the suburbs and so on. These techniques are well known and well proven. We have every reason to hope, I think, that by the time the first flush of enthusiasm is over, these programs will be coming forward to take up the slack.

**Mr. Rose:** You mentioned the income and educational level of the general area, and you based some of your predictions on those figures or those facts. As you have no possible way of comparing theatre attendance here, have you compared the interest shown in Ottawa in related cultural things; such as art gallery, library, and museum attendance by the same group of customers. It seems to me that would be one way of possibly predicting the acceptance, if, for instance, the use of the art gallery here was greater than it was, say, in an area of lower income or lower educational standards.

**Mr. Southam:** That is an interesting suggestion which we will take account of. We have not done that yet but that is something which I think we would like to look into.

**Mr. Rose:** I think it would be more accurate perhaps, or would add to the accuracy.

**Mr. Southam:** Yes. I could say one thing about the National Gallery and that relates a bit to the choice of site for the National Arts Centre. I think everyone is aware that when the National Gallery was moved, from the



bottom end of Elgin Street, from the old and quite unsatisfactory building, up towards the centre of town—just across the street from us, by the way—into a building which is by no means perfect, but which has represented a great improvement, the Gallery attendance rose dramatically as you can verify for yourself any day that you go there.

**The Chairman:** Mr. Schreyer and then Mr. Stewart.

**Mr. Schreyer:** Perhaps, Mr. Chairman, my question should be directed to Public Works at some other time, but I would invite Mr. Southam's comment. I believe it is a widely held impression in the minds of many people, when one brings to mind the relative sizes of the new art centres in Montreal, Toronto, Winnipeg and this one, bearing in mind, too, such factors as acoustics, the whole aesthetics of the structure and so on, the suitability for the performing of arts, bearing all this in mind, that the cost of the construction of this building is disproportionately more expensive.

• 1230

**The Chairman:** I am going to rule that question out of order on two grounds. First of all, it is a new subject when we are dealing with the supplementaries and, second, I think that properly comes under Public Works. The Minister will be appearing on Tuesday and since the estimate comes under him, I think you could appropriately ask it of him.

**Mr. Schreyer:** I am not questioning your ruling, but do you not agree that it would be helpful to have the comments of Mr. Southam on this?

**The Chairman:** Well, perhaps you could ask it after Mr. Stewart and Mr. Dinsdale, who want to introduce new subjects, and I will mark you down next.

**Mr. Stewart (Cochrane):** Mr. Chairman, I think the idea of supplementaries is a good one but I think we have gone on for an hour and a half on things that have nothing to do with the original question I asked.

**The Chairman:** You asked about financing and most of the questions have dealt with this.

**Mr. Stewart (Cochrane):** Finance is a very broad subject. I should like, as somebody brought it up and as there are a number of observers here from the local area, to go into the subject of local involvement because this

is something that is very interesting to everyone. From the very beginning of the organization of the Arts Centre and even before it had its beginnings in the National Capital Arts Alliance there has always been this question of local involvement, and the impression that has been left with some of the people locally is that they were not wanted in the new Arts Centre. In fact, I recall three years ago the impression that was left with me was that the Arts Centre was going to be of such excellence that none of the local things, such as the Little Theatre, and so on, would be worthy of it. Whether this is rightly or wrongly interpreted, it is an interpretation that is quite widespread in Ottawa and I think it would be well if we could perhaps clear this up.

I know, for example, Mr. Southam, that your assistant did a study a few years ago on government help and interest in culture in other countries, which is something that I believe was quite pertinent because the history of other governments—in Europe particularly—involving themselves in the art and taking in the local scene is very important to us. I wonder if that study is still available or if it was just a personal document which is not around.

**Mr. Southam:** I take it you are referring to a study by Mr. Kidd who was then on my staff?

**Mr. Stewart (Cochrane):** Yes, I believe you had asked him to do a study.

**Mr. Southam:** That is right. It was intended at the time for the guidance of the co-ordinator's office, as it then was, and it was helpful in that connection. There was no thought at the time of publishing it, but I cannot for the life of me think why it should not be made available.

**Mr. Stewart (Cochrane):** I am just wondering if perhaps it contains some of the things that would be pertinent regarding this local involvement.

**Mr. Southam:** I have not read it these last three years and at first blush I do not think I could tell you how relevant it would be. I would have to look at it again.

**Mr. Stewart (Cochrane):** I know that some time ago it was discussed at a meeting of the National Capital Arts Alliance, and then in February of this year a letter was sent to the local organizations—I received one—together with a form to fill out to see how many

productions would be put on a year, and so on; what it would cost, and all the rest. I do not know what has become of that survey. I understand that another survey was going to be done and I see in your annual report that there is mention of this local involvement. My specific question would be this. What action have you taken over the years to implement participation by local groups?

**Mr. Southam:** First of all, the whole idea for a national centre for the performing arts came from local groups. The National Capital Arts Alliance, which raised \$25,000, and had this feasibility study made, consisted of representatives of 55 or 60 local groups. Their report recognized, however, that the kind of building they felt was necessary for the community could not be financed by the community's own resources, and this is why we decided to present it to the federal government as an appropriate centennial project for the national capital region. The government accepted it on those terms. Then there was a period of three or four years, which is now drawing to a close, when in the nature of things the building had to be built by the federal government and it is quite true that the National Capital Arts Alliance then drifted off into a dormant state while the federal government and the Department of Public Works was getting on with the project.

• 1235

I recognize the need, and I have all along, to re-involve the community and we are about to do so, and I do not think we could have done so before now. As I have tried to make clear not only to this Committee, but any time I have had the pleasure of meeting local groups, this is a building for artistic activities of the best Canadian standard, which is a professional standard. This is not essentially a building for amateur activities in the artistic field. It is for this reason that we are creating a professional orchestra and two professional theatre companies as the essential part of the program. It is for this reason that perhaps as a second priority we plan to invite other professional Canadian orchestras and theatre companies from across the country to come here. We have something in our budget for the first year, and for later years of operations, to allow us to invite these companies. I think that answers the question from the other side of the table.

In the third place, and I am not establishing these as rigid priorities, but we believe

that professional impresarios such as the Tremblay Concerts Ltd. series, and there are two or three other impresarios here and in Canada, the United States and in Europe, who will be bringing professional artists in various fields from other countries. We have been looking at our program and it is really only in the last few weeks that we have been able to get to the stage of beginning to program activities on certain dates within our halls. We are beginning to doubt if there will be much time left over for local groups; nevertheless we plan to do this, although it may be difficult to allow such time. It was for this reason that we sent out a questionnaire to local groups earlier this year about their activities.

Some local groups, you know, are not interested in appearing in the Centre. You mentioned the Ottawa Little Theatre. Oddly enough, the Ottawa Little Theatre never joined the National Capital Arts Alliance and despite repeated invitations never took part in this project, and for a very good reason. They have a theatre of their own of which they are justly proud. I happen to be a supporter of the Ottawa Little Theatre and I recognize that they were probably right about that.

We have been in touch with other organizations; with the Theatre Foundation of Ottawa, for example. We have had a kind of up and down relationship. If you judge by the papers, they are not very pleased with us at the moment, but the record shows that they have been involved in the project from the beginning. We have been in touch with them. We have been helping them in various ways. They did come forward with a proposal for a summer theatre program which we are still discussing with them, and we are reserving time for the Theatre Foundation of Ottawa during next summer's program for some light summer theatre. We have not heard from them recently but the offer is there.

The Orpheus Operatic Society of Ottawa Inc., which produces a couple of musicals a year, I hope will also appear if they—I almost say if they dare—take the challenge to move out of a high school auditorium into our hall. I am sure time can be made available for them. Obviously they will be matched against very high standards of performance and I hope they take the dare.

The Ottawa Choral Society and various church choirs, if they want to and if we can find time, will be programmed in the Centre.

There is the Pro Musica Society of Ottawa which brings, as you know, chamber groups here. We have been in discussion with them and time is being allowed for them in the theatre. Do I answer your question or...

• 1240

**Mr. Stewart (Cochrane):** Yes. You said it was professional people that we wanted in the Centre and that if there is any room left over perhaps local amateur groups could be accommodated if they wish to take the chance. Is that correct?

**Mr. Southam:** Yes, that is correct. I might say we would encourage them to take the chance.

**Mr. Stewart (Cochrane):** Yes. Now supposing local groups wish to take that chance. Can you tell us at this stage of the game how much it would cost them? Would it be feasible from the financial point of view? As you know, most of these organizations run on a shoe-string anyway and cannot afford large sums of money for a hall. Would the hall be out of their reach from that point of view?

**Mr. Southam:** The policy on hall rentals—the price that we will be charging for the Centre, for the opera house, the theatre and the studio—has not yet been approved by my Board. I hope it will be settled at the Board meeting in December, and I would then be glad to give you the specific answers.

I can already tell you what our thinking is at the staff level, and that is that we ought to charge all comers the same rental for our halls. And this is part of the challenge for an organization like the Orpheus Society—I do not know what they pay at the technical school or Fisher Park or whatever it is. We will be asking them to pay, I think, what professional companies would, but we also think that if they raise the extra few hundred dollars per performance they might increase their audiences by an amount which would help them pay that off.

This is the line we are taking for music groups. They are sure that once their performances are carried on within the Centre, their membership will increase by an amount which will cover the extra cost.

**Mr. Stewart (Cochrane):** So you will not grade it. You are not likely to grade it for the amateur groups.

**Mr. Southam:** I think that would be wrong in principle, and I emphasize I am speaking

for the staff, for myself. My Board has not looked at this, and my Board has representatives of the local community on it and they may over-rule me on this, but this is a building which is built by our taxpayers from coast to coast as a national showcase of the best kind of performance of which this country is capable—and that is a very high standard indeed—and I would think it would be wrong if local organizations here were given facilities within it that are denied to local organizations in other Canadian cities.

**Mr. Stewart (Cochrane):** I see. I think it is well to mention that local groups who do not use the Capitol Theatre—of course, the Capitol Theatre is most inadequate in any case—do not use it because it costs \$1,000. And to give some idea of the kind of figure we are talking about, because most people on this Committee are not from Ottawa, the comparative figures in the High School of Commerce, for example, which has a superior auditorium, is something like \$100. It is \$85 plus \$25 for rehearsal and so on.

In other words, it would appear to me that if these local groups cannot afford to go into the Capitol Theatre, inadequate as it is, they certainly would not be able to afford to go into the National Arts Centre.

**Mr. Southam:** I think the situation varies from group to group. When I think of the Orpheus Society I have in mind what happened in Los Angeles when the music centre was built there. There is an organization in Los Angeles, a bit like the Orpheus Society, which has had 50 or 60 years of producing musical comedies.

When the music centre was built they took the grave decision to raise their standards, hire a professional as a permanent director and they moved into the music centre and they are doing extremely well there. But it was really by graduating into a higher class of performance, and I think this is in the interest of the Ottawa public.

I do not think that the local organizations here represent the interests of the entire community. I have a high respect for amateurs—I am an amateur musician myself. I play the piano badly and the recorder worse, and as a recorder player I have been a member of a little group of amateurs who meet occasionally and play rather squeakily together, but it would never enter our heads that because we were a worthwhile group of recorder players we demand the facilities of the National Arts Centre.



• 1245

Now, some of the local groups at the top level, like the Orpheus Society, the Pro Musica Society, the Ottawa Choral Society and so on, I think are within jumping distance of that kind of standard. I hope they make it, and we will encourage them. We may charge them the same rentals but I think there are other ways in which we can help them. We have a number of professionals on our staff, people who are skilled in productions, people who are skilled in public relations, and I hope that if they decide to rise to the National Arts Centre standard that we can help in other ways than in subvention.

**Mr. Stewart (Cochrane):** I agree, Mr. Southam, that you would not want to make the Centre available to every Tom, Dick and Harry simply because he wants to perform something. But I think on the realistic side of things, do you not agree that there are half a million people in this area who are interested in hearing and seeing local things? And more practical than that, the half million people of this area are the people who are going to be going to that place, who are going to be filling the auditoria, and if indeed we want the auditoria filled, do you not agree that your policy will have to be fairly large in order to satisfy the public?

**Mr. Southam:** I think, Mr. Stewart, that the public generally wants to see, and is prepared to pay for, very good performances. With all respect to amateur performers, professionals perform better, and I think we owe it to this community to produce in these excellent facilities excellent performances, and I am sure the public will come to them.

As for amateurs, I am sure there always will be, if they are not prepared to improve their standards, other halls available, and the small audiences of friends and well-wishers which they usually attract will continue to be attracted to those other facilities.

**Mr. Stewart (Cochrane):** Fine. Well, it will be interesting to see if the hall will indeed be filled.

You mentioned on two occasions, Mr. Southam, and therefore I come back to it, the impresario function of the Arts Centre, and as you explained earlier, the original idea was that the Centre would not be an impresarios but would make use of other impresarios in the area, and that was changed because the Board of Directors decided that

you would go ahead as an impresario organization as well and hire various things.

As is pointed out in the report, and you mentioned it as well, you have already brought some organizations, theatre and music, to Ottawa yourselves. I would like, and I think members of the Committee would find it interesting, if we were able to have a comparison between the cost of what the Arts Centre brought here under their own aegis, and what was done, for example, in Festival Canada during centennial year? I know that Festival Canada, for example, was able to do a very good job at a reasonable cost.

I have the impression that things that have been brought here under the aegis of the Arts Centre cost much, much more and I should like to know how much more, and this Committee would like to know that. If the Arts Centre would be so kind as to give us a brief on this, a study of this, I think it would be most helpful.

I will give one example in order to illustrate why I think the Committee should have these comparisons. I believe that the impresario function is not a function that should be within the Arts Centre and I think that this is being proven. I think, for example, that the National Youth Orchestra, which played to a full house in Montreal, came to Ottawa and played to half a house, went to Toronto and played in a full house, and yet every other year has played to a full house in Ottawa.

• 1250

I wonder if this is not significant because it is the Arts Centre that did the impresario work in bringing the National Youth Orchestra to Ottawa. Do you think, Mr. Southam, you could give us something that will allay our fears in this regard, either convince us the Arts Centre should be an impresario or otherwise?

**Mr. Southam:** Yes, Mr. Stewart, I will do my best to answer that question. Our impresario function—and I do not know that impresario is the right word, there may be a better one—is a double one. Apart from the activities of our own resident companies, part of this function will consist in bringing other Canadian attractions into the Centre and in many cases these are attractions that are not interesting to a commercial impresario. Le Théâtre du Nouveau Monde and Le Théâtre du Rideau Vert had not been here for years. They were unable to come on their own, and no commercial impresario was interested in bringing them.



Stratford asked us to arrange their appearance here in the Spring, and again we took it on. I am unaware whether they asked a commercial impresario to do it or not. Generally speaking we are interested in bringing into the National Arts Centre when it is built Canadian performances even if they cannot pay their way commercially. We believe that the National Youth Orchestra and these theatre companies should come here at our invitation and if there is a loss involved it should be charged to our budget as part of our responsibility to develop the performing arts here, and in assisting The Canada Council elsewhere in the country.

I have not got before me the statistics for each of the performances that you mentioned. I did explain that when we brought Stratford here the box office was 92 per cent as against 60 per cent in Montreal. I believe it is incorrect to say that the National Youth Orchestra played to full houses everywhere except here. The National Youth Orchestra, which is a splendid orchestra, had a rather bad time this year everywhere it went, and the situation in Ottawa was as good as it was elsewhere. There will probably always be, as I said in answer to a question of Mr. Mongrain, an element of subvention in our activities in presenting Canadian attractions until the Canadian public grows to appreciate them as much as it does some American touring productions.

That is one side of our impresario function—bringing things into the Centre here. The other is as the servant of the Canadian government. The Centennial Commission asked us to organize a Festival Canada tour last year. You seem to compare the figures for last year favourably with those this year, but we organized them both. If there is any credit to be given to the success of the Festival Canada program last year, I think our Program Department deserves it.

**Mr. Stewart (Cochrane):** I think it should be noted, Mr. Southam, but...

**Mr. Southam:** May I complete my remarks, Mr. Stewart? The other part of the impresario function is when the Canada Council invites us to tour attractions across the country. This year, for instance, we are sending Les Jeunes Comédiens, the young troupe of

Le Théâtre du Monde, through the Maritime Provinces and the Western Provinces, and the results have been extremely good to date.

We also serve, on request, the Department of External Affairs. Three years ago at their request we organized the Canadian participation in the Commonwealth Arts Festival in London. We sent four major Canadian companies to London. This year we organized a very successful tour of Les Feux-Follets in Europe; next spring, again for External Affairs, a tour of Les Grand Ballets Canadiens in Europe. The Department of Trade and Commerce, which is responsible for participation in world fairs, has invited us to organize the Canadian participation in Osaka in 1970 and we have this in hand too.

This is our impresario function; partly the showcase function within the Centre inviting Canadian attractions, partly the function of sending Canadian companies across the country or abroad at the request of other government agencies and departments.

**The Chairman:** We have time for one more question, and I shall recognize Mr. Dinsdale.

**Mr. Stewart (Cochrane):** There is a mise au point I would like to put there if you do not mind.

**The Chairman:** Well, so long as it is very brief because we have only five minutes.

**Mr. Stewart (Cochrane):** Mr. Southam mentioned that I was comparing something that had been done both by the Arts Centre in that on the one hand there was a professional impresario looking after it, on the other hand there was not. That is the difference I was trying to make. The point is that I believe professional impresarios should be looking after them. That is why I put it in that context. Now, it is very true that it was done under your aegis, but the point is that on the one hand it was done with a professional; on the other hand, it was not.

**An hon. Member:** May I make a mise au point to a mise au point?

**The Chairman:** Yes, you may, and then I am going to recognize Mr. Dinsdale.

**Mr. Mongrain:** On a point of order, Mr. Chairman, I would like to be recognized when Mr. Southam has finished.

**Mr. Southam:** I think what you are referring to is the success of Festival Canada in this area last year. The arrangement for Festival Canada was that our responsibility was to find local sponsors across the country, and this we did. The local sponsor here was the Canadian Festival of the Arts, a local group, and it is quite true that they had the advice of a professional impresario in this city, and he did an extremely good job, and so did the local group.

• 1255

Other sponsors across the rest of the country perhaps were less successful, but we had a professional staff which organized these appearances everywhere and I think where these performances were successful, our professionals deserve as much congratulation as local professionals and where they failed, well, we failed too. But all in all, the Festival Canada program was a professional one at our level and at the local level and was a success.

**Mr. Mongrain:** On a point of order, Mr. Chairman, I should like to move that we beg permission from the House to sit this afternoon. This is very interesting and I do not think we should rush to close this meeting without giving a chance to all members to ask their questions. If I have a seconder, I would like to move that.

**Mr. Dinsdale:** We cannot move anything; we do not have a quorum.

**Mr. Mongrain:** Well, if we do not move anything at least let us make up our minds to come back.

**Mr. Dinsdale:** I would like to speak to the point of order. We have been meeting for almost two hours here, and I thought we had decided at the commencement of our deliberations this morning that we would exhaust each topic subject by subject and pass along the privilege of introducing topics between the members as they indicate their desire to question.

Now, only one member has had the opportunity this morning to ask any questions and the rest have had to sneak in on supplements and, as a result, we have lost our quorum. I think this situation is going to persist unless everybody finds it possible to participate.

Unfortunately we cannot function as a Committee now because we have lost our quorum and we cannot deal with resolutions.

**Mr. Mongrain:** We have got to decide something; are we going back to our offices now and let the matter stand? Of course, I do not know whether these gentlemen are available this afternoon.

**Mr. Dinsdale:** We have to continue this. I agree we have to continue this; we are just beginning.

**The Chairman:** Would the members of the Committee, subject to Mr. Southam and his officials being available, agree to meet tomorrow at 9:30 a.m.?

**Mr. Stewart (Cochrane):** Is it not true, Mr. Chairman, we are going to have other days?

**The Chairman:** Yes, but there is a program.

**Mr. Southam:** Mr. Chairman, like you I want to go on with this. I have a small problem tomorrow because I have a meeting of my Executive Committee which is bringing to Ottawa some people from out of town. My first duty is to you and if you wish I will be back here at 9.30 tomorrow morning, but if it could be next week or...

**Mr. Mongrain:** Well, Mr. Chairman, I will change my suggestion. Let us alter our program and invite the gentlemen to our next meeting next Tuesday. Do you think the Minister would agree to that?

**The Chairman:** Would Tuesday next be suitable for you? I will take this up with the Minister. I think he will be accommodating and we will send out announcements either today or tomorrow, if you agree.

**Mr. Dinsdale:** I presume, Mr. Chairman, you will be calling the agenda committee together so that we might sort out our procedures?

**The Chairman:** Yes, I was just going to suggest that we shall have to work out some other basis of asking questions. The present system seems to have broken down. I shall recognize Mr. Dinsdale who would like to ask one more leading question. Perhaps we could take another ten minutes or so.

**Mr. Dinsdale:** Mr. Chairman, I have an appointment at 1 o'clock and I am afraid if we get into a new topic now we will be here too long.

**The Chairman:** That is fine, then. I would like to thank Mr. Southam and his officials for

their attendance and their courtesy in their answers. We have tentatively scheduled Mr. Southam to return on November 5, now and we will try to arrange either Tuesday or Thursday of Next week for them to return in advance since they have proved to be such popular witnesses. Thank you.

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HOUSE OF COMMONS

First Session—Twenty-eighth Parliament  
1968

Government  
Publications

STANDING COMMITTEE

ON

# BROADCASTING, FILMS AND ASSISTANCE TO THE ARTS

*Chairman:* Mr. JOHN M. REID

MINUTES OF PROCEEDINGS AND EVIDENCE

No. 4

TUESDAY, OCTOBER 29, 1968

Revised Main Estimates (1968-69) of the National Arts Centre  
Corporation

## WITNESSES:

*From the National Arts Centre Corporation:* Mr. Hamilton Southam,  
Director General; and Mr. Jean-Marie Beaudet, Director of Music.

ROGER DUHAMEL, F.R.S.C.  
QUEEN'S PRINTER AND CONTROLLER OF STATIONERY  
OTTAWA, 1968



STANDING COMMITTEE ON BROADCASTING, FILMS  
AND ASSISTANCE TO THE ARTS

*Chairman:* Mr. John M. Reid

*Vice-Chairman:* Mr. J. A. Mongrain

and Messrs.

Corbin,  
Dinsdale,  
Fairweather,  
Gervais,  
Givens  
Guay (*Lévis*),  
Guilbault,

La Salle,  
Matte,  
McCleave,  
McGrath,  
Osler,  
Rose,

Schreyer,  
Schumacher,  
Stafford,  
Stanbury,  
Stewart  
(*Cochrane*)—(20).

M. Slack,  
*Clerk of the Committee.*

ORDER OF REFERENCE

TUESDAY, October 29, 1968.

*Ordered*,—That the Standing Committee on Broadcasting, Films and Assistance to the Arts be given leave to sit this afternoon while the House is sitting to conclude its deliberations on the Revised Estimates 1968-69 of the National Arts Centre Corporation.

*ATTEST:*

ALISTAIR FRASER,  
*The Clerk of the House of Commons.*

REPORT TO THE HOUSE

TUESDAY, October 29, 1968.

The Standing Committee on Broadcasting, Films and Assistance to the Arts has the honour to present its

FIRST REPORT

Your Committee recommends that it be given leave to sit this afternoon while the House is sitting to conclude its deliberations on the Revised Estimates 1968-69 of the National Arts Centre Corporation.

Respectfully submitted,

JOHN REID,  
*Chairman.*

*(Note: This Report was concurred in this day).*

## MINUTES OF PROCEEDINGS

TUESDAY, October 29, 1968.

(4)

The Standing Committee on Broadcasting, Films and Assistance to the Arts met this day at 11.10 a.m. The Chairman, Mr. John M. Reid, presided.

*Members present:* Messrs. Corbin, Dinsdale, Fairweather, Gervais, Guilbault, La Salle, Matte, McGrath, Mongrain, Osler, Reid, Rose, Stafford, Stanbury, Stewart (*Cochrane*)—(15).

*In attendance: From the National Arts Centre Corporation:* Messrs. Hamilton Southam, Director General; Jean-Marie Beaudet, Director of Music; and Robert Montpetit, Director of Finance.

The Chairman advised that after consultations with Mr. Speaker and officials of the House, this Committee will print its Minutes of Proceedings and Evidence, on an experimental basis, in two columns as follows: on the left hand side, the language of the floor; and on the right hand side, the interpretation by the interpreters.

The Committee resumed discussion of the Estimate of the National Arts Centre Corporation, Item 50, and Mr. Southam was further examined, assisted by Mr. Beaudet, and both supplied additional information on various aspects of the National Arts Centre.

On motion of Mr. Mongrain, seconded by Mr. Osler, the Committee agreed to seek permission to sit this afternoon while the House is sitting to conclude its deliberations on the Revised Estimates 1968-69 of the National Arts Centre Corporation.

The examination of the witnesses still continuing, the Committee adjourned until 3.30 p.m. this afternoon provided the House grants permission.

### AFTERNOON SITTING

(5)

The Committee resumed at 3.45 p.m. The Chairman, Mr. John M. Reid, presided.

*Members present:* Messrs. Corbin, Gervais, Givens, Guilbault, La Salle, Matte, McGrath, Mongrain, Osler, Reid, Rose, Stafford, Stewart (*Cochrane*)—(13).

*In attendance: (Same as at morning sitting)*

The Committee resumed consideration of Item 50 of the Estimate of the National Arts Centre Corporation.



Mr. Southam was further examined on matters relating to the National Arts Centre, including the National Orchestra; Mr. Southam was assisted by Mr. Beaudet.

The examination of the witnesses being concluded, the Chairman thanked Mr. Southam and his officials.

At 5.00 p.m., the Committee adjourned until 9.30 a.m. on Thursday, October 31.

M. Slack,  
*Clerk of the Committee.*

## EVIDENCE

(Recorded by Electronic Apparatus)

Tuesday, October 29, 1968

• 1119

**The Chairman:** I think perhaps we should open the proceedings now. Mr. Southam and his officials have returned and we will continue with Item 50.

I recognize Mr. Dinsdale at this time.

**Mr. Dinsdale:** Mr. Chairman, the...

**Mr. Mongrain:** Could I raise a point of order, Mr. Chairman?

**The Chairman:** Yes, Mr. Mongrain.

**Mr. Mongrain:** If I remember well, when we adjourned the other day we were discussing mostly local participation in the activities of the Arts Centre. Are we going on discussing that now or have we changed the subject?

• 1120

**The Chairman:** Mr. Dinsdale, you indicated that your questions were on this aspect as well as others.

**Mr. Mongrain:** I have a few questions.

**Mr. Dinsdale:** Yes, I can pursue this line of questioning to provide continuity. I will not be dealing with the Ottawa scene as such; I will be dealing with other parts of the country, but there is also another line of questioning that I want to get on to.

How are we going to handle this, now? I will have to relinquish the floor as soon as this subject is exhausted and it is not the subject that I have initiated. So perhaps we will pursue the subject that was introduced by Mr. Stewart and my question will be in the form of a supplementary question.

**The Chairman:** Fine. Then I will recognize you at the conclusion of that subject matter.

**Mr. Dinsdale:** That is right.

**The Chairman:** Fine.

**Mr. Dinsdale:** Then I think everybody will be happy.

By way of a supplementary, with your permission, Mr. Chairman, I am interested in the services that the National Arts Centre will be able to perform in terms of artistic and cultural development in other parts of the country. I presume from Mr. Southam's statement that this is regarded as a part of the legitimate functions of the National Arts Centre.

During Centennial Year, many communities across Canada undertook as a centennial project the establishment of a centre for the performing arts. In Manitoba we have two such major developments: one in the city of Winnipeg, as Mr. Southam knows, and one in my own city of Brandon which, we trust, will be opening this fall.

Now, what sort of services would the National Arts Centre and its staff be able to provide to these art centres in various provinces on a continuing basis—I think in terms of travelling companies, of impresario know-how, in advice of various kinds, because it is a major undertaking for a smaller urban community to launch into this field where there has not been too much background?

**The Chairman:** Mr. Southam?

**Mr. G. Hamilton Southam (Director General, National Arts Centre):** Mr. Chairman, the National Arts Centre Act as I explained last Thursday charges our Board of Trustees with the responsibility for assisting the Canada Council in the development of the performing arts throughout Canada.

One of the subparagraphs in that section on our aims says that the Centre, at the request of any government department or agency, can help to arrange the tours of foreign companies in Canada or Canadian companies in Canada or abroad. This means, we believe, that the machinery of the Centre must be activated by the Canada Council or by a government department or agency; not only activated, but the program must be paid for by the Canada Council or another government department.

We do have a department of programming which has collected all the material that was developed during the Centennial Year in the

course of the Festival Canada program. We know, probably more than anyone else in Canada at the moment, just what theatre and concert hall facilities are available across the country: the actual physical dimensions, the staff arrangements, their program interests. If the Canada Council, for example, wants us to organize a tour of a Canadian company we can do that, I think quite rapidly and efficiently provided the Canada Council puts up the funds for the tour in question.

• 1125

We are doing that. For instance, at this moment the company of Les Jeunes Comédiens, which is the young company of Le Théâtre du Nouveau Monde, is in fact touring Western Canada this autumn and will be touring the Atlantic Provinces next spring. That is an example of the kind of program you have in mind.

I am glad you mention these centres outside Ottawa. It is quite true that there have been centres built from St. John's, Newfoundland to Vancouver in the last 10 years. I had the curiosity to tot up the total capital cost of all of those, quite apart from the Ottawa one, and the members of the Committee might be interested to know that our generation has spent \$125 million on building centres other than this one that we are concerned with here in Ottawa and there are something on the order of a dozen of them from one end of the country to the other.

One of the things I would like to recommend to our Board of Trustees shortly is that we invite the Canada Council to call a meeting of the representatives of these centres. There never has been such a meeting. They all have the same kind of problems of operation and programming that we have and I think if the Canada Council would agree to call a meeting here—and perhaps representatives not only of the centres but of our leading professional companies, orchestras and theatre companies—that out of such a meeting some kind of concept could emerge of the kind that I think you are interested in; that is to say, co-operation would develop between these centres in programming.

But to get back to where I started from, we do not feel we can take the initiative in that field, because we serve the Canada Council in this field.

**Mr. Dinsdale:** I take it from Mr. Southam's answer, Mr. Chairman, that Canada Council will retain this function, and as the program

unfolds, the National Centre for the Performing Arts will come closer to an advisory or consultative basis. Now, by the same token—perhaps the other side of the coin—what opportunity will there be for local performing groups, other than those groups in Ottawa, to perform at the National Arts Centre; for instance, dramatic groups for the Manitoba Theatre Centre or any other groups of that kind of a very high calibre? What will be their opportunity to perform at the National Arts Centre?

**Mr. Southam:** We have two programs that would interest other professional companies across the country. You mentioned the Manitoba Theatre Centre, and there are the Royal Winnipeg Ballet and the Winnipeg Symphony Orchestra. There is the Manitoba Concert. I am just mentioning the ones in your area. First of all, we will be having—as I think I explained on Thursday—an opening two-week festival here which will be put together by contributions from visiting companies. We had hoped to make it a national festival one year and an international festival next, and back to a national festival, and so on.

For economy reasons our Board has decided to put off the international festival for the time being, so we hope at least we will have an annual national festival of two weeks—i.e. successful it might go a bit longer—using primarily the visiting companies. But apart from that, our programming department has in its budget a sum of money to enable us to invite visiting companies to the National Arts Centre during the rest of the year on an occasional basis.

The Canadian Opera Company, for example, is not active at the time of our annual festival. Its season is in Toronto in the autumn. Hopefully we would have sufficient money in our programming budget to cover the cost of a visit from them in the autumn, or it might be that Les Grands Ballets Canadiens could come at another time of the year. So we have the big festival, and there are occasional invitations during the rest of the year within the limits of our budget.

• 1130

**Mr. Osler:** May I ask a supplementary?

**The Chairman:** Yes, Mr. Osler.

**Mr. Osler:** It is not clear to me yet, Mr. Chairman, and it strikes me that there is an impresario type of role here in the National



Arts Centre. It is not just an informational exchange; it is an impresario type of role, to a certain extent. Could you take as an example the Royal Winnipeg Ballet, because Mr. Dinsdale and I both know something about it. For several years they have been successful in having Hurok look after them and others, and they have good tours in various places. They are off to Russia I think next week, and what can you do for them that they are not doing for themselves, apart from inviting them to come and play here which is really a local impresario's role? I am not trying to be rude; I just wanted to use them as an illustration.

**Mr. Southam:** I think we all recognize that the Royal Winnipeg Ballet deserves full marks for its energy and skill in developing touring programs on a commercial basis.

**Mr. Osler:** It is only semi-commercial. They are getting a big subsidy from the Canada Council. But I want to know where you get into the act.

**Mr. Southam:** Any Canadian company, the Royal Winnipeg Ballet or any other, is free to make its arrangements as to touring. As far as we are concerned, companies do not address us directly. As I wanted to explain, if the Royal Winnipeg Ballet wants a tour it goes to the Canada Council, and you have already mentioned that they have money for touring. It is then up to the Canada Council or the Royal Winnipeg Ballet to ask us to handle them.

**Mr. Osler:** But why would they do that?

**Mr. Southam:** I do not know why the Royal Winnipeg Ballet has not. I know we have supplied them with advice, for example, on the occasion of their Russian tour. They have not asked us to. All I can say is that we are handling the National Ballet. We handled them last year in Festival Canada. We are handling Les Grands Ballets Canadiens for External Affairs who are arranging their tour in the spring.

The Royal Winnipeg Ballet has exercised its prerogative in not asking us to handle them, but I think possibly the reason is that the Royal Winnipeg Ballet is a smaller company than the National Ballet or Les Grands Ballets Canadiens and its movements are less complicated. Also, they have had a much longer experience than the other two bigger companies in travelling and I think they are doing splendidly. But we stand ready to act for them if they or the Canada Council asks us to do so.

**Mr. Osler:** A further supplementary, and again I am not trying to be rude, but you say they are smaller and I would agree. You also say they have been longer in the field and have had more experience. I would then say the National Ballet has had more experience than you have. In other words, relatively speaking, as far as age is concerned, you are the junior group and this is why I find it difficult to see how, other than in a co-ordinating role, you can give anyone top advice. There must be many people in the country who know more about it than you do.

**Mr. Southam:** If you are speaking of me personally, Mr. Osler, you are absolutely right.

**Mr. Osler:** No, I am not speaking of you personally.

• 1135

**Mr. Southam:** We are now getting into the field of personalities. You are absolutely right. As far as I am concerned, I am a novice in this field and our institution is a very new one, but we have recruited. The director of programming for our Centre is Mr. Haber. He had many years of experience with the William Morris Agency in New York before he came back to be one of the responsible officers for the World Festival at Expo last year.

I do not think that anyone in the National Ballet or Les Grands Ballets Canadiens—possibly not even in the Royal Winnipeg Ballet—could rival his experience. The institution is new, but we have some old hands at the game. I think their merit is recognized by the fact that our relations with the National Ballet and Les Grands Ballets Canadiens are excellent. They have asked that we handle them. We are handling them, and they seem to be quite satisfied with the way we are handling them.

**The Chairman:** Mr. Mongrain?

[Interpretation]

**Mr. Mongrain:** My supplementary question is directed to Mr. Southam. However, before posing it, I would, as a preamble, quote the Minister's words, which I take from this morning's "*Le Devoir*" and which reads as follows:

Whichever way culture can be defined, culture has never been and can never be the exclusive jurisdiction of any level of government in particular.



On the other hand, we do have the clear impression that the Minister's counterpart in Quebec has asked for exclusive jurisdiction within the bounds of Quebec in regard to everything which relates to culture.

My question is this Mr. Southam; have you so far had the occasion to collaborate with the Government of Quebec or has the Council sought this co-operation? I would like Mr. Southam to tell how his requests for co-operation—assuming that there have been any—have been received by the Government of Quebec. I am not speaking here of private bodies.

**Mr. Southam:** Mr. Chairman, the answer to the question is, yes. Over two years at least we have had contacts and exchanges of correspondence with the Minister and the Department of Cultural Affairs of the Province of Quebec. We felt it was proper to inform the Department in Quebec of our plans.

As you probably know, Mr. Mongrain, a large theatre in Quebec will be opened at just about the same time as ours, if I remember correctly. This correspondence began when I wrote Mr. Tremblay to make him aware of our own plans.

Since that time, as our program plans developed, we have had exchanges with the Department. We have invited the Deputy Minister of Cultural Affairs here; and we invited him to visit our Centre. We had a conversation with him. Subsequently, we went to Quebec City, approximately six weeks ago. When I say "we", I mean that I was accompanied by Mr. Beaudet, our musical director, and by Mr. Sabourin and Mr. de Margerie, representing *Le Théâtre du Capricorne*.

• 1140

We took that opportunity to explain that our program plans were increasingly firming up.

We stated that these programs would be of interest to the western part of the Province of Quebec as well as to the eastern part of the Province of Ontario. We said that we would like to discuss our program policy with them. We were very courteously received.

We told them, for instance, that we would like our orchestra to move about throughout western Quebec. We said, too, that we would like *Le Théâtre du Capricorne* to travel throughout little towns and villages, in the Gatineau area, for example.

Our conversation, of course, could lead to no conclusion. It was merely an exchange of information. It was decided that as our programs developed they would be communicated to them through the good offices of the senior official of the Department of Cultural Affairs in Quebec. That is what we have done.

Does that answer your question?

**Mr. Mongrain:** But so far you have felt no systematic resistance to the offer of co-operation that you have made to the Government of Quebec in cultural matters, in so far as they come under your responsibility?

In practice, I know that sometimes public statements do not necessarily mean that things are going to go as planned. Have you encountered any systematic resistance, or did you feel that there would be a reasonable amount of co-operation?

**Mr. Southam:** In the area of our respective responsibilities two aspects must be distinguished. There is the policy aspect and the operation aspect.

It is true that our Minister made the statement that we all read in this morning's *Le Devoir*. He was not the first, I believe, to make it; it seems to me that the same statement has been made on occasion by other federal ministers.

It is also a fact that the Minister of Cultural Affairs in Quebec City, Mr. Tremblay, has made an opposite policy statement. On the policy side and this goes a little beyond my responsibilities...

**Mr. Mongrain:** You do not wish to deal with that political matter, do you?

**Mr. Southam:** That is true. There is a difference of opinion regarding the operational aspects of the matter. Let me say that our contacts with the officials of the Department of Cultural Affairs, and the contacts we have had with musicians and actors from Quebec, have given rise to no difficulty whatever.

**Mr. Mongrain:** Thank you very much, Mr. Chairman.

**Mr. Matte:** Is there a distinct French service within the National Arts Centre in Ottawa?

**Mr. Southam:** I am sorry; I did not hear your question.

**Mr. Matte:** Is there a distinct French service?

**Mr. Southam:** No. Our staff is approximately half and half, French-speaking or English-speaking however, in all departments of the National Arts Centre. We are setting up at this time a French-speaking theatre company, "Le Théâtre du Capricorne." Mr. Sabourin and Mr. de Margarie are setting up this company. This company, of course, is clearly French-speaking.

[English]

**The Chairman:** Are there any further questions on this particular aspect?

**Mr. Osler:** Mr. Chairman, to revert to the impresario aspects of this thing, could we be enlightened, perhaps by taking a hypothetical case and illustrating it, what happens when, for instance, the National Ballet, or the Toronto Symphony, or some other organization, are invited by you, in your role as impresario, to the National Centre in Ottawa?

I am presuming that before they left town they would have a guarantee, because they would not come unless they knew where they were going or what was happening. If you "laid an egg" and had empty houses this would presumably come out of your budget for your impresario work. If, on the other hand, you had a howling success which filled the concert hall for all performances and made a little money that would go into it.

How are you, in your impresario role, visualizing your financial set-up? Are you planning on 50 per cent failures, 50 per cent successes, or have you any thoughts yet formulated on the financial aspects of your impresario work?

• 1145

**Mr. Southam:** Mr. Chairman, this question relates to our budget for our opening year. This is still in the process of being finalized and has not yet been submitted to Treasury Board. Therefore, I cannot be very precise.

However, the budget for our programming department, which is our impresario department—the department which brings in attractions to fill our halls on occasions other than those when our own companies are performing—has a budget the nature of which suggests to us at the moment the thought that we will not quite break even over the year.

We are faced, I think, with rather the same problem that the CBC has in balancing a programming which is conscientiously Canadian and is intended to help the development of the performing arts here and a program which might be more commercially interesting.

Where we draw the line has not quite been established, but naturally in our programming over the year we would schedule visits by large Canadian companies such as the opera company from Toronto, or ballet. By and large it is unlikely that we will make money on Canadian attractions which are as elaborate as those, but we think we will be doing a service to the performing arts in Canada in helping them extend their seasons, giving more employment to their artists and in exposing them to the gaze of the residents of Ottawa. We will try to balance that by other more popular attractions on which we think we will make money.

**Mr. Osler:** Mr. Southam, I think I can save time by saying this is the aspect that worries me, and perhaps I could illustrate it graphically. Everyone knows the Metropolitan Opera Company does not make money. The National Ballet does not make money. But if the Metropolitan Opera Company comes to Toronto the person who brings it there does it on such terms that presumably he is going to at least break even or make a little money. In other words, the performance at the location is not subsidized but the company as a whole is subsidized.

What worries me is that here we have a situation where one government agency in the Canada Council is subsidizing an organization and yet another agency may be subsidizing the performance by that organization. This is where the area becomes puzzling to me; whether we are going to fall between two stools in both organizations and spend a lot of money, when it might not be necessary for that to happen.

**Mr. Southam:** It could be put a different way. The Canada Council is subsidizing the company. In a sense I suppose it could be said that we are subsidizing the audience because the kind of guarantee that we are putting up will enable us to present the company without putting our seat prices up to the level which people were accustomed to paying, for example, for the Metropolitan before it went out of the travelling business because it was too expensive.

**The Chairman:** Are there any further questions on this aspect? Perhaps we could move on to a new subject. Mr. Dinsdale has indicated he would like to begin questioning on a new subject. If anyone else is interested in a new subject would they please indicate, so I can put the names down. Mr. Dinsdale?

• 1150

**Mr. Dinsdale:** Yes, Mr. Chairman. In his opening statement Mr. Southam indicated that the actual problems of construction, and so on, were the responsibility of the Department of Public Works, but there are some aspects of the difficulties that have been encountered since the project was launched that I think might be explored by this Committee—for example, the soaring costs.

I think the initial estimate was around \$9 million and then it was doubled to \$18 million, and then finally settled at a figure of about \$46.4 million. How much of that increase in cost was related to the choice of sites? As I recall, there were several sites under discussion when the project was first approached. One was down on Sussex Street near the National War Museum. Another was the present location of the Skyline Hotel and the third was the Confederation Square site where the building is now located.

Is it possible for Mr. Southam to indicate just how much of the unanticipated and almost astronomical increase in cost was related to the choice of the Confederation Square site? I say this because I think the National Arts Centre is under a shadow in the minds of the public because of the unanticipated increase in costs. We had a letter the other day indicating that it was a magnificent building, and all the rest of it, and it should be at that price. Now the question is, was the change of site the main reason for the substantial increase in the cost?

**The Chairman:** Before Mr. Southam answers I think I should say that this is probably an area which is not his present responsibility. It would pretty well come under the responsibility of the Department of Public Works or even the Secretary of State. We propose to call the Department of Public Works at a later time, after dealing with the Minister. However, I will put it to Mr. Southam in these terms. If he feels he can answer this question he should be permitted to do so, and if he feels it is beyond his competence he should be allowed to pass.

**Mr. Southam:** I do not like to duck a question. I will try to answer in a way that will not anticipate what the Department of Public Works may say by simply giving you the history of the site. I think that might interest the Committee.

It is true that the original group, the National Capital Arts Alliance, proposed a

site on Nepean Point. That was the proposal that went to the government in October of 1963 and at that time part of the proposal was for outdoor parking. It was when the government announced that it was going to go ahead with this project that the City of Ottawa very generously offered the site on Confederation Square. Those are the two sites. You mentioned a site where the Skyline Hotel is now located. That suggestion was made by one of the local newspapers.

**Mr. Dinsdale:** Was that the Greber plan?

**Mr. Southam:** There had been a proposal for a theatre there in the Greber plan. Once the government decided to go ahead with the project, and once the Confederation Square site had been offered, the government set up an interdepartmental committee to look into it. The committee appointed an architect and for about a month there was an examination of the two sites. The recommendation to the government—as it was announced, I think, in February of 1964—was that the Confederation site was the one chosen.

The Confederation site involved an underground garage to house 900 cars. It involved a tunnel under Elgin Street because the approaches to the underground garage were quite complicated. I think all I could say is that obviously the switch in site was an important element in the escalation of costs, but I would not like to estimate percentage-wise or otherwise. I think that is a technical question which really ought to go to the Department of Public Works.

• 1155

**The Chairman:** I wonder, Mr. Southam, if I might make a request of you and your staff. When you appeared last week you had a document which was the original submission to the government by the National Capital Arts Centre Alliance. I wonder if it would be possible to have copies made available to members of the Committee in order that if they wish to go into this in some depth they would have the original proposal before them?

**Mr. Southam:** Certainly, Mr. Chairman. We may be down to the last few copies.

**The Chairman:** Perhaps we could have Xerox copies made.

**Mr. Southam:** How many copies would you like?



**The Chairman:** I think 25 copies would be sufficient and if possible we would appreciate it if one quarter of the copies could be in French.

**Mr. Southam:** Right.

**The Chairman:** Mr. Mongrain?

*Interpretation]*

**Mr. Mongrain:** A supplementary question. Could I ask Mr. Southam if the program has developed from the beginning; is it possible that there were some requests made by the people involved, the staff of your body, requests for improvements, modifications and so on that were not planned for originally and which might have increased the cost of construction; changes in original plans with regard to equipment, for instance?

**Mr. Southam:** I believe so, yes. We did not change our requirements. The building you will see next year is just about what we had originally asked for. It has an opera, an experimental studio, a theatre, a drawing room for recitals, a restaurant, a cafeteria but the garage is something new. It is true, however, that once the advisory group began its work it made no change to the requirements but over the course of a two-year working period it may be it becomes more accurate. For example, the acoustic specifications have not been clearly indicated in the original proposal but as the work of the committee progressed we established certain standards and I believe that living up to these standards has contributed to the escalation of prices but we cannot speak of new requirements.

**Mr. Mongrain:** The Department of Public Works can indicate to us, I think, in approximate terms what this has meant with regard to the increase in the actual price. Thank you.

*English]*

**Mr. Dinsdale:** I appreciate the problem we're labouring with in getting specific information on the problems of construction and costs and so forth. Perhaps it is wise to leave it for the Department of Public Works. There were substantial changes in that whole area, for example the Roxborough was torn down with a view to establishing a national museum and all those plans went by the board. No doubt these changes brought about the abnormally high costs in the centre for the performing arts. Perhaps I can question Mr. Southam on the point that he is able to comment on. Would

it be a reasonable question to ask if the problem of traffic congestion was considered in the location on the present site? It seems to me that this would be one of your major difficulties. In an area that is already referred to as "Confusion Square" traffic congestion would be almost impossible to cope with.

• 1200

**Mr. Southam:** Mr. Chairman, I would regard that as another very technical question. I know the Department of Public Works, in connection with the National Arts Centre project, has had a traffic consultant at work from the very beginning. All I can say, as a citizen of Ottawa, is that I think the expression "Confusion Square" refers to Confederation Square as it was before the Driveway was cut off. It seems to me that traffic flows more smoothly since the National Arts Centre project began than it did before.

**Mr. Dinsdale:** If that is technical we will save that for the Department of Public Works.

**The Chairman:** We have arranged for them to appear later.

**Mr. Dinsdale:** The architectural style—I was interested in your comment that the impression the building conveys is one of the ruggedness of the pre Cambrian Shield that makes up a good substantial part of Canada...

**The Chairman:** Including my constituency, Mr. Dinsdale.

**Mr. Dinsdale:** And mine. We even have parts of the pre Cambrian Shield in Manitoba, and as one who is interested in northern affairs, I can see that that is a very important architectural point. There has been some suggestion, however, that Canadiana is not being used to the maximum extent in the interior of the building. The criticism has been made that we are going to foreign sources for tapestries and mosaics and what have you, and I am wondering if there is any truth in this criticism, and whether we have considered the possibilities, for example, of something that would be representative of Eskimo prints, carvings, other aspects of Canadiana, and some of the Indian works of art that are available. Specifically, to soften the austere aspect of the Canadian Shield representation, was there ever any thought given to having some of the more colourful aspects of Canadiana represented on the



exterior of the building because we are not all pre Cambrian Shield; there are other parts of Canada than the Shield.

**Mr. Southam:** Mr. Chairman, I welcome this question very much, and if I may take a few minutes to reply to it, I said in my opening statement that as co-ordinator of this project I did, and now as Director General I do, accept full responsibility for the visual arts program, the embellishment of the building through the application of sculpture, tapestry, painting and so on. Questions about this program properly should be addressed to me and not to the Department of Public Works.

If I could take the time of the Committee for a minute, I will give you the history of this program; I touched on it the other day. At the same time the Government decided to build this building, it decided to allocate 3 per cent of the capital cost to its embellishment. That was an historic decision for the arts in Canada because, I believe, never before had so important a proportion of the capital cost of a federal building been allocated to this purpose. I believe other federal government buildings now have a provision of 1 per cent; post offices and other institutions.

As I explained to the Committee the other day, as the capital costs escalated in the dramatic manner that has drawn this Committee's attention, Treasury Board at a certain moment said, "Stop" as far as the visual arts were concerned. The 3 per cent was cut off when it reached \$500,000, and there is a budget of \$500,000 for the purchase or commissioning of works of art.

#### • 1205

This budget was made the responsibility of one of the advisory committees that I mentioned. It was originally chaired by the late Donald Buchanan, now by Mme Andrée Paradis of Montreal, who happens to be a member of our board. It met regularly for the first couple of years. There were distinguished representatives of the arts from across Canada. The line followed at its first meeting, was to ask the architect, Mr. Lebensold, for his recommendations about what sorts of works of art he thought the building should contain, and where. There has been a certain amount of experience, a rather unhappy experience, in the past where a building has been built and works of art have been purchased or commissioned independently and put in here or there without the architect's agreement. The result is a manifest clash which does credit neither to the work of

art nor to the building. I could give you examples, but I think it would be unnecessary to do so.

Our committee decided from the start that the works of art would be married to the building as intimately and as happily as one could predict of any marriage. At the second meeting, I think, our architect came back with a list; here he wanted a tapestry, there a mural, somewhere else a free-standing piece of sculpture, either on the terraces or in the foyer.

The role of the committee was simply to advise us on what sort of artists should be invited to fill these commissions. The committee, in some cases, organized competitions, but it has been my experience that artists do not enjoy competitions very much. Whatever they may say afterwards, beforehand they usually say to a committee like that, you should take your courage in both hands and select one of us to do it and let us go ahead. Nevertheless, there were one or two competitions, but mostly the committee recommended a certain artist for a certain piece of work. The result of this program to date is reflected in our annual report.

As I told the Committee on Thursday, we are still within the budget and will be. We will not go over the \$500,000. Not all the money has been spent as yet because some of the works are still in progress, but I can assure the Committee that most of the commissions have gone to Canadian artists.

It is true that in certain cases we went abroad—there are two French artists involved and two Americans—but the proportion is in the order of three to one in favour of Canadian artists. I am prepared to discuss each of these works of art, if the Committee wishes but I do not want to launch out into that. There are thirteen major commissions and I am prepared to answer questions on any one of them.

You did ask about Eskimos and Indians. It is true that at one time a proposal was made that those fascinating Eskimo wall murals from the restaurant at the Canadian pavilion at Expo be transferred to our restaurant, but we ran into technical problems and other problems connected with the kind of restaurant we are going to have, and the fact is that there will be no representation of Eskimo or Indian work in the building.

**The Chairman:** Do you have any plans to embellish the outside of the building?

**Mr. Southam:** No. I know that suggestions have been made that there might be a mural on some of those large external surfaces. Canadians who have been down to Mexico have seen how this has been handled in the University of Mexico, for example. This was discussed by our Committee and rejected because it was felt that those brilliant surfaces are more appropriate in cities nearer the equator where the sunshine gives effect to them. It was felt that the National Arts Centre was not the place for that sort of treatment, hence the present evocation of the pre-Cambrian shield. Mr. Dinsdale, I did not say that. I wish I had thought of it myself, but that was the comment by Mr. Gene Lees whose letter I read to the Committee. I will be quoting his letter regularly in the future.

• 1210

**The Chairman:** Have you a supplementary, Mr. Dinsdale?

**Mr. Dinsdale:** Mr. Chairman, Mr. Southam has referred to the recommendations of the Committee on Artistic Embellishments as not concurring in the inclusion of an artistic expression that has received international acclaim. I think the greatest excitement in the artistic world in recent years has been created by our so-called primitive Eskimo carvings, Eskimo prints and even some of the works of our native Canadians. Now why would they recommend against the inclusion of some sort of representation of this kind which is internationally recognized as being true Canadiana?

**Mr. Southam:** Take Eskimo work, for example. The two forms it takes are sculpture and prints. I entirely agree with all you say about the splendid quality of Eskimo work in both these fields—it is certainly represented in my house and probably in yours—but Eskimo sculpturers have not worked on an architectural scale. Unless I am wrong, I have never seen a piece of Eskimo sculpture one-sixth as large as the smallest piece of free-standing sculpture we have in the Centre. It is a monumental building and Eskimo sculpture is not monumental in scale.

As for prints—and this is perhaps a question that you should direct to the architect—because of the scale of the building the internal wall surfaces do not lend themselves to isolated small patches of colour. I hope you will see, when this Committee visits the Centre—and I hope you will—that the hanging of prints on walls in the Centre, whether

Eskimo or by Harold Town, would destroy the visual impression of simplicity and scale. Consequently there seems to be no fitting place in the Centre for these works of art by our Eskimo artists.

**Mr. Dinsdale:** And it was the unanimous opinion apparently that there should be no external embellishments notwithstanding the fact that there is nothing more colourful in the world than the display of the Canadian maple in autumn. It is a regular mosaic of colour and it helps to offset the austerity of our pre-Cambrian shield reputation.

**Mr. Southam:** Mr. Chairman, I thought the question was murals—the application of colour to the walls of the building, and that has been decided against unanimously. But there will be external embellishments. There will be a very large bronze sculpture of an abstract nature by Charles Daudelin on the terrace behind the largest of those plain walls facing down Elgin Street.

• 1215

But there is also yet to come the landscaping. You mentioned maple trees. I had the curiosity to go through the landscaping plan a couple of days ago and I am happy to inform the Committee that there will be 39 elm trees along the canal and on the Elgin Street side of the building which are expected to reach a maximum height of 28 feet, and on the upper terrace itself, which is one of the more splendid spaces, there are to be four Canadian maples which are expected to reach a height of 25 feet, and a weeping willow which will reach a height of 20 feet. So the Canadian maple will be represented at the National Arts Centre in the best position which could be given to a maple tree.

[Interpretation]

**Mr. Mongrain:** Mr. Chairman, I have a supplementary question.

[English]

**The Chairman:** I have some others who have supplementaries. We are dealing with the question of the cost of embellishments, and I believe Mr. Rose had a question?

**Mr. Rose:** I was wondering if the weeping willow was there to symbolize the possible deficit, but perhaps that is a facetious question.

I was going to ask Mr. Southam if he identified himself completely with the message in Gene Lees' letter but perhaps, Mr. Chairman,

you might consider this a new line of questioning and on those grounds prefer to have me raise it later.

**The Chairman:** Yes, I would prefer to have your question later. Mr. Fairweather, did you have a question on the cost of embellishments?

**Mr. Fairweather:** No, not yet. I do not get quite as excited as some people, although I think it is a pity we do not have more elms.

[Interpretation]

**Mr. Mongrain:** Following Mr. Dinsdale's suggestion, he mentioned that we might put in works of art of Eskimo or Indian origin. If Mr. Dinsdale wanted to move that the government increase its \$500,000 grant for decorative purposes I would support him most wholeheartedly.

Would Mr. Southam tell us if any thought had been given to asking some of these well-known and talented Eskimo artists to attempt this? Could they not make works of art which might be large enough to be in proportion with the work centre? It might be a worthwhile attempt. I agree that I have never seen large works by these artists, but do you think it is impossible to ask one or two or three of these people to make something large and in scale with the building? Would it not be an interesting experiment?

**Mr. Southam:** Nothing is impossible to an artist. It is the impossible, I believe, which is the most challenging to them. The fact is that in the program we have already prepared we have already asked Mr. Daudelin—Mr. Charles Daudelin—to do something impossible. It is, I believe, the largest bronze work of art ever made in Canada. As far as the mural outside the studio is concerned, it is the work of William Ronald and he is at present working on it in Toronto. It is also the largest mural in Canada. It might have been possible, perhaps, to ask an Eskimo sculptor to try.

**Mr. Mongrain:** You might have had a competition.

**Mr. Southam:** But we never thought of it. The committee did not think of it at the time; I should be frank and admit that. At the present time our budget is firm and we cannot go beyond it.

**Mr. Mongrain:** Yes, but I presume that Mr. Mongrain could ask the government to increase the budget from \$500,000 to about

\$750 million. You would not refuse that, would you?

**Mr. Southam:** Certainly not, but there is another problem. The free space available for art is already pre-empted for the works which we actually have had commissioned or bought. We do not wish to fill this centre.

**Mr. Mongrain:** Over crowd it.

• 1220

**Mr. Southam:** We do not want to clutter up the space with works of art all over the place. After all we are not a museum. We have attempted to do little, but well, for budgetary reasons and for architectural reasons too. We would, if you wish, be glad to take this matter up with our advisory group at its next meeting, but I can hardly promise you that the answer of the committee would be affirmative.

**Mr. Mongrain:** Thank you.

[English]

**The Chairman:** Mr. Stanbury on the same subject.

**Mr. Stanbury:** Mr. Chairman, I wonder if Mr. Southam could tell us what the original firm price of this building was after plans had been prepared and submitted for tender?

**Mr. Southam:** I would like to refer that the Department of Public Works, also, Mr. Chairman.

**Mr. Stanbury:** Well, several figures have been mentioned. What was the figure in vogue at the time the 3 per cent figure for embellishment was fixed?

**Mr. Southam:** That is a very fair question. I am not sure I can recollect the answer without consulting our files but I suspect it was probably \$18 million which was the first estimate given to the Department of Public Works.

**Mr. Stanbury:** In actual fact, then, the 3 per cent of \$18 million would be more than \$500,000 so it would appear that the realization was reached very quickly...

**Mr. Southam:** Correction; may I correct myself? I am sorry. The original 3 per cent decision by the government was made at the moment when the proposition was accepted by the government.

**Mr. Stanbury:** Yes.



**Mr. Southam:** The estimate then was the \$9 million one which had been put forward by the private group here in Ottawa. It was then that the 3 per cent decision was taken.

**Mr. Stanbury:** Then when plans were prepared and there was a real estimate made of the cost, the first real estimate of cost was at least \$18 million, was it not?

**Mr. Southam:** Yes.

**Mr. Stanbury:** So that the \$500,000 limit was established apparently almost immediately a real estimate of the total cost of the building was learned?

**Mr. Southam:** Yes.

**Mr. Stanbury:** Thank you.

**The Chairman:** Does this conclude questioning on the question of embellishments?

**An hon. Member:** Yes.

**The Chairman:** Mr. Corbin?

[Interpretation]

**Mr. Corbin:** I have followed closely the line of reasoning, or at least the line of reasoning of the Committee which dealt with the content or the origin of the works of art which are to be found in the Centre. I am of the impression that your line of reasoning appears to conclude that works of art of Eskimo or Indian origin should be in museums rather than in the National Arts Centre. Am I right in that conclusion?

**Mr. Southam:** No, Mr. Chairman. What I tried to explain to the Committee was the nature of these works, the dimensions of the Eskimo sculptures, the dimensions of the prints were not such that they could readily match the size of the National Arts Centre.

That is what I tried to explain in answering a supplementary question. In particular I was asked if it was possible, to have Eskimo sculpture there if we had more money. I answered that the space required is already occupied and adding a work in the foyer would give the Centre the general appearance of a museum.

I do agree that these works of art—it would be an unfortunate day in Canada if our works of art were to be found in museums. We should find room for works of art everywhere, in our own homes, in public buildings and in museums also.

• 1225

**Mr. Corbin:** If I may, Mr. Chairman, I deplore the fact that we had a wonderful opportunity to make these works of art available to the public in a very direct way. The idea was not taken up. I think if the idea is ever broached again it should, I believe, be considered very seriously.

[English]

**The Chairman:** Are there any further questions on this?

**Mr. Dinsdale:** Just to bring this part of our discussion to a close until such time as we have officials of the Department of Public Works before us, I could advise Mr. Southam that there is an Eskimo mosaic available somewhere in the building occupied by the Department of Indian Affairs and Northern Development which was discarded by the Department of Public Works, but I will pursue that subject with them when they are before us.

The reason we are asking these questions is because there is public concern and there is public interest and unless we, as members of Parliament, generate public support, if we do not get public support the National Arts Centre could become a museum. We want to ensure that the public is satisfied that a building involving such huge expenditures is really representative of all parts of Canada. Actually this building—the project—was inaugurated ahead of the National Museum and we do not want it to revert to that function.

**Mr. Fairweather:** Mr. Southam, do you suppose that Canadians might come to like the building in spite of themselves?

**Mr. Southam:** I think that will be the case. It is not my own opinion only, but of many visiting architects, that it is a very successful architectural statement of a novel kind. Certainly it does not resemble any other building, but like many other examples of modern design—not only in the architectural field—it takes a little getting used to.

I am gratified by the number of people whom I have met—not architects—who said they were beginning to like it better or dislike it less; they were beginning to get used to it; they were beginning to see what it is about. I would plead for patience until people are able to judge this building, as any building should be judged, by its inside as well as its outside, by its programs and its function.



This judgment will have to be suspended until next summer.

**Mr. Fairweather:** Will the Centennial Centre of the old Union Station that is very noticeable when you walk up Elgin Street, be torn down because that does inhibit the concept, I think? I do not know the architectural terms, but it does not seem to fit in with the three theatre buildings or the main blocks. Mr. Chairman should there not be an open space between the buildings which is taken up at present by the old station?

**Mr. Southam:** Mr. Chairman, I think Mr. Fairweather is absolutely right. Once again, I am not the competent person to announce the government's plans for the redevelopment of the central part of the city. I know the question of the Union Station is a very delicate one, but it is my understanding that it is slated to come down—that has been the understanding all along. I know that architecturally the full effect of the National Arts Centre will only be realized when it has come down.

• 1230

**Mr. Mongrain:** Mr. Chairman, would Mr. Southam care to tell this Committee who chose the architects and on what basis they were chosen? Was there, for instance, a contest between Canadian architects or were they chosen on their past experience on this type of building?

**Mr. Southam:** Mr. Chairman, I think I can answer that question. When the government decided to go ahead with this project and announced its intention in December 1963, it set up an interdepartmental committee to co-ordinate the planning. The Department of Public Works, the Department of the Secretary of State, the National Capital Commission and other interested departments and agencies were represented on the committee and one of the first questions they tackled was the appointment of an architect.

I must remind the Committee that at that time the proposal was that the Centre should not only be built, but be built in time for the Centennial in 1967. Therefore, there was a very high degree of urgency about the selection of the architect and other questions and for that reason the interdepartmental committee recommended to government and government accepted the notion that there should not be a competition which would have imposed, if it had been held, a delay of six

months or something of that kind. Instead the committee recommended that we select a Canadian architect on the basis of ability and experience. There were three or four firms—architectural firms—studied with that in mind and it was the committee's recommendation that the firm of Affleck, Desbarats, Dimakopoulos, Lebensold, Sise of Montreal be chosen on the basis of their talent and experience.

At the time the choice was made this firm had had a hand in building more theatres and concert halls in Canada—it might, indeed, be in North America—than any other architectural firm. This firm has been the responsible architects for the Queen Elizabeth Theatre and Playhouse in Vancouver and for the Grande Salle, as it was then called, the Salle Wilfrid-Pelletier of the Place des Arts in Montreal and for the Fathers of Confederation Memorial Building in Charlottetown. No other architectural firm had had that experience in this rather specialized type of architecture and it was on that basis they were recommended and accepted to be the architects of this one.

**Mr. Mongrain:** Thank you, very much.

**Mr. Chairman:** I should point out to the Committee that we would like to finish with Mr. Southam today. If we do not finish our questioning by 1 o'clock I wonder if it would be the consensus of the Committee to sit this afternoon, provided we can get permission from the House? I have already asked Mr. Southam and he and his officials are willing to come and I have also cleared it with the Committees Branch. I wonder if it would be the disposition of the Committee to request permission to sit while the House is sitting this afternoon and perhaps this evening in order to conclude with Mr. Southam and this particular item?

**Mr. Stanbury:** We will try not to make it necessary, Mr. Chairman.

**The Chairman:** I have three names on my list, Mr. Stewart, Mr. Rose, and Mr. Fairweather in that order who have indicated a change in subject, so perhaps we could try and get through.

**Mr. Dinsdale:** I think the Chairman is worried about the quorum situation.

**The Chairman:** That is correct.

**Mr. Dinsdale:** We would be agreeable to sit if necessary.

**The Chairman:** Perhaps we could have a motion that we could use, if necessary, at this time. We could hold it in abeyance if it is not required.

(See *Minutes of Proceedings*)

**The Chairman:** Mr. Stewart on a new subject.

**Mr. Southam:** Mr. Chairman, I do not know if it is proper for a witness before this Committee to ask himself a question so as to get an answer read into the record, but am I correct in my understanding that we are now leaving the visual arts program?

**The Chairman:** Yes. The Committee seems to have exhausted the subject. Mr. Stewart on a new subject matter.

**Mr. Southam:** I leave it, of course, to your decision, Mr. Chairman, but after the last meeting of this Committee a question was raised on a television program by a member of this Committee in connection with the visual arts program and, more particularly, the decision to have the opera house curtain woven in Japan. As the question was raised on television—the suggestion was made that we had something to hide in connection with this decision—I would rather welcome a question from somebody as to why we had the opera curtain woven in Japan. If the member in question would perhaps care to repeat—

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**Mr. Stewart (Cochrane):** I would be very happy to ask that question.

**The Chairman:** We will let Mr. Stewart carry on as I believe he was the one who made the statement on television.

**Mr. Stewart (Cochrane):** I am very happy to ask that question. I did want to get onto something which I consider a bigger subject and with the amount of time we have spent on this I thought perhaps we could leave it for now.

However, with regard to the question of the opera curtain, I wanted to find out from Mr. Southam or his aides exactly what the situation was because the word is that it could not be woven in Canada because there is no loom large enough to weave it in Canada and also it has been suggested that perhaps the materials used are such that the curtain could not be cleaned. I would like the Committee to be aware of why this had to be

done in Japan, at what cost and so on so as to clear up these stories.

**Mr. Osler:** Mr. Chairman, could I put on the record one rumour that I heard to the effect that the reason this was made in Japan—it seemed to be an excellent choice to some of us—was in return for all the barley and wheat that the Japanese have bought from us and this was our way of trying to keep the balance. Is this in any way true?

**The Chairman:** That is an appropriate rumour from somebody from Western Canada. Are there any other questions on this particular subject? Perhaps Mr. Southam could get them and answer all of them. We then could move on to another subject. Mr. Southam would you continue?

**Mr. Southam:** When the advisory committee was given a list of works of art which in the architect's opinion should be developed within its budget, there were two curtains, in fact, listed by Mr. Lebensold, one, the opera house curtain and the other the theatre curtain. In this case the committee decided on a competition by invitation and three or four distinguished Canadian tapestry makers were invited to contribute. On the basis of the design proposals they submitted, Micheline Beauchemin was selected to carry out the opera house curtain and Madam Mariette Vermette, the theatre curtain. Micheline Beauchemin had already worked in Japan; she had done part of her studies there; and her proposal from the start was for a curtain of a kind—of a texture—which she had learned of in Japan; and because it was an opera house curtain it was also on a scale which, we were informed, could only be executed in Japan.

There is a firm in Japan which has been making theatre curtains for, I think, 800 years, Kawashima of Kyoto, and her proposal from the start was for a curtain which, for reasons of texture, nature and scale would be executed in Japan. It was accepted on that basis.

The theatre curtain, which is much smaller and of a different texture, was one which Madame Vermette recommended could be made in Canada, and it was. That was the reason for our authorizing Mademoiselle Beauchemin to go to Japan to develop this curtain.

I can only add that when the Grande Salle in Place des Arts required a curtain she also received the commission and that in that

case, for the same reasons, the curtain was executed in England. I might also add that it is my understanding that the opera house curtain for the Kennedy Centre in Washington will be made in Japan.

The cost of this commission, all told, including Miss Beauchemin's fee and the cost of the execution and transport, comes to \$73,000.

**Mr. Stewart (Cochrane):** Would that also include her fee, her travelling and so on?

**Mr. Southam:** Yes.

**The Chairman:** Are there any further questions on this item?

**Mr. Stanbury:** Mr. Chairman, perhaps we could deal with the question of its "cleanability".

**Mr. Southam:** We are assured that it will be possible to keep this curtain clean. I have not seen the curtain. I have seen samples of it; and I have seen photographs of parts of it. I do not know if it is proper of me to say so, but the other day Mr. Robert Shaw, who will be known to you as the Associate Commissioner General of Expo, happened to be in Japan. I think he is the only Canadian who has seen this curtain completed. It is now completed and is on its way here. He took the trouble to call our architect, and he said that it is simply splendid—unbelievably beautiful.

**The Chairman:** Are there any further questions on this subject?

**Mr. Stewart (Cochrane):** May I open on a new subject?

**The Chairman:** Yes.

**Mr. Stewart (Cochrane):** I should like to say, Mr. Chairman, that perhaps we are being a little unfair to Mr. Southam. We have been asking all our questions of him. Had we had the freedom to have other people here, as, for example, Mr. Hébert, I am sure he would have been able to answer some of Mr. Osler's questions. In addition to that I think the main architect, Mr. Lebensold, would be able to answer a number of the other questions that have been put to Mr. Southam.

© 1240

**The Chairman:** The architect can be questioned when we hear from the Department of Public Works.

**Mr. Stewart (Cochrane):** The over-all question of Canadian involvement and so on is something that undoubtedly will come up again. This is why I hesitated to raise this particular aspect.

It is my contention that the Arts Centre was envisaged as a source of inspiration for the development of Canadian art. It is of course, a matter of opinion to what level we must go to ensure that, and whether it should also be a showplace for world art, and so on. I am here speaking of art generally; not only of embellishments but also of Canadian artists.

I would now like to open on the question of the orchestra.

[Interpretation]

If you will allow me, Mr. Chairman, I would put my questions to Mr. Beaudet. Mr. Beaudet might possibly give us a brief history. To begin with I should like to congratulate you because your choice of a musical director was an extremely fine one in every respect and we are very happy to have you here.

I would like you to give me, if at all possible, a little bit of the history of the orchestra. What was the directors' original intention? Did we want a large orchestra? Did we want to bring in other orchestras? How was the decision finally taken?

**Mr. Beaudet:** I believe, Mr. Chairman, there were a number of plans submitted to the Council's administrators before we arrived at the decision of having a 44 musician orchestra which we call a classical or, if you prefer, a Mozart orchestra. The financial aspect of the matter, of course, figured very largely in our decision. From the policy point of view, I believe it was a good idea not to duplicate the efforts of other orchestras like the Montreal or the Toronto Symphony orchestra—which come to Ottawa on a fairly regular basis. We wanted to prevent a duplication both of the repertory and of the general type of music produced in this way.

As far as the composition of the orchestra is concerned, I believe you also posed that question Mr. Stewart, it will be made up of the most competent elements whose services we may obtain.

**Mr. Stewart (Cochrane):** I might like to return to that point a little later. Could you give me a brief history of how you came to this decision? Did the government make a decision itself or was the decision taken by your advisory group, by the Arts Centre



itself? Who made the decision to get an orchestra in the first place? Could you give us a little history about that?

**Mr. Beaudet:** I believe, Mr. Chairman, this decision was taken by the Board of the Arts Council itself.

**Mr. Stewart (Cochrane):** They also decided on the size of the orchestra?

**Mr. Beaudet:** I did not mean the Arts Council; I really meant the Arts Centre.

**Mr. Stewart (Cochrane):** It says here that as the National Arts Centre will only open in 1969, the recruitment of musicians can be carried out a little later. This should present no problems, at least so far as excellence is concerned. That is what you said, Mr. Beaudet, a moment ago.

Mr. Beaudet added, however, to re-assure those who might be concerned, that he would not be raiding other orchestras, that they would be accepting only those musicians who wished to join us. The musicians' contract will generally be for a three-year period on an annual extent over the whole year which is fairly unusual in North America. Could you enlighten us a little on that subject? For example, it is not the whole year, I believe, as Mr. Southam told us Thursday that it would be a 43-week contract.

**Mr. Beaudet:** Yes, there has been a change.

**Mr. Stewart (Cochrane):** Could you give us an idea of what we are going to pay these musicians in an ordinary contract, for example?

**Mr. Beaudet:** The contract between the musicians' union in Ottawa and the National Arts Centre has not yet been finalized nor ratified by the two parties. It might not be, I think, proper to give you any figure at this time as we are still in the negotiating stage.

**Mr. Stewart (Cochrane):** You cannot give us an idea of what the whole orchestra will be costing us?

**Mr. Beaudet:** Of course I did have to draw up the budget. I arrived at an average salary for you like; but it is not, perhaps, something which is as realistic as it could be when I will have begun negotiations with each musician. The minimum salary, of course, is a basis. It is always as you know, a starting point.

**Mr. Stewart:** As you said, it is fairly unusual to have year-long contracts for musicians. I

imagine that musicians would very much like to come to Ottawa for that purpose.

**Mr. Beaudet:** Obviously a number of musicians from out of town have been asking for information about our Centre orchestra. They are more or less interested and interested for various reasons. Some are interested in our repertory; some have said they want to avoid the "rat race" that is happening everywhere else. There is musical interest shown here and perhaps, if I may say so, a family interest in the Centre orchestra.

**Mr. Stewart (Cochrane):** How many musicians have been hired so far out of these 44?

**Mr. Beaudet:** Not one.

**Mr. Stewart (Cochrane):** There have been no contracts signed. Do you have an idea of how many you have in mind, how many will you accept or have you made no choice?

**Mr. Beaudet:** We have made no choice and for a very good reason. It is because auditions are not concluded yet. It would not be right, I think, because of those who have already taken a decision—who have already come to us—not that they are all candidates. We will have some auditions in September, others in December. We feel we will have heard most candidates at that time.

**Mr. Stewart (Cochrane):** How many candidates have auditioned so far?

**Mr. Beaudet:** In September Mr. Chairman, we had 100. Unfortunately it was the end of the holidays and a number of these people were playing in festivals. Others had given up playing for that moment. What happened is that we only had 44 in Winnipeg, Ottawa and Toronto. The auditions which we will have in December will make it possible to hear, we hope, 138 candidates if they are available, naturally.

**Mr. Stewart (Cochrane):** Is there any reason why these candidates should not come to Ottawa? Do you have to move about yourself? I know that you are travelling, in fact, but is it really necessary?

**Mr. Beaudet:** I believe that in one way or another, Mr. Chairman, somebody has to travel. It was probably easier to move the board of examiners—four people and a secretary—than to bring in people in larger numbers from Winnipeg, Saskatoon, Vancouver and so on. We have tried to go to those places where there was a larger concentration of requests.



**Mr. Stewart (Cochrane):** But, I think they should be coming here at their own expense. Is it not a little abnormal for the offices of an orchestra to travel about to hire musicians?

**Mr. Beaudet:** Mr. Chairman, I will not deny that in practice one candidate who asks to be engaged by an orchestra moves; when we are dealing with one or two candidates that is the case. But for the moment we are setting up what we think is going to be a national orchestra, an orchestra which will be national in character. I have suggested to our people that it might be better for us to go to listen to these candidates. As far as costs are concerned, Mr. Stewart, it is cheaper that way. It is cheaper for us to move than to have the candidates come here.

**Mr. Stewart (Cochrane):** If you are paying their costs, of course, it would be cheaper but this is a very attractive position. I do not think that any other orchestra in this country offers a 43-week contract. It would not be difficult it seems to pay their own costs to come to be auditioned.

**Mr. Beaudet:** In certain cases I can certify that the candidate would have been put to a considerable amount of financial trouble. This would have been the case in a great many instances.

**Mr. Stewart (Cochrane):** What about the candidates who have been auditioning? The candidates themselves? I have raised the question; and it has been raised by other people and it has been said that you would rather have Canadian musicians only. It is my opinion that we have Canadian musicians only because we have a large number of them who have to leave this country to go elsewhere because we do not find room for them. It really means that we have enough musicians here in Canada. Why did the National Arts Centre take the decision to go to Europe to find some? Moreover, was that decision indeed taken?

**Mr. Beaudet:** Obviously there are a large number of Canadian musicians who are in Europe or in the United States and they say that we communicate with them when they have not communicated with us. We hope we can offer sufficient attractive conditions to them to bring them back. This was the case with Mr. Bernardi who had been with the Sadlers Wells now for some years.

If we can recruit an orchestra which can be entirely Canadian and whose quality, whose excellence, is that which we are seeking we

would be very happy to do so. There have been no auditions in Europe, Mr. Stewart. We have heard no musician in Europe, neither Canadian nor foreign. May I, Mr. Chairman with your permission . . .

**Mr. Stewart (Cochrane):** I am very happy to hear that because some people had said there had been auditions in Europe. I know a number of musicians are a little put out by that. That is why I was glad that you have set the matters right.

**Mr. Beaudet:** May I make a supplementary observation with regard to auditions? By the way, the National Youth Orchestra travels for audition purposes—the board of examiners travels about.

**Mr. Stewart (Cochrane):** But these are not professional musicians.

**Mr. Beaudet:** But a number of ours want to be professionals.

**Mr. Stewart (Cochrane):** You are saying then, according to what I understand, if it were possible to find quality—the quality you require—in Canada, your orchestra would be composed entirely of Canadian musicians?

**Mr. Beaudet:** It is our hope, Mr. Stewart.

**Mr. Stewart (Cochrane):** I would like to express my opinion. I think we have enough musicians in Canada and that it would be possible for you to find some if you look hard enough, especially if you go all over the country. I think you should be able to find enough musicians of the calibre you are looking for.

**Mr. Beaudet:** Mr. Chairman, I can only express the wish that I hope the situation will be such as has been envisaged by Mr. Stewart, but we should not destroy the other orchestras which exist. You stated so yourself.

**Mr. Stewart (Cochrane):** I agree.

[English]

**The Chairman:** Do you have a question, Mr. Rose?

**Mr. Rose:** Perhaps I could address a supplementary on this same subject, Mr. Chairman. Do I understand that we will adjourn at 1 o'clock?

**The Chairman:** We have a choice. I still have your name, Mr. Rose, and Mr. Fairweather's on my list of questioners and if you are not going to be more than, say, a few minutes we could try to conclude the hearing now.

**Mr. Rose:** I do not think the subject I will be bringing up will be a lengthy one. However, if I may, Mr. Chairman, I would like to address a supplementary question to the one that has just been dealt with. I would like to pursue this matter of the availability of the quality that you require as far as Canadian musicians are concerned. This comes as a bit of a shock to me because I know that some of the major orchestras at least—and I am particularly familiar with the one in Vancouver—have been importing foreign musicians for the purpose of filling out their ranks with the quality which they appear to feel is necessary. They have a British conductor; perhaps that might have something to do with it, I do not know. However, I would doubt, without aiding perhaps, that this situation which has been discussed here would prevail and that there are a sufficient number of Canadian musicians to fill the ranks.

**Mr. Jean-Marie Beaudet (Director of Music, National Arts Centre):** Mr. Chairman, it is true that some of the orchestras have been allowed to import musicians because there was a shortage. There is no doubt that there is a shortage of string players not only in Canada but in the United States as well. We may have to do the same thing. I mean, there is no commitment that we will not do it. If we are short of musicians we have to find them wherever they are.

**Mr. Rose:** Further to this same subject, could I ask if the 43 or 44 musicians that are going to be hired for a 43-week period will be completely employed by the Centre? Will they be free to teach or take on other engagements, or moonlight in a variety of ways known best to musicians?

**Mr. Beaudet:** I do not know, Mr. Chairman, if there is going to be much moonlighting available here. We would hope that the schedule would certainly allow some of them, if there are requests for teachers, to be made available.

1300

**Mr. Rose:** Was there any intention, sir, to employ any of the very excellent Canadian Forces musicians that are resident in the Ottawa area?

**Mr. Beaudet:** Mr. Chairman, we have discussed this problem. There is the question of the available time. This orchestra has to be able to rehearse at any time during the day, it has to be available to go outside, and it

might present a problem. They might not be available at the time we would like them, but this is under discussion.

**Mr. Rose:** This is an aside, sir, but it has to do with time and the Canadian Forces musicians. I understand we now have 90 here from the various forces, and they only have a sufficient number of uniforms for 45 to fulfil an engagement. Nevertheless, they have plenty of time.

I just have one more question on the orchestra. You are suggesting here a Mozartian-sized orchestra, or chamber orchestra, or however you wish to describe it, and you have also suggested that you did not want to compete or duplicate the services of either the Toronto orchestra or the orchestra from Montreal. Do you anticipate at any time that you will be presenting the type of work that would require a much larger orchestra, and if so how would you go about satisfying the performance requirements for burials, or something like that?

**Mr. Beaudet:** The policy at this stage anyway, Mr. Rose, is that we will limit ourselves to the kind of repertoire that is best suited to the orchestra and that the orchestra can best perform. It may be that we might require one additional player for a specific work but we are certainly not thinking of enlarging the orchestra substantially for any performance.

**Mr. Rose:** Then the repertoire for the people living here, as far as your orchestra is concerned, will be limited to the kind of material that is to be performed by this size of orchestra.

**Mr. Beaudet:** Mr. Chairman, I do not think we should say limited because the repertoire is rather vast.

**Mr. Rose:** I meant by that that the outside orchestras would fulfil the other role.

**Mr. Beaudet:** Yes, that is right.

**Mr. Rose:** Perhaps I could turn to this question that I addressed to Mr. Southam earlier, Mr. Chairman, and that has to do with his identification with the letter that he read the other day from Mr. Gene Lees. I would like him to tell the Committee if he agrees with it wholeheartedly and completely.

**Mr. Southam:** Yes, Mr. Chairman. I read it because I thought Mr. Lees was probably expressing it better than I could because he spoke as an artist. I would not have read it if I had not agreed with the views he expressed.

**Mr. Rose:** I think perhaps you reflect a bit of uneasiness that I am about to pounce on some particular phrase in here, and perhaps I am. In any event, I think all of us can agree that this Centre should be used for the most profitable development of the Canadian artists and I would agree with Mr. Lees when he said that we were all proud of those who have emigrated and who have brought much credit to Canada through their excellence, their productivity and their recognition in artistic fields outside of Canada.

However, I think there may be a little bit of specious logic at work here in that possibly the suggestion is that the Centre will encourage artists to remain home. I do not think that we could perhaps all agree with this completely. At least, I could not.

**Mr. Southam:** Mr. Chairman, I think one of the basic aims of the Centre, in the development of its orchestra and theatre companies and in the program it hopes to develop of inviting other Canadian companies and orchestras to come here is to increase the opportunities for Canadian artists who are working in Canada, and to extend the seasons of visiting companies by the time they come here. Mr. Lees expressed a view which is widely held among Canadian creative people, not only in the performing arts fields but I think also in film work, that they are obliged to go abroad to find work and to the extent that we create work for these creative people we are helping to keep them here, or to bring them back, as Mr. Beaudet says.

**Mr. Rose:** I would agree with you to that extent but I also feel that every artist craves an international reputation and he will do those things which will help him build that reputation. If it means going out of the country and emigrating to large centres, that that is exactly what he will do.

**Mr. Southam:** Yes.

#### • 1315

**Mr. Rose:** I have no particular quarrel with that except I think that we might be misled into believing that this is going to lock up our artists, and I would not want this view to emanate from this Committee. I now read from Mr. Lees' letter. It says:

The United States did not produce a Kern, a Gershwin, an Aaron Copland, a Hemingway, a Dos Passos because it had a strong sense of national identity. It has a strong sense of national identity

because of Kern, Gershwin, Copland, Hemingway, Dos Passos and all the rest. This is why I think there is a strong parallel between the building of the Arts Center and the building of the CPR. We need it.

My comment here is that people like Kern and Gershwin flourish because of the huge market in the United States—and this is true of artists in other countries—that perhaps will not prevail in this country for a great number of years.

**Mr. Southam:** Mr. Chairman, by and large that is true. I think what we are trying to do at the centre is modestly to enlarge the Canadian market.

**Mr. Rose:** Thank you.

**Mr. Osler:** Mr. Chairman, I misunderstood you a few minutes ago in the proceedings. I for one would like to re-open the question of the orchestra. I did not realize it was closed. I thought we were still pursuing. . .

**The Chairman:** In that case we will have to come back this afternoon, providing of course the House of Commons gives us permission, and I will be moving that on motions today. So, if the House of Commons accepts the motion we will re-assemble here after Orders of the Day at 3.30 p.m.

Notice of the motion is being distributed to all members of the House of Commons and a notice of meeting will be distributed immediately to you as well.

**An hon. Member:** So we do not come unless we hear?

**The Chairman:** Unless the House approves of our motion we cannot come back. If it does we shall come back. We are going to phrase the motion so that it deals only with this afternoon. Thank you.

#### AFTERNOON SITTING

**The Chairman:** I think we will continue where we left off. Mr. Osler wanted to ask questions concerning the music policy of the National Arts Centre, and I recognize Mr. Osler.

**Mr. Osler:** Thank you, Mr. Chairman. Before doing so could I just take thirty seconds to ask if the Committee as a whole is going to have an opportunity to tour the Arts Centre? If not, because of time or whatever,



then individuals will know whether to take up the very kind offers of Mr. Southam and company to tour it.

**Mr. Southam:** Mr. Chairman, I confirm the offer I made to convey this request on the part of the Committee to the Department of Public Works. I am quite sure that any time it would be convenient for the Committee to visit the Centre that visit could be arranged. Consequently I would suggest that it is for the Committee to decide when it wants to go, and I feel sure that the Department of Public Works will make the necessary arrangements. I stand here to be your messenger.

**The Chairman:** In that case, Mr. Osler, we will take this up at the next meeting of the Subcommittee on Agenda and Procedure.

**Mr. Osler:** I do not want this laboured in any way, but in a very quick and cursory way, if possible, I would like somebody to take me back to square one and tell me where the music policy of the National Arts Centre began. It is not clear in the Act, for instance, that you should have an orchestra. Could somebody start at that point, and lead us on?

• 1550

**Mr. Southam:** Mr. Chairman, I will take this one on. I think Mr. Beaudet dealt very well with the questions which were raised this morning, but simply because I have been around the office of the National Arts Centre for some years and he only joined us a couple of years ago perhaps I am more responsible for the developing history of the Centre and if the Committee wants to go back over the history of the Centre, as far as the orchestra is concerned, I will be glad to do my best.

It goes back to the moment when the government decided to build the Centre on the basis of a recommendation from a private group here whose report expressed the hope that the building of a national arts centre would not only supply the physical facilities which this capital city, like any other capital city, requires for the artistic performances, dramatic or musical, but also expressed the hope that the building of a centre would contribute to the revival and development of the performing arts themselves, here.

You will find in the report—the feasibility study—put to the government in October, 1963, this kind of thinking. The Government accepted the idea of building the centre and appointed, as I have told the Committee, four

advisory committees to go over the project and make expert recommendations. One of these committees was called the Advisory Committee on Music, Opera and Ballet. The Chairman was a distinguished Toronto composer, Mr. Louis Applebaum, the Vice-Chairman was Dr. Arnold Walter who, for the last 30 years, has been the Director of the Faculty of Music of the University of Toronto, now retired, and there sat on that Committee a number of representatives of music, opera and the dance such as Mr. Zubin Mehta, the Conductor of the Montreal Symphony Orchestra, Miss Celia Franca and Mme Ludmilla Chiriaeff, the Artistic Directors of the National Ballet of Canada and of Les Grands Ballets Canadiens; Mr. Herman Geiger-Torel, the Artistic Director of the Canadian Opera Company and others, and I am sorry if I have forgotten to mention one or two.

It was a strong committee of people interested in this field and this committee was called together primarily to address itself to the physical requirements for the Centre and tackled, particularly, the opera, the large 2,300 seat hall and spelled out in greater detail than the feasibility report had done, the actual physical and acoustical requirements for a concert hall good enough to be part of a national centre devoted to the performing arts.

The Committee went beyond that and I understood that it should do so. It concerned itself not only with the physical requirements of the National Arts Centre, in so far as they concern music, opera and the dance but also programming. They looked into the situation of music in the National Capital Region, they were familiar with what had happened here musically.

We had, years ago, an Ottawa symphony orchestra organized by a private group which was making a good deal of progress towards the raising of standards and the developing of audiences for symphonic music here. That orchestra had got into difficulties; I do not think it would be unfair to say that these were difficulties which arose from their relations with the Musicians' Union and they had ceased their operations. At the time this advisory committee came on the scene there was, therefore, no professional orchestra in Ottawa and members of the committee interested themselves very much in this situation, and I think they were right to do so.



## • 1555

As a result of the discussions in that committee during 1964 and 1965, as Co-ordinator I invited the Chairman, Mr. Louis Applebaum, to prepare a report and recommendations about what kind of orchestra we ought to have if we ought to have an orchestra and Mr. Applebaum prepared a splendid report which I would be glad to table here, although it has not been made public heretofore, in which he recommended the creation of a 45-piece orchestra as the resident orchestra of the National Arts Centre. I think his report is dated probably in 1966. I might be out a year.

When the Parliament passed the National Arts Centre Act in July, 1966, a Board of Trustees was appointed. The Board was appointed only in December and met only in March, 1967, for the first time. One of the first questions they tackled was the question of resident companies, and among them this orchestra, and they had before them the Applebaum report. The Board felt that if they were going to tackle this problem responsibly they should go over the whole ground again. They instructed me and Mr. Beaudet, our Director of Music, who just came on our strength then to reexamine the whole question of an orchestra, and whether we should go for a symphony orchestra of 90 or 100 or 110 musicians or the kind of orchestra that Mr. Applebaum had proposed.

We did so. In the course of our study we met several times with the boards of directors of the Toronto Symphony Orchestra and the Montreal Symphony Orchestra as being the representatives of the orchestras that would be most affected by the creation of a symphony orchestra here. We met with the Canada Council, we consulted other Canadian musicians, including Mr. Applebaum and, as Mr. Beaudet said this morning, the factors that entered into the study were partly artistic and partly financial.

A symphony orchestra today is a very expensive proposition. The annual operating budget of a modern symphony orchestra goes well beyond a million dollars per year, as you know. We came back to the Board of Trustees last autumn, I think it was, with a recommendation that, taking everything into consideration, we should go for what Mr. Applebaum proposed, the creation of a smaller ensemble. It was partly for budgetary reasons. We felt that we could not afford the big orchestra but partly we felt it was a more responsible decision, artistically.

The needs of the public of the National Capital Region for symphonic music can well be met now by the visits here from the Montreal or Toronto Symphony orchestras but visits from symphony orchestras from out of town would never create the active musical life in this city which any Canadian city of the size of the national capital deserves. We continue to feel that the presence of a certain number of musicians of talent here was essential to develop the inner musical life of this city and we felt this could be done by the kind of orchestra that Mr. Applebaum had proposed.

## • 1600

Therefore we recommended that that be done and the Board accepted this decision, I think it was in June, 1967. Since the Board took that decision, as Mr. Beaudet explained this morning, we have been proceeding, first of all, to find a conductor.

That was the first stage, and we have found a conductor, Mr. Mario Bernardi, and since we have had Mr. Bernardi's agreement, which I think was finally obtained last summer, we have begun to audition musicians for this orchestra. That is the history of the orchestra to date.

**Mr. Osler:** My next question following on from that would be this, Mr. Chairman. It seems to me that an orchestra in the national capital does two things. One, in some mystical way it is presumably connected with the national effort because it is in Ottawa, and I am not deriding the effort when I say that. Second, it is a local orchestra. I know that the City of Ottawa was not able to keep an orchestra before but I am wondering whether, in the financing of this orchestra, the people of Canada are going to take the thing on through the National Arts Centre or whether this is going to be another orchestra in which the people of Ottawa are expected to pull their weight as people in other cities have to, and some of the financing at least comes on the basis of merit, or what have you, from the Canada Council. I would like to know how you propose to finance this orchestra.

**Mr. Southam:** Mr. Chairman, the orchestra will be making a request for support to the Canada Council, as other professional Canadian orchestras do, and we have been assured by the Canada Council that this orchestra will receive that measure of support which a professional Canadian orchestra of this kind could expect. The support from the Canada

Council will be in line with the kind of support that the Canada Council gives to other professional orchestras.

Also, the Board of Trustees of the Centre has decided—and it was only decided by the executive committee last Friday and I suppose this is the first public mention of the fact—that we should create a community involvement and support organization here for the National Arts Centre of the kind that exists around other arts centres elsewhere in the country. There is a precedent for that here in Ottawa in the National Gallery Association. Ottawa is a curious city. The great institutions here are federal institutions—the National Gallery, the National Museum and the National Arts Centre—they are national institutions which exist for national purposes and in former years there was a kind of moat between them and the community.

The first national institution to throw a bridge across this moat was the National Gallery. Some years ago the National Gallery created a National Gallery Association to draw around itself a great deal of support for various program activities of one kind or another, and I think it has been a very successful experiment. We have the advantage of that precedent and from the beginning the National Arts Centre has thought that the time must come, and must come early, when we ought to create around the National Arts Centre a popular, not to say a mass movement of support.

There is a great deal of support in this community for the National Arts Centre, for the orchestra and for the French and English theatre companies which is not yet mobilized. We plan to mobilize it as best we can. We have not done anything until now because I think it would be irresponsible to develop that kind of support, until we knew exactly what we could do, what we could deliver. We know now or will know after we have our budget clued up for our opening year—hopefully in the next two or three weeks—exactly what we can deliver here in Ottawa in terms of our orchestra and our two theatre companies. The moment we know that I think we can go to this community—this is both Ottawa-Hull, it is the National Capital region, it is a community “des deux expressions”—and we can ask them to rally round. We plan to do that and we will be asking them to support us financially and in other ways to the extent they feel that the National Arts Centre is a good idea.

• 1605

So, to take the orchestra, which was your particular question, I would hope that support at the federal level for the orchestra would come from the Canada Council, and from ourselves, to the extent that an orchestra of that kind requires administrative support—I suppose our staff will be supporting the orchestra. We hope that at least from the very beginning the provinces of Ontario and Quebec, the Ontario Arts Council and the Ministère des Affaires Culturelles at Quebec will support the orchestra to the extent that it makes services available to communities in eastern Ontario or western Quebec. We plan to make an approach to the cities of Ottawa and Hull, which are represented on our Board of Trustees, I should remind you, by the mayors of Ottawa and Hull, and we plan to make an appeal to the community through this support organization which we have in mind and which ought to be set up within the next few weeks.

**Mr. Osler:** Thank you. I think it is only fair to make an observation rather than ask a question at this time and I really assume that I would be speaking for almost every politician in the room when I say—they can jump down my neck if they do not think so—that it would be seriously embarrassing to a politician to consider the National Arts Centre estimates unless it could be proved that the local people were holding their end up because, without being parochial, I think every place that had an orchestra or theatre company or anything else would immediately say, “well, these people deserve some support from the national government, perhaps, because they are in the capital, but the weight has to be pulled primarily at home” and to a very large extent in the Ottawa area, I would think.

**Mr. Southam:** Mr. Chairman, I am with Mr. Osler on this except that I slightly question the word “primarily”. Most Canadian cities the size of Ottawa have large companies or important concentrations of private wealth available for the support of organizations of this kind. Ottawa has not. As has been frequently pointed out, Ottawa is a one-company town. The business is government. The federal government is the principal employer in this area and I would think in a sense this distinguishes Ottawa from other cities of this size. I therefore do not believe that the primary impulse or support for building the Centre or for organizing the programs must come from the civil servants who make up

the large part of the population of Ottawa. The primary impulse has come, and I think will continue to come, from the federal government for very good reasons, which I would be delighted to expand on. However, I do agree with you that the community must play its part and we plan to mobilize that degree, but I do not think it will be the primary degree. I do not think the contribution of the community to our budget will be the largest contribution.

• 1610

**Mr. Osler:** I will retract my choice of the words "community" and "primary" as being unhappy. I think what I really meant was that if it looks as if the national government is putting in 70 to 80 per cent of your requirement that this would be an embarrassing thing. You have mentioned the Province of Quebec, the Province of Ontario, the City of Ottawa, the City of Hull and private people and when you put all those things together they should be a very sizable proportion of the weight, plus the ordinary Canada Council grant, that you, as an orchestra, would be getting.

**Mr. Southam:** Mr. Chairman, I look forward...

**Mr. Osler:** I just suggest this; I do not think we should argue about it.

**Mr. Southam:** No, I look forward to the next opportunity of coming before this Committee and discussing our budget on the basis of the budget we will then have settled for our first year. We will then be able to determine what proportion of support for these activities comes from the federal government, from the provincial government and from the community.

I may be speaking in a personal and private way rather than with a proper degree of public responsibility because I was born and brought up in Ottawa, but I would urge the Committee to take into consideration that Ottawa is not a city like others; Ottawa is the capital of this country. What I hope we can prove is that the building of the National Arts Centre, and the creation of this orchestra, and these two arrangements we are making for two theatre companies, will be considered by all Canadians as a contribution to national unity and to national realization.

To that extent the experiment here is a little different in kind to the experiment in another Canadian city of this size. Possibly

the federal government is right in putting into this particular experiment perhaps a little bit more in proportion to what it would put into a similar experiment in another Canadian city. I think in the long term it ought to pay off in national terms.

**Mr. Osler:** I am conceding that though, Mr. Chairman, by saying I think it is taken for granted that there will be something in the National Arts Council budget to cover this sort of thing. All I meant was, I think, if the proportions get too far out of line, and that is a hard term to define, there would be trouble from the political sphere.

**The Chairman:** There always is trouble from the political sphere.

**Mr. Osler:** Yes. That is the end of my questioning, but I would like to observe that there was a lot of conversation this morning about foreign—versus home—grown musicians. I do not really feel we can afford to be parochial in this department. If we are going to have musicians, we have to get the best we can, assuming that we try to give Canadians the job first.

**Mr. McGrath:** Mr. Chairman, I wonder if I could raise a supplementary question? What degree of co-operation or indeed help can the provincial centres for the performing arts expect from the National Arts Centre? Do you have a program? Perhaps you referred to it this morning; you did briefly to Quebec when I was here.

**Mr. Southam:** Mr. Chairman, as I suggested this morning the question of the working relationship between the National Arts Centre and other centres remains to be worked out. What I put to the Committee in a rather tentative way this morning was the idea we have that the National Arts Centre ought to recommend to the Canada Council that it call a meeting of the representatives of these centres from across the country—there are now 12 or 14 of them—to work out an effective relationship which will enable programs that we develop here to be exposed in other parts of the country, and reciprocally, programs developed in other parts of the country to be shown here.

It is not the responsibility of the National Arts Centre directly to organize the life of the performing arts across Canada. To the extent that the federal government is interested it is the responsibility of the Canada Council. We can only suggest it to them, but we plan to make that suggestion.



**Mr. McGrath:** I suggest that it does place a certain responsibility on you when you talk about a national orchestra, for example, making this national orchestra available to the various centres across the country, making it clear that it would be available, and indeed encouraging it.

• 1615

**Mr. Southam:** Mr. Chairman, we have great hopes for this orchestra. It is an orchestra of a kind that does not exist in Canada. There are symphony orchestras from Halifax to Vancouver, but this is the only one—unless I am wrong—which is of the dimensions we have in mind, 40 to 45 musicians. It will be of excellent quality if we have anything to do with it.

I think charity begins at home and so do the activities of artistic ensembles of any kind. This orchestra will have to prove itself here, because it is being created here. We hope that over the years its reputation and the contribution which it can be expected to make to the musical life of Canada will be more and more widely recognized. We hope that possibly in the first year or so it will already be possible to arrange for it to tour western Quebec and eastern Ontario which are culturally underprivileged areas.

**Mr. McGrath:** That is exactly what prompted my question...

**Mr. Southam:** Yes.

**Mr. McGrath:** ...your reference to western Quebec and eastern Ontario.

**Mr. Southam:** This is where it begins, but because this is an orchestra of the size it is, it will be comparatively inexpensive to tour it. We do not think we will have to foist it on the rest of the country. We think it is going to be the kind of instrument from the beginning which will attract invitations from the rest of the country. The reputation of an orchestra can be established nationally or internationally much more rapidly than the reputation of a theatre company, because of broadcasting and recording. For example, the Orchestre de Paris came to Ottawa last Monday, a week ago. This was an orchestra which was created only a year ago, but in one year has established an international reputation by the excellence of the quality of its performances. We hope that our orchestra—a smaller one, half the size—by the excellence of the quality of its performances will establish a national reputation very rapidly, and that invitations

will come and opportunities to answer those invitations will be made available to us.

I do not think that the National Arts Centre has the funds in its budget to tour this orchestra, but we stand ready to send this orchestra where it is invited, provided funds are made available. I get back again to the Canada Council and to local sponsors.

**Mr. McGrath:** I just want to conclude, Mr. Chairman, by pointing out, with great respect to Mr. Southam, that Canada does not begin in Halifax, it begins in St. John's, Newfoundland. We have a very fine arts centre there and we are looking forward to having the national orchestra there.

**Mr. Southam:** Mr. Chairman, I do not know if a witness can raise a point of order, but I did mention St. John's this morning, twice.

**Mr. McGrath:** Yes, you did, but you mentioned today that Canada began at Halifax.

**The Chairman:** Mr. Mongrain?

**Mr. Mongrain:** Mr. Osler has invited us to jump on his neck if our opinions differ with his. I would like to do it in a friendly way.

[Interpretation]

I do not feel, Mr. Chairman, that we should make too much of this need for local financial involvement in the orchestra. By the very nature of things there will be some. Most of your patrons of course will come from Ottawa, Hull or elsewhere, but the point raised by Mr. Osler to the effect that this might possibly not be well considered by other cities in Canada who do not enjoy this type of contribution, whereas Ottawa does, does not appear to me to be a matter of great moment.

I think that for the good reputation of the Arts Centre, we should remind ourselves of this. Most of these arts centres have been built through generous contributions by the province and by the federal government. This is the case in my own city where we have an ultra modern arts centre. This is proper. I think most Canadians will see in what is being done here in Ottawa a stimulus. They will see in this a promise for the future of our young talents throughout the country. I think this will be seen in this light by all young people in this country from St. John's to Victoria going through Halifax and elsewhere.

I feel that Canadians do not really object to the fact that there might not be the financial



involvement of Hull or Ottawa to the same extent we might see elsewhere.

This is a Canadian institution. It had to be established in Ottawa; Ottawa is the heart of this country, Ottawa is the capital of this country and we should not forget there are a large number of other cities which have art centres, but it is thanks to provincial or federal contributions. I think these arguments that I have just made should be brought to as many people as possible. Your reputation is not, perhaps, what it should be, in Canada. A lot of people have been saying this is an expensive undertaking and will remain expensive. However I feel we should insist on the fact that this is a very small investment for what this will bring to Canada in the following centuries.

• 1620

This is a new century—the second century of Confederation I do not think Mr. Osler's intentions were petty. However, I do feel that we should explain to all Canadians that although this investment might not bring in returns within one, two or three years it is nevertheless something which will bring incalculable benefits to this country, artistically speaking, in centuries to come. The investment in this light is very small.

[English]

**The Chairman:** Mr. Givens and then Mr. La Salle.

**Mr. Givens:** Mr. Southam, do you not feel, sir, that the things you talked about before as leading to a dearth of financial support in Ottawa are what would likely lead to a dearth of talent for your orchestra and for your other requirements, namely, Ottawa is a one-industry town, it has a relatively small population and so on?

**Mr. Southam:** Mr. Chairman, it is quite true that in the last few years there has been a lack of talent in Ottawa. One of the most unhappy incidents in the history of Ottawa from the point of view of the arts, I think, was the decision to move the National Film Board from here to Montreal some years ago, which overnight meant the migration from here to Montreal of a large number of creative people. The unhappy collapse some 12 years ago of the Canadian Repertory Theatre which was Ottawa's only professional company and of the Ottawa Symphony Orchestra some 6 or 7 years ago had the same consequences. In our view these events could not

be blamed on the lack of support among the public here, these were events which had other explanations.

You are absolutely right, Mr. Givens, that in the last 5 or 6 years, there has been a dearth of professional musicians and professional actors in the National Capital Region. I think the creation of the National Arts Centre is a major step towards the repopulation of Ottawa and Hull with creative people from these various disciplines. We want to bring musicians, actors and producers back here and we hope we will have the support of the CBC, the National Film Board and private organizations interested in music and in theatre to help us do so. We think that one of the most important things the National Arts Centre can do for the national capital is to bring back this precious element—precious in any community—here.

**Mr. Givens:** Incidentally, I just want to say in passing that I subscribe to what Mr. Osler said. I have found in my part of the country, if I may make this observation with great respect, that politics and culture go hand in hand like a warm wet hand and a frozen glove. I have the scars to show for it. It is nice to hear Mr. Mongrain speak the way he does; I am glad that he comes from a more civilized part of the nation and I do hope that the prognostications and the projections that he is making for the National Arts Centre will work out. I had an experience in Toronto with an arts centre.

• 1625

**Mr. Southam:** Mr. Chairman, I am sure it is improper for me to say so, but I think, sir, that what you did for Toronto in the period when you had some responsibility in these matters will be remembered for generations to come. I am sorry that it did not seem to have the immediate effect you had hoped for.

[Interpretation]

**Mr. La Salle:** I would like to subscribe with pleasure Mr. Mongrain's statement. When we speak of the aspects of financial participation I feel that through the taxes raised in all provinces of this country, all Canadians are going to take part in the National Arts Centre. I might also suggest that they obtain quality, the quality you desire in your orchestra. This orchestra will, certainly, be invited to appear at various centres in various provinces.

I think it would be a very good idea for Ottawa to pay the full shot so that all prov-

inces, all those centres in the various provinces, may benefit from this. Even though this might not be a strictly economic proposition. It is, I think, a very good idea to help our various provincial centres in this way. It is one way, I believe, to spread culture among the people.

[English]

**Mr. Osler:** I do not think we should have a debate on the subject, Mr. Chairman, but perhaps my remarks were exaggerated a little and in that case it is my fault because I made them, but I do feel very much as Mr....

**The Chairman:** I think the situation is that you do not speak for all of the Committee and they accepted your invitation to tell you that you do not.

**Mr. Osler:** That is right. I accept the invitation and the words, but I do feel as Mr. Givens does that there are two things here.

First, I personally feel and I know that I will get into political hot water if it is not shown that the local people are pulling their weight and secondly, you would be performing in a vacuum regardless of how good your instrument is unless the local people pull their weight. We certainly have found in Winnipeg that the way to get people to participate, regardless of the fact that it may seem rude and crude at the time, is to get them to put up their money. They do not have to be wealthy benefactors, they have to be people of average and slightly above average means who are willing to buy season tickets and add \$50 or \$100 a year to that as a donation and this sort of thing, to keep their organization going.

Until you have a large ground swell of these people behind you, as you well know, you do not have any audience. This is rude and crude, but it is true. No matter how good you are, audiences do not come until they get involved—until their finances are involved—which drag them in often enough to get them used to it and get them to like it. I would hope, not only from a financial and political point of view, but from a purely artistic point of view, that you would get as many people as you possibly can involved here, otherwise you will be performing in an empty hall.

The other query I have is that some reference was made to the CBC. It certainly is not possible for me to speak for the CBC, but I was on their Board for three and one-half years and while on the Board of the CBC their policy, as I understood it, was that

while at one time there had been outright help to organizations such as musical organizations in order to give them a livelihood, this policy really had changed quite substantially. The CBC did what it could to buy the services of organizations, but its policy was not to pump money into organizations and there is a difference there.

In other words, if this orchestra is good enough to compete with other orchestras that the CBC uses from time to time in its wisdom on the airwaves, that is one story, but if the CBC is going to be asked to do this as an automatic kind of help as it did with other orchestras 20 years ago, I think you would be up against policy matters that are contrary to CBC policy, unless they have been changed since I was on the Board. That is a subtle difference, but it is a real one.

**Mr. Southam:** That was a statement, but I think there was an implied question in it which I would be delighted to answer.

First of all, I agree with all you say about the importance of community support. As I mentioned a few minutes ago, we plan to mobilize that support and the results will tell. It is a little too early to say, but I would hope that by the time the Centre opens we will be able to prove to ourselves and to the rest of the country that this community is behind the Centre.

#### • 1630

With respect to your implied question about the CBC, I want to make it perfectly clear that we are not asking the CBC to give grants to this orchestra. We understand that the people in the CBC who are responsible for programming are very interested in seeing the development of an orchestra of this kind with this kind of repertoire and they are prepared to pay going rates for services. We will not be asking the CBC to do anything more than they would do for any other orchestra. That is, pay for the services which we can provide.

**Mr. Osler:** They will be drawing down programs from you.

**Mr. Mongrain:** Another supplementary, Mr. Chairman. I hope your publicity will be nationwide, though. It will probably please Mr. Givens if I mention that. My home town is about 550 miles from Toronto and twice at least we rented a plane to visit Toronto and we went to the O'Keefe Centre for some representations that were there.

Another time we organized a trip to Stratford. So, if we know what is going on here at your Arts Centre, any time there is something of importance I am sure you will get a lot of people come in from all over the country, because there are people who can afford some money to see something of high calibre in the way of culture. Is it your intention to publicize your activities all over the country all the time?

**Mr. Southam:** Yes, Mr. Chairman.

**The Chairman:** Mr. Southam offered to make copies of Mr. Applebaum's report on the orchestra, available to the Committee. Would the Committee like to have this available?

**Mr. Mongrain:** Yes.

**The Chairman:** Secondly, I discussed the question Mr. Stewart raised with Mr. Southam concerning the wages paid to employees and we agreed that perhaps it would not be proper to give the precise wages paid to employees of the Centre in the operational side, but that a provision could be made that we would get the same information from the Arts Centre as now appears for every department in the Estimates, the Blue Book, so that we would know the classes and the ranges within the classes. If this would be agreeable to the Committee it can also be arranged.

**Mr. Southam:** Mr. Chairman, do you want a written submission on this matter or do you want me to answer specific questions?

**The Chairman:** I think we could perhaps do it either way. Mr. Stewart, you raised the matter. Would you like to put specific questions or would you prefer to have...

**Mr. Stewart:** We have something that they gave us from the...

**The Chairman:** From the Blue Book?

**Mr. Stewart:** Yes, from the agency we had the other day, the Canada Council.

**The Chairman:** Yes.

**Mr. Stewart:** Similar to what other departments give us in the Blue Book. I think that would be satisfactory.

**Mr. Southam:** Mr. Chairman, we have a salary structure running from Grades 1 to 20 with steps in each grade. I could give you that table and I could tell the Committee how many employees among the 37 at the Centre fitted into each grade.

**The Chairman:** That would be agreeable.

**Mr. McGrath:** Surely if that is in writing it is not necessary...

**The Chairman:** Yes.

**Mr. McGrath:** And we can cross-examine on that aspect.

**The Chairman:** Yes, I agree. Does anybody have any other new topics?

**Mr. Stewart (Cochrane):** Are we still on the orchestra?

**The Chairman:** We can continue on the orchestra if you wish.

**Mr. Corbin:** Mr. Chairman, I have a question, if I may direct it to Mr. Beaudet.

**The Chairman:** On the orchestra?

**Mr. Corbin:** On the composition of the orchestra.

**The Chairman:** By all means.

[Interpretation]

**Mr. Corbin:** You did establish this morning I believe that your orchestra would be a truly national one. I understand that through its financing its national character is, of course, assured since the expense will be borne by the federal government. Now, as far as the composition of the orchestra, or the choice of musicians are concerned, how do you intend to maintain this national character?

**Mr. Beaudet:** Mr. Chairman, I believe I perhaps answered that question indirectly. We have had auditions throughout Canada and we will continue to do so. We can not go and get people who do not want to come to us. However we will get those people who are willing to come, and with whom we can agree. If we find enough people in Canada of proper quality, we will use Canadian talent. Otherwise we will have to do as orchestras in Toronto, Vancouver and Montreal who have had to import musicians.

**Mr. Corbin:** The dominant criteria here is the excellence of the artists?

**Mr. Beaudet:** Yes.

**Mr. Corbin:** Do you not take into account the regional aspect, regional representation in the composition of this national orchestra?



**Mr. Beaudet:** It would be a rather dangerous criteria.

**Mr. Corbin:** The excellence of the orchestra itself might suffer.

**Mr. Beaudet:** Precisely.

[English]

**The Chairman:** Mr. Stewart, on the orchestra.

**Mr. Stewart (Cochrane):** I was wondering, Mr. Beaudet, about this. We were told in the initial statement that the orchestra would be starting in the fall and we noticed that the festival is on June 2. I was wondering why the orchestra is not starting when the Festival?

**Mr. Beaudet:** Mr. Chairman, we had thought of starting the orchestra in the spring so that the orchestra would take part in the festival, but you will realize that most musicians have contracts which do not expire until May, sometimes June and some of them in July, so it would have been unfair to people who would like to apply to make it impossible for them to join the orchestra because they had a contract which would carry them over the month of April. This is the only reason we could not start it.

1635

**Mr. Stewart (Cochrane):** Another question about the orchestra, Mr. Beaudet. Should it happen that the orchestra is not busy all the time at the Centre, will it be available for other groups? Suppose a group is putting something on and they wanted to use the orchestra. Would it be available to them and could it cost them a certain fee, and so on? Is this envisaged at the moment?

**Mr. Beaudet:** This is being discussed, Mr. Chairman, with the Musicians' Union. There are different regulations which have to apply here. There are also local regulations which we are discussing with them.

**Mr. Stewart (Cochrane):** I see.

**Mr. Beaudet:** I would hope that the orchestra could be made available on certain occasions.

**Mr. Stewart (Cochrane):** I see. The fact that they are under salary would not mean that they would be excluded from receiving an additional fee.

**Mr. Beaudet:** I do not think so.

**Mr. Stewart (Cochrane):** I was wondering about another thing about the orchestra. We hear about fairly famous individuals in Canada, such as the manager of the Toronto Symphony and the manager of the Montreal Symphony, and I was wondering if you could tell us who the manager is going to be, if he has been appointed and if he has been appointed, who he is, where he comes from, and so on.

**Mr. Beaudet:** The manager has just been appointed. He is right here with us. He is Mr. Ken Murphy, who is a musician from Winnipeg who was with the CBC's International Service and who has had experience in public relations and publicity at the same time.

**Some hon. members:** Take a bow!

**Mr. Beaudet:** I am very pleased with the appointment.

**An hon. member:** With a name like Ken Murphy we are bound to have a good national orchestra.

**Mr. Stewart (Cochrane):** That is all I would like to ask about the orchestra at this time.

**The Chairman:** Mr. Rose, you had a question on the orchestra?

**Mr. Rose:** I had some questions, Mr. Chairman. Perhaps they are not quite central to the point but I will try to get them as close as I can. I was interested in Mr. Osler's point about the composition or the size of the expected audiences, and this relates to the availability of tickets at a price at which the masses of people could participate, they could attend and listen to this, and I was wondering if there was anyone here who could tell me what the average price for the average high performance would be.

**Mr. Southam:** Mr. Chairman, I anticipated that question. I have some figures here. The Board of Trustees of the Arts Centre has considered two matters of this kind. One is the ranges of prices for seats which should obtain in the Centre, and secondly the price at which we should rent the hall or the theatre or the studio to groups interested in taking these facilities for a performance or for a week.

Mr. Rose's question, Mr. Chairman, was about seat prices. We have a range of scales. One must do this, of course. You cannot charge the same for a visiting theatre company, or one of our own, as for an orchestra. The range of scales, and I am giving you the



top prices of seats in the large hall, run from a \$7.50 top down, by 50-cent steps, to a \$3 top. The range of prices in the theatre run through a similar scale from a top of \$7.00 to a top of \$3. We would like to reserve a certain amount of flexibility as to what scales we would set out for what attractions.

• 1640

We have in mind, for example taking the opera in which musical groups, orchestras, will perform—and I do not want to be pinned down for all time on this—our planning suggests that visiting orchestras, the Montreal or Toronto Symphony orchestras for example, should use the \$6 top which is in fact, I think, what they do now at the Capitol Theatre, or it might be \$6.50, but it is in that order. Our own orchestra will use the \$5 top; a visiting dance group, the National Ballet, Royal Winnipeg, Les Grands Ballets Canadiens, a \$5.50 or \$6 top; a visiting musical attraction whether Canadian or American or European will use the \$5 to \$6 top.

In the theatre, where we do not primarily have musical groups but drama groups, we expect that our own English company, and that is to be the Stratford National Theatre company, would use a \$4.50 top, and as I have mentioned the scale runs from \$7 down to \$3. Le Théâtre du Capricorne, our resident French company, might use a \$4 top. With visiting companies it depends on the scale of the production, but we would expect them to run at \$5 or a \$4.50 top price.

**Mr. Rose:** You would agree then, sir, that the productions at this Centre would not be available to the masses of people generally in this area. Mr. Osler mentioned the experience of the Winnipeg support from the middle and upper middle classes and I wondered if this was the kind of audience anticipated and were there any particular steps that the theatre was prepared to take so that perhaps the audience might be widened to include those people who are supporting this through their taxation.

**Mr. Southam:** Mr. Chairman, perhaps I was tactically unwise in mentioning the top; you must also take into consideration the bottom prices for each of these.

**Mr. Rose:** Those are for the people with good eyesight I take it.

**Mr. Southam:** No, sir. They are printed here on the paper that I have before me in type of equal character.

**Mr. Rose:** No, I meant those people in the back rows. I would imagine your house is scaled that way, is it not?

**Mr. Southam:** Yes, but I am glad you have fastened on that point because one of the essential elements of the design of the National Arts Centre from the beginning, and the end will be when it opens, is that there are no bad seats. For the first time, I believe, in the history of these buildings in Canada, the opera house is proportioned—is dimensioned, if I can create a word—so that there can be a rapport between the audience and the events on the stage. Everyone in the opera will be within the proper audio-visual range of the stage to be able to become involved in the performance and the same is true of the theatre.

• 1645

As you may be aware, there are classical proportions developed in Europe for this. It has always been understood that for opera or ballet performances nobody should be beyond 100 feet from the stage. We practically meet that in the opera house. We have met that standard in the opera house as it has not been met in O'Keefe Centre or in the Grande Salle in Montreal.

In the theatre it has always been taken, because for a theatrical performance you must be able to study facial expressions and minor gestures of actors more intimately, that the maximum distance is 60 feet. We meet this in our theatre. Consequently there are no bad seats.

The difference between the best seats and the farthest seats—the nearer seats and the farther seats—in the National Arts Centre is not going to be a matter between hearing or seeing and not hearing or seeing; it is probably going to be the difference between being very intimately involved and just normally involved in what is going on.

**The Chairman:** Having given us an example of the top, perhaps you had better also give us an example of the bottom so that members of Parliament will know where they are going to be sitting.

**Mr. Rose:** Well, I was going to suggest, Mr. Chairman, that the very detailed answer about theatre dimensions given by the witness, Mr. Southam, was appreciated. I am also pleased that I have asked all the right questions so far. But I think it does beg my question slightly and you alluded to it in terms of the bottom seats. I asked the specific

question, which I tagged on the end of my remarks, were there any particular steps scanned so that people, such as school-children or pensioners or various groups might be able to enjoy the kind of performance this national theatre contemplates.

**Mr. Southam:** Yes. Mr. Chairman, if I could give the bottom prices. For instance, for our orchestra, which will be playing in the opera, I think I gave you the top price as \$5, the bottom price there is \$2 for seats, but there is standing room in this opera, as there is standing room in the Vienna opera and other opera houses—the Grosse Music Grand Saal in Vienna—and we anticipate that excellent standing room will be available for \$1.

The prices of tickets for our theatre companies, I think I said the top price for Stratford might be \$4.50, the bottom price is \$1.75. For Le Théâtre du Capricorne I gave you the top price as \$4, the bottom price is \$1.50. Now, in addition to these prices, which I think are within the range of people who go to the movies, we will have programs whereby tickets for a series may be bought on subscription; six attractions for the price of five. We are developing a program of prices for students which will make similar allowances. We have not yet worked out the details of subscription series or student prices yet, but they will be prices which will present advantages over and beyond the...

**Mr. Rose:** I will try and be brief with the following two questions, Mr. Chairman. I realize that you cannot have it both ways. You cannot avoid sizable deficits and subsidies and at the same have your prices scaled to an extent that would avoid these; I realize that.

I have a question dealing with the orchestra. I was going to ask the Director of Music, considering the size of the orchestra, does it contemplate a particular kind of orchestral performance? Does it contemplate any particular kind of literature? Obviously it must, and I wonder if you could enlarge on this at all?

**Mr. Beaudet:** Yes, Mr. Chairman. Obviously the literature will be the classical literature, Bach, Haydn, Mozart, Handel, the old Italian masters, the Baroque, few romantics. We can play the Italian Symphony Mendelssohn. As examples, we can play Schumann Piano Concerto, we can play some numbers by Tchaikovsky for strings or Dvorak, and then the contemporary repertoire. The major orchestral works like the Brahms symphonies

cannot be performed, but we can perform a few of the Beethoven symphonies—not the ninth, although it was performed originally with 43 musicians, but we will not do it that way.

• 1650

**Mr. Givens:** Only some of Tchaikovsky?

**Mr. Beaudet:** Not symphonies, I am sorry; some of the string works of Tchaikovsky—the Serenade.

**Mr. Givens:** But the symphonies?

**Mr. Beaudet:** Not the symphonies, definitely not.

**Mr. Rose:** What concerns me here, sir, is the fact that Mr. Lees' examples of Kern, Gershwin, Aaron Copland and other people which were agreed to by the Executive Director, Mr. Southam, were products of a culture and I am a little concerned that perhaps we might be exhibiting a little bit of artistic contempt—arty contempt—for our own culture here because I would like to see the kind of musical production grow out of our culture rather than imported aristocratic music from Europe being superimposed on our people, let me put it that way.

**Mr. Beaudet:** Mr. Chairman, we do not intend to be snobbish at all with this. I was giving you the over-all repertoire of the orchestra for a given series of concerts, but there is nothing to prevent our presenting—we are actually planning to do so—of even modern idiom. If we get Canadian works, you know, a new musical comedy—a Canadian musical comedy—why not?

**Mr. Rose:** I hope so and I hope that you will be encouraging the kind of Canadian composition...

**Mr. Beaudet:** Indeed, we have a policy of commissioning works to Canadian composers.

**Mr. Rose:** Thank you.

**Mr. Mongrain:** A supplementary, are you going to invite some piano breakers?

**Mr. Beaudet:** We will leave this to the Canada Council, I think.

**Mr. Osler:** I would like to correct an allusion to me by Mr. Rose. I think that what I said was an illustration of how funds were raised and how people became financially involved. I did not mean to say that the Winnipeg organizations of which I spoke did not

have cheap seats—a whole range of seat scales—for various groups of people. What I was saying was that it is the people of the middle and upper middle income group who are financially supporting over and above their ticket, purchases. There are lots of dollar seats at the Manitoba Theatre Centre, there are lots of dollar seats at the symphony and this sort of thing, but, by nature, they are not the people who are going to give you extra help in the way of annual grants.

**Mr. Rose:** By and large, though, I believe, Mr. Chairman, that the audience comes from this group in almost any community. Is that not so? However, I do not want to prolong that. If I have alluded to you unfairly, I retract.

**The Chairman:** Are there any further questions, perhaps on a new subject? There are no further questions?

**Mr. Stewart (Cochrane):** Are we exhausted on the orchestra?

**The Chairman:** Yes.

**Mr. Stewart (Cochrane):** Then we can go on to something else.

**The Chairman:** Correct. Would you like to ask a further question?

**Mr. Stewart (Cochrane):** I would like to ask Mr. Southam about the Board of Trustees. I know that the members of the Board of Trustees were chosen by the government but I wonder if they were recommended or how was this choice made?

**Mr. Southam:** Do you mean the Mayor of Ottawa?

**Mr. Stewart (Cochrane):** No, no. I am talking about the other members. The Mayor of Ottawa, the Mayor of Hull, the Director of the Canada Council and so on are appointed by the Act, but I mean the other appointments that were made.

• 1655

**Mr. Southam:** Mr. Chairman, the Board of Trustees of the National Arts Centre is strong. There are five ex-officio members, the President of the CBC, the Government Film Commissioner, the Director of the Canada Council, the Mayor of Ottawa and the Mayor of Hull. The government also appoints 11 members from across the country to the Board of Trustees. To quote a text which is probably familiar to you: "God moves in a

mysterious way His wonders to perform". How the government selects members for boards is not, I think, for me to answer. I take it that ministers go through the usual form of consultation in order to come up with their best efforts at national representation on a national board. All I can say, speaking for the staff of the Centre and myself, is that we are very happy with the board the government appointed. Some of the original terms are for two years, some for three years and some for four years. This is apparently a normal mechanism whereby ultimately a third of the appointed members of the Board will be renewed every year. I could give you the names of the members, but they are in the Annual Report.

**Mr. Stewart (Cochrane):** The reason I asked this, Mr. Southam, is because I want your opinion. I wanted to find out if you thought, since there has been a history in Ottawa of problems with unions and so on, it would not be advisable for the government to appoint a member of each of the unions to the Board. Do you think this would be helpful?

**Mr. Southam:** With all respect, Mr. Stewart, I think the question ought to be addressed to the government.

**Mr. Stewart (Cochrane):** Fine.

**Mr. Southam:** I am a servant of the Board and I do not think it is proper for me to comment on the constitution of the Board.

**The Chairman:** I might say to Mr. Stewart that Mr. Pelletier, the Secretary of State, will be here on Thursday and that question could perhaps be directed to him at that time.

**Mr. Stewart (Cochrane):** Fine. There are a number of things that we want to know that we will have to ask other people, of course, but I have already asked for a couple of things and I do not want to seem to be asking for a whole lot of things. However, Mr. Southam, you assured the group here last Thursday that undoubtedly the Centre would be busy most of the time and there would be no problem in filling the Centre. I wonder if your staff could give us in the next couple of months or so some idea of what will happen in the first six months of operation, even if they are only tentative bookings and so on, and how the Centre will be filled. Do you think this would be possible?

**Mr. Southam:** Mr. Chairman, we plan to announce, not only to the Committee, but to the awaiting world, our opening program



next month at a date not exactly settled, but probably about November 20. We plan to give the details of our opening two weeks and at that time we anticipate natural questions from the press who will be convened on that occasion about what happens after the opening Festival.

To the extent that the answers are available, we will tell them what other kinds of attractions we will be booking into the Centre during the summer. Your question related to six months which would probably run until Christmas. We will also be giving details of the programming of our resident companies which will come on to the scene in the autumn. I find in this particular business—show business—that you cannot give a program very far ahead. There are what might be called targets of opportunity, possibilities that become available at the last moment and also, unfortunately, targets that disappear.

You can lay on your program only to learn the week ahead that the star has contracted a marriage alliance or an engagement in Europe and is no longer available and so on, but to the extent that our program is known we plan to give it next month.

**Mr. Stewart (Cochrane):** Fine. I have one more question. I noticed in your statement that you said the negotiations with Stratford were continuing and I take it from that that they are not finalized. Do you expect to be able to finalize that shortly?

• 1700

**Mr. Southam:** I do hope so, Mr. Chairman. As I explained we are in the process of finalizing our budget for the opening year which runs from April 1, 1969 to March 31, 1970,

and in this budget is an important element of government subsidy. Until our budget is approved by the Treasury Board and laid before you as the Minister of Finance normally does, I suppose in January or February, I am afraid we cannot sign contracts with organizations like Stratford. It would be irresponsible to do so.

**Mr. Stewart (Cochrane):** Fine, thank you, Mr. Chairman.

**The Chairman:** Any further questions from members of the Committee?

**Mr. Southam:** A correction Mr. Chairman, I am sorry. We hope we will be able to sign a contract with Stratford before the estimates are tabled in the House, but it will be on the assurance that we might anticipate receiving sometime before the estimates are tabled. We would hope to conclude the negotiations with Stratford this autumn.

**The Chairman:** No further questions? Well I think on behalf of the Committee I would like to thank Mr. Southam for the information and the help that he has given us. We are all fairly new when it comes to dealing with the operations of the National Arts Centre and we look forward to a successful year and also to attending many of the functions that will take place.

We also look forward, Mr. Southam, to meeting you and your officials again, probably in January and February when we get the estimates for the next fiscal year. I hope you will find us much more acute and more informed in our questioning than we have been so far. I thank you, very much.

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HOUSE OF COMMONS

First Session—Twenty-eighth Parliament

1968

STANDING COMMITTEE

ON

# BROADCASTING, FILMS AND ASSISTANCE TO THE ARTS

*Chairman:* Mr. JOHN M. REID

MINUTES OF PROCEEDINGS AND EVIDENCE

No. 5

THURSDAY, OCTOBER 31, 1968

Revised Main Estimates (1968-69) of the Department of Secretary of State

APPEARING:

The Honourable Gérard Pelletier, Secretary of State

WITNESSES:

*From the Department of Secretary of State:* Messrs. H. O. R. Hindley, Assistant Under Secretary of State; Henriot Mayer, Superintendent, Translation Bureau; Jean Lagassé, Director, Citizenship Branch; W. R. Martin, Director, Citizenship Registration Branch.

ROGER DUHAMEL, F.R.S.C.  
QUEEN'S PRINTER AND CONTROLLER OF STATIONERY  
OTTAWA, 1968



STANDING COMMITTEE ON BROADCASTING, FILMS  
AND ASSISTANCE TO THE ARTS

*Chairman:* Mr. John M. Reid

*Vice-Chairman:* Mr. J. A. Mongrain

and Messrs.

Corbin,  
Dinsdale,  
Fairweather,  
Gervais,  
Givens,  
Guay (*Lévis*),  
Guilbault,

La Salle,  
Matte,  
McCleave,  
McGrath,  
Osler,  
Rose,  
Schreyer,

Schumacher,  
Stafford,  
Stanbury,  
Stewart  
(*Cochrane*)—(20).

M. Slack,  
*Clerk of the Committee.*

## MINUTES OF PROCEEDINGS

THURSDAY, October 31, 1968.

(6)

The Standing Committee on Broadcasting, Films and Assistance to the Arts met this day at 11:10 a.m. The Chairman, Mr. John M. Reid, presided.

*Members present:* Messrs. Corbin, Dinsdale, Fairweather, Guilbault, La Salle, Matte, McCleave, McGrath, Mongrain, Osler, Reid, Rose, Schumacher, Stafford, Stanbury, Stewart (*Cochrane*)—(16).

*In attendance:* Hon. Gérard Pelletier, Secretary of State; and *from the Department of the Secretary of State:* Messrs. H. O. R. Hindley, Assistant Under Secretary of State; C. J. Lochnan, Senior Special Adviser to the Under Secretary of State; R. D. Mitchener, Acting Director, Education Support Branch; Jean Lagassé, Director, Citizenship Branch; W. R. Martin, Director, Citizenship Registration Branch; Henriot Mayer, Superintendent, Translation Bureau; E. J. Preston, Adviser, Personnel Administration; L. C. Lafleur, Adviser, Financial and General Administration.

The Chairman introduced the Minister, the Hon. Mr. Pelletier, who made a statement reviewing the estimates of his Department and the agencies which report to him or to Parliament through the Secretary of State.

The Committee proceeded to the consideration of the Estimates of the Secretary of State.

The Chairman called Item 1, Departmental Administration, and the Minister was examined on various aspects of his department, assisted by Messrs. Hindley and Mayer.

Item 1 was allowed to stand.

On Item 10, Translation Bureau, the Minister and Mr. Mayer were examined and supplied additional information.

Item 10 was carried.

On Item 5, Citizenship, the Minister and Messrs. Lagassé and Martin were examined.

The Chairman advised that the Committee would tour the National Arts Centre tomorrow morning at 9:30 a.m.

The examination of the witnesses still continuing, at 1:05 p.m., the Committee adjourned until 11:00 a.m. on Tuesday, November 5.

M. Slack,  
*Clerk of the Committee.*





## EVIDENCE

(Recorded by Electronic Apparatus)

Thursday, October 31, 1968.

• 1112

**The Chairman:** Gentlemen, I think we shall begin the meeting now. We have as our guest the former Chairman of this particular Committee who has since gone on to further and greater things. The Minister will be making a short statement after which the Committee will be at leisure and liberty to ask any embarrassing question or otherwise of the Minister.

I should like to introduce the Minister, the Secretary of State, Mr. Pelletier.

**Hon. Gerard Pelletier (Secretary of State of Canada):** Thank you, Mr. Chairman. I should indeed like to take this opportunity to say a few words about the Department of the Secretary of State and certain agencies for which I am responsible, or for which I report to Parliament, before attempting to answer specific questions you may wish to ask. Furthermore, I have a few officials here with me who will be happy to give you more information if this is your wish.

### [Interpretation]

We shall begin with the Secretary of State Department itself. With regard to the Secretary of State Department itself, the need to increase estimates is due mostly to increased assistance to the provinces under Part II of the 1967 Fiscal Arrangements Act between the federal government and the provinces. This Act provides for repayment to the provinces of a sum equal to the larger of the two following amounts: (i) half the capital operating costs of post-secondary institutions of learning; (ii) i.e. \$15.00 per inhabitant of a given province. Up to now the amounts were paid according to the figures provided by the provinces.

Item No. 5 entitled "Citizenship" provides for a further increase in expenses because of the fact that we have chosen to continue our "Exchange and Travel" program which was administered last year by the Centennial Commission. You know, as well as I do, how successful that program was. It was such a success that the Department itself felt it was

proper to maintain it. In 1968 more than 15,000 young people availed themselves of that opportunity.

A third item shows an increase and that is the Bureau for Translation. You are probably all aware that this service has to meet a greatly increased demand as compared with the past few years. The major difficulty is the recruitment of competent translators. And, over the last year, jointly with the University of Montreal, we had to launch on a new program providing for a three-year course leading to an M.A. in translation. These students are considered to be government employees and will receive a grant during the academic year. Furthermore, they will also have to work as trainees in translation during summer recess. We are developing another similar program in co-operation with the University of Ottawa. Together these two programs should train 28 new translators annually.

The Centennial Commission—The estimates do not provide for any grants to that organization as it went out of existence on April 1, 1968. However, we will need approximately \$195,000 to pay certain projects which were not completed as of April 1 last. This amount will appear in Supplementary Budget estimates which will be presented later this year.

• 1115

The Canada Council—You have had an opportunity to discuss the operations of that organization recently, and I hope you were able to obtain all the necessary information.

The CBC—This organization feels that it will require an additional \$10,953,000 for the coming year in order to pay increases in salaries and entertainers' fees as provided in the contracts negotiated. This increase is partially compensated by the reduction of \$3,813,000 which was expended last year for operation of the International Service of the CBC. This expenditure is included for the year under review in the general estimates. Thus the net increase is \$7,140,000. Moreover, the sum of the loans required for capital costs has gone from \$30,398,000 to \$25 million.

Canadian Film Development Corporation—It has a statutory grant of \$10,000,000 which it

must use in large part, as loans or investments to encourage the production of feature films in Canada. This year, a sum of \$300,000, drawn from its budget, will be spent, on the one hand, on administration costs, and on the other hand, to provide grants for film-makers, Canadian technicians, and to reward other individuals for their success in producing full-length films.

**Canadian Radio Broadcasting Commission**—The increase of \$673,200 provided for in the estimates for that organization result from the increased number of employees which the Commission has because of the increased responsibilities placed on it by the new Broadcasting Act.

**National Arts Centre**—I think you have had the opportunity of meeting Mr. Southam. He was therefore in a position to provide you with the required information regarding the National Arts Centre. However, if I may answer certain questions or if the Department of Public Works can answer others, we are at your disposal.

**National Film Board**—Even though there is an increase of \$1,230,000 in the Blue Book of Estimates the figures for the preceding year do not include the \$170,000 in supplementary estimates, nor the \$384,500 authorized by the Treasury Board for the cyclical salary increases. In view of these figures, the real net increase amounts to \$675,500. This sum will be used to pay staff, cover equipment costs towards establishing a computer centre, towards the establishment of a Planning Bureau. Meeting costs incurred by the war on poverty, also to meet costs of a program better known under the name, Challenge for Change, the purpose of which is the change-over from black-and-white to colour and also the improvement of urban broadcasting services in Canada. Because of the austerity program this increase will have to absorb, as much as possible, the cost of all salary revisions negotiated in 1968-69.

**National Library**—It moved into its new premises a little over a year ago and is now well settled in its new quarters. It is now able to provide adequate services to subscribers and has all the required space for the maintenance of the material which it has or will purchase. In 1968, for the first time, the National Library has managed to fill all its professional positions following an intensive recruiting campaign. However, on-the-spot training remains necessary so that new employees may reach proper working standards.

If the total financial requirements have diminished in 1968-69 as compared to 1967-68, it is because of reduced grants for the purchase of books. In 1967, the National Library received a number of donations in books. Great Britain generously provided approximately \$270,000 in books. It was a Centennial gift. The effect of this was to reduce the need for money in 1968-69.

**National Museums of Canada**—Its estimates include the National Gallery of Canada and the National Museums of Canada which were formerly under separate headings. This follows the establishment of a new corporation called National Museums of Canada as of April 1, 1968, when the new National Museums Act was proclaimed. There has been a modest expansion of former museums which now come under the National Museums. These estimates provide for the entire year's operation of the new museum of Science and Technology which, since its opening in 1967 has attracted a very large number of visitors. The increase in the estimates for the administrative services is explained by the transfer or the creation of new positions designed to serve all museums.

**Public Archives**—The headquarters of that organization in all its aspects have been located in new quarters, that is in the National Library and National Archives. This building makes it possible to store all archives and houses a great number of technical installations. The financial requirements of the National Archives is especially due to the increase in salaries. We have to recruit less qualified people because of lack of professional help but once they acquire a higher degree of competence these employees must be better paid. On the other hand, regional archives centres require this year additional funds for storage because of an increased demand on their services.

• 1120

[English]

**The Chairman:** I thank you, Mr. Minister. I call now Item 1—

#### SECRETARY OF STATE

1. Departmental Administration, including grants as detailed in the Estimates. \$1,513,500

I recognize Mr. Dinsdale at this time, as we passed the estimates of the Canada Council on the understanding that he would have an opportunity to discuss the grants on this with you.

**Mr. Dinsdale:** Is your decision, Mr. Chairman, to proceed on the basis of the items in the blue book or will you allow a discussion of anything under Item 1?

**The Chairman:** I think we ought to deal with the items in the Revised Estimates as printed, in that No. 1, which in this case would be departmental administration, including grants as detailed in the estimates, would permit pretty well a discussion on administration plus the method of allotting these grants, and then we could move on to the other things as they come up.

**Mr. Dinsdale:** May I ask another introductory question before we proceed? Have the estimates for the Company of Young Canadians been sent to another committee?

**The Chairman:** That is correct.

**Mr. Dinsdale:** So I suppose discussion of the CYC will be precluded from this debate?

**The Chairman:** Correct.

**Mr. Dinsdale:** And the same with the electoral college?

**The Chairman:** Yes, it has gone to the Committee on Elections and Privileges.

**Mr. Dinsdale:** Well, to get the discussion going, the reason I asked to have the Canada Council kept open was because of the information we received, Mr. Chairman, that the capital grants program has been completed, finalized and wound up. I think it amounted to some \$50 million, as we were informed. The impression conveyed was that this was the end of the capital grants program and I should like the Minister to confirm whether or not this is so.

**Mr. Pelletier:** I think that is correct.

**Mr. Dinsdale:** What is the reason for that decision? Is it because of the feeling that all the capital requirements of our institutions of higher learning have been completed or what was the basis for the decision?

• 1125

**Mr. Pelletier:** Frankly, I did not give any great attention to this. Perhaps something can be said by Mr. Hindley.

**Mr. H. O. R. Hindley (Assistant Under Secretary of State):** Mr. Dinsdale, the original Canada Council Act provided for two funds to be turned over to them, \$50 million which was the endowment fund for the arts pro-

grams and \$50 million for capital grants to the universities. The answer is simply that that money has now been spent. This was the division of the original \$100 million fund which was put at their disposal.

**Mr. Dinsdale:** So it is the end of the fund and the end of the program. Is there any alternative scheme to assist institutions of higher learning with their capital construction programs? I think we all realized that with the expanding demands for higher education in the Canadian economy and the emphasis on education today this is going to be one of the major problems of all universities across the country. Has the federal government decided to withdraw entirely from this field or are there other alternative schemes proposed?

**Mr. Pelletier:** My answer should be that there is no alternative scheme in existence. There are exchanges between the government and the federation of universities and colleges. There are plans that are being considered but for the time being there is no scheme, this one having been completed.

**Mr. Dinsdale:** I presume, Mr. Chairman, that the Minister has had representations, I might even say strong representations, on the matter from the Association of Universities and Colleges of Canada.

**Mr. Pelletier:** Personally, I should say not particularly on the capital grants, so far as my personal contacts with the Association is concerned. I had discussions with them but this was not brought forward as one of their main concerns, although I know it is.

**Mr. Dinsdale:** Perhaps they have not felt the full impact of the decision at this stage and we will be hearing more on this subject later.

That was the point I wanted confirmed, whether this was the end of the program and if there were other alternative schemes under way. I will pass at this time.

**The Chairman:** All right. Mr. McCleave?

**Mr. McCleave:** I just want to ask one question of the Minister arising out of general departmental administration and this deals with the Translation Bureau and the recruitment of translators. The Minister has noted the programs at the University of Montreal and the University of Ottawa. Is the second program now under way, Mr. Secretary? The one at the University of Ottawa?



**Mr. Pelletier:** I think it is still in the negotiation stage. Perhaps Monsieur Henriot Mayer could come here and give us more detail about this. I know that the agreement with the Université de Montréal is completed now.

**Mr. Henriot Mayer (Superintendent, Translation Bureau):** Yes, that is correct. We have had first a series of discussions with the authorities of the University of Ottawa and we are going to meet again very soon on this matter. We are discussing the matter at the present time.

**Mr. McCleave:** Could you tell me whether there are plans eventually to extend this type of program away from what might be called the bilingual areas of Canada and into, say, places like the Maritimes or the Prairies?

**Mr. Mayer:** Normally there should be expansion in other areas. I have been told that already the University of Toronto has been looking into this matter with a view to perhaps preparing translators from French into English, in that case, and it is not to be excluded that eventually, as this program expands, other universities will come into it.

**Mr. McCleave:** Does the Department have any idea of the general rate of delay that we encounter around here on the translations, say from English into French? This is a point that has been raised previously in this Committee and in certain other committees as well. How soon is it expected that this can be overcome?

• 1130

**Mr. Mayer:** By "around here", do you mean in this Committee or in the House generally?

**Mr. McCleave:** In the House and in the parliamentary committees.

**Mr. Mayer:** I see. Well, the translation of the parliamentary committee proceedings has been a large problem with the Translation Bureau over the years for the simple reason that it is a matter of sheer volume in relation to the number of translators available.

As a point of comparison, I might say that the ordinary House of Commons *Hansard* has something like 70 printed pages and requires a staff of 30 people. We have received collectively from all the committees of the House in one day up to 700 printed pages, so it is easy to see that we have not available between 200 and 300 translators to do this work overnight.

We have created in the last few weeks a small group for this Committee but this requires only about seven or eight translators, but if you multiply seven or eight by, let us say, ten or fifteen committees you have to try to do this over a period of time; you cannot do it overnight.

It is a problem of sheer volume of translation in relation to the number of people and to do it correctly.

**Mr. McCleave:** You do have outside contracts, do you not, sir, people who are given specific assignments for translation?

**Mr. Mayer:** As a matter of fact, over the past two years we have been able to reduce the time lag between the publication of the French and English proceedings of committees through a system of contracting out the translation. We have reduced this from something like one year, which it was formerly, to about three weeks or so in most cases.

**Mr. McCleave:** Of the two courses, the hiring of staff on a permanent basis or the use of outside contracting, have comparisons of cost been made in that respect?

**Mr. Mayer:** Costs are just about the same if we take into account the fact that if you add the word rate for outside translation the price of the revision that is done, once the translation comes back, works out to just about the same total rate.

**Mr. McCleave:** Have you ever worked it out on a word basis?

**Mr. Mayer:** It comes out to about \$3.70 per hundred words.

**Mr. McCleave:** Mr. Chairman, I have other questions to ask but they are not in the general field of departmental administration and I gather you want to confine the discussion to that.

**The Chairman:** Yes. I have a supplementary I would like to ask. What is the rate per word for outside translators?

**Mr. Mayer:** So you mean commercially, if you ask an agency outside to do the translation?

**The Chairman:** Yes.

**Mr. Mayer:** The current rates are somewhere between 4 and 5 cents minimum for the easy material and up to anywhere around 15 cents a word for the more complicated. I have heard that during Centennial Year



when translators were at a premium for Expo, and so forth, that it even went up to 20 cents a word.

**The Chairman:** What is the distinction between "easy" and "difficult"?

**Mr. Mayer:** Let us say that a very technical text or a very abstract text would be a more difficult text than, let us say, a simple letter asking for information.

**Mr. McCleave:** Budget speeches would be difficult!

**The Chairman:** I will recognize Mr. Matte at this time.

[Interpretation]

**Mr. Mongrain:** I have a supplementary question. The Minister is probably aware of the fact that here in this Committee we have carried out an experiment at our last sitting. The general idea is to transcribe the interpretation. I am now speaking French and the interpreter is now interpreting me into English and this is transcribed and eventually printed. Of course this is carried out so rapidly that we can hardly expect it to be perfect, but does the Minister feel that this would be an acceptable compromise? Does he feel that this might be one way of doing it, until such time as a bureau for translations can adequately meet the demands made upon it? Could it not be a custom adopted by all other parliamentary Committees?

**Mr. Pelletier:** I think this is a very interesting experiment, a very ingenious idea. I think we will have to wait for the results though. It is extremely difficult to imagine what this interpretation will look like in print. It might be a very satisfactory operation when we listen to it, but in print it might be different.

• 1135

**Mr. Mongrain:** But the idea would be of course to publish in French and in English all translations in the same booklet.

**Mr. Matte:** My questions have to do with the 1966 act on fiscal agreements between the federal government and the provinces. Which of the two options was chosen in 1966, half the operating costs for institutes of higher learning or \$15 per capita in the various provinces?

**Mr. Pelletier:** I am sorry, but I realized as I was reading this before you this morning that I should have said that the transfer of

funds is carried out as follows: four points of the income tax income and one point on the corporation income tax. If this is lower than the expenses required for post-secondary education the federal government makes up the difference or else alternatively it takes \$15 per capita. I think all provinces, save one, have chosen the 50 per cent formula because it was more than the transfer of points. In one province, if my memory is correct, Newfoundland, \$15 per capita was more than half the costs of higher education so that Newfoundland chose the \$15 per head formula. All the others—including New Brunswick and Prince Edward Island, I am told, have chosen the 50 per cent.

**Mr. Matte:** Another question. Up to now the payment was worked out according to the figures provided by the provinces. In other words, did we rely upon the statistics of the Dominion Bureau of Statistics or did we rely on the statistics provided by the Quebec Bureau of Statistics?

**Mr. Pelletier:** I think the census figures of the federal government are the figures which were used for, I do not believe the provinces publish their population figures. The reference here is to figures given by the provinces for post secondary expenditures and not population figures.

**Mr. Matte:** When I looked into this I found out that according to federal statistics the population of Quebec on June 1, 1967 was 5,800,000 and according to the statistics of the Province of Quebec the population was 6,100,000, a difference of 300,000 which at \$15 per head means a difference of \$4,500,000.

**Mr. Pelletier:** I am surprised. I did not know that the Province of Quebec counted its own people.

**Mr. Matte:** I was myself surprised when I saw the results.

**Mr. Pelletier:** I might be going a little too far here, but I do feel that half the costs of post-secondary education would nevertheless be the best figure.

[English]

**The Chairman:** Mr. Osler?

**Mr. Osler:** Mr. Chairman, I would like to get back to the organizational aspects rather than going on with the language, if that is possible.

**The Chairman:** That is all in number 1. We have been talking about grants and departmental administration.

**Mr. Osler:** This is taking it, perhaps, outside the context of anything that is written, but I think Mr. Pelletier was quoted recently as saying that he was considering diffusing the National Museum effort across the country to a certain extent. I do not know whether I am picking up your words correctly here. If the concept of sharing the National Museum over several physical localities is what you had in mind, I would like to get back to the matter that still bothers me since the visit of the Canada Council to our Committee. I do not feel that the direction in which the Canada Council is heading is going to lead to diffusion. I think it is going to lead to centralization. I wondered if you have the power under your reference to the Canada Council to see whether in fact the concept of diffusion could not apply to the Canada Council as well as to the National Museum. It would seem to me that projects perhaps should be decided on the spot and within the terms of reference of a fixed budget in the various areas and regions, at least on a limited scale, to see if this would work. My question really is has Parliament the competence so to direct the Canada Council and do you believe it is something to consider?

• 1140

**Mr. Pelletier:** On the first question, all I really did was to inquire of the Museum Commission what the plans were and the first answer was that they took for granted that all the museums would be built in Ottawa on a permanent basis and would remain here. The only thing I did was to return the question to them and ask them to study the respective merits of a concentration in the National Capital or to have some of them built in the metropolitan areas throughout Canada to assure a federal presence under that form. This was in the form of a question which was put to them and I expect an answer from them first before going any further or discussing the matter. I think I would need a little bit more precision in your question about the diffusion applying to the Canada Council. I am not sure I get the intent of your question.

**Mr. Osler:** I am sorry. Mr. Chairman, I will try to rephrase it more precisely. I am afraid it is still rather a diffuse thought. I think this is what I am getting at. As far as the Canada Council is concerned is it possible to divide

Canada into regions and allow a regional concept of allotment to prevail when it comes to the dispensing of their funds? This would not apply to everything. There are some things that are clearly national, but there are other areas and I think it would be exciting to see what B.C. did with its funds and what the Prairies did with their funds, and this sort of thing, rather than have a central organization direct it all.

**Mr. Pelletier:** I think this is a question that, in the same fashion, should be put to them first for their consideration. I am prepared to put the question to them and see what they think about the merit of it and then perhaps we can discuss it in this Committee afterwards. I confess, now that I understand your idea, that I think the implications would escape me. I think there would be implications. For instance, it might change the very nature of the criteria, although it might also be possible and a positive idea, I could not say. I would like to put it to them.

**Mr. Dinsdale:** May I ask a supplementary? On the subject of the suggested decentralization of the National Museum, would this be in the form of assistance to provincial museums that are already established? In some provincial centres they have a more elaborate museum development that we have in the nation's capital. What does the Minister have in mind in suggesting the idea of decentralization? Would it be assistance to the already existing provincial museums? There is one in Winnipeg, Regina, Toronto, and so forth.

**Mr. Pelletier:** What I had in mind is that I wanted to know from them—and they are experts in their field—whether there was any merit in the idea that some of these museums could be built in metropolitan areas or in large concentrations of population that, of course, do not have these kinds of museums.

This is what I had in mind. The National Gallery, for instance, seems to me an institution that belongs in Ottawa. Its possessions and exhibits can travel and it can serve the whole population. Other things, such as a collection of airplanes or locomotives, for that matter, are not very likely to travel across the country, although the exhibits used to and I put the question to them whether there was any merit in the idea that since we cannot move the whole population of Canada to Ottawa to see all of these things that we might move some of these museums to the people who are away from Ottawa. It was

really not in the form of a suggestion, it was in the form of a question. Is there any merit in this idea, because we have had inquiries of this kind.

• 1145

I would like to tell you of an instance where, in an article about Expo, I used the phrase "The world at your threshold", or something like that, or "at your doorstep", and somebody from Vancouver wrote a letter to me and said, "Dear sir: My doorstep is 2,000 miles away from my door". What do you do about that? It is in this vein, you see, that I thought we should consider it before making any great capital investments that will make it permanent once it is done, and as these investments are not to be made for another few years I thought we had time enough to consider all the possibilities and I put this question to them.

**Mr. Dinsdale:** Can I carry this supplementary one step further. I take it, Mr. Chairman, that the Minister's comments on this matter would indicate that the plans for a national museum on the site of the former Roxborough Apartments are being held in abeyance.

**Mr. Pelletier:** I never heard the Roxborough Apartments mentioned.

**Mr. Dinsdale:** Opposite the Elgin Hotel and next to the National Defence Headquarters.

**Mr. Pelletier:** What "does in abeyance" mean?

**An hon. Member:** In cold storage!

**An hon. Member:** Keep it away from public gaze.

**Mr. Pelletier:** That is probably right.

**Mr. McCleave:** I do not think that was a 20-cent translation there!

**The Chairman:** Mr. Mongrain?

[Interpretation]

**Mr. Mongrain:** I would like to ask the Minister a question after a short preamble. Last year, because of Centennial year, we saw appear a large number of small arts, or culture centres throughout the country; some are multi-purpose centres as otherwise their number would be unlimited, but I do know that in my province that there are a large number of small or medium sized communities who have not got such facilities for vari-

ous reasons. I do know too that the Provincial Government of the Province of Quebec is quite ready to pay a few million dollars to allow these small communities, who have not been able to provide themselves with cultural centres, to serve as incubating centres for future talent which then might reach the larger centres. Might I ask the Minister if he is ready to consider and to discuss with his colleagues as soon as practicable another formula, if at all possible, to help the setting up of these small artistic or cultural centres which might be multi-purpose centres? Such a project might be linked with the plans of the departments responsible for economic development in the areas involved.

**Mr. Pelletier:** I do think, of course, that it would be a very good idea for these centres to be multiplied and not to be concentrated in larger centres. They have a very useful role to play at the level of the local community. I do share your view on that matter. As far as Centennial projects are concerned, and more particularly as far as the federal participation is concerned during the Centennial year, it might be said that it played a very useful role. However, I hardly think such a development can be envisaged in the short run except, as you suggested yourself, within the general framework of development plans which envisage more than one aspect of development but which are designed to stimulate a whole area; however, we cannot continue the projects of Centennial year within the limitations of our present budget.

**Mr. Mongrain:** Do you think it might be appropriate to look further into this matter to establish a five-year or a ten-year plan so that one day all Canadian municipalities that can prove their need in this regard can expect some assistance from the federal government?

**Mr. Pelletier:** Yes, the federal government does want to work towards the development of a co-operative policy with other government levels, but this will be a long-term policy.

**Mr. Mongrain:** Thank you.

[English]

**The Chairman:** Mr. McGrath?

**Mr. McGrath:** Mr. Chairman, I wonder if the Minister could enlarge upon the rather unique suggestion he made.

**Mr. Dinsdale:** I am still on museums.



**Mr. Chairman:** We are on departmental administration, which would include what Mr. McGrath has in mind.

**Mr. McGrath:** His reference to museums was made in the same speech that I am going to refer to. I am referring to the rather unique suggestion the Minister made, which has been received with mixed emotion across the country. I will quote the Minister:

...a year of civic service similar to the military service in other countries, but devoted to peaceful ends.

It has been called conscription and other names. I wonder if the Minister could perhaps enlarge on just exactly what he has in mind.

**Mr. Pelletier:** I doubt very much that this is the place to do that, since this is in no way a department or government policy. It was used in this speech as an example of some of the ideas that are put forward by young people and that we should not reject them with the back of our hand without giving them consideration. That is about all I have to say about this. In the same speech that you gave me the honour of reading you will see right afterwards that I personally was very impressed by the difficulties involved, and I mentioned all these difficulties. However, I wanted to illustrate a point really rather than make a suggestion, saying that I personally think, and this is the attitude we want to take in the Department, that even an idea like this one, which seemed very far-fetched to most people—they have a spontaneous negative reaction—deserves to be studied very seriously in its social, economic and labour implications.

**Mr. McGrath:** Surely it would be completely foreign to our Western concept of democracy. I mean, this is the sort of thing you would expect from countries that have a different social system from ours. This is the interpretation placed on your remarks which has caused so much concern across the country. I would suggest to you that...

**Mr. Pelletier:** I would say concern and interest from reading the clippings.

**Mr. McGrath:** Well it depends what clippings you read.

**Mr. Pelletier:** Well I read them all, so I say, both concern and interest.

**The Chairman:** Mr. Dinsdale?

**Mr. Dinsdale:** Coming back to the question of the decentralization of the National Museum. We had an excellent program of this kind during the Centennial year, the travelling caravan. There was a suggestion made in Parliament that one or two of these units might have been retained so that we could bring the doorstep of the nation a little bit closer to this lady that you referred to in your letter. I think everyone will agree that this was a most imaginative program and a most successful program in bringing some of our history, and Canadiana generally, to the people of Canada. I suppose a project of that kind is now beyond recall?

**Mr. Pelletier:** The project in itself, but I do not suppose that in better times and with larger resources we should not profit by this experience, which was I think, a positive one, and do something of the same kind. Although I heard a very disturbing remark the other day by one of the museum specialists that most museums across the whole world now are very worried every time they have to let their treasures travel around.

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This is disturbing in a country like ours where we have to beat the distances and where they are so considerable. However, I certainly would not say that the Department, provided they had the resources, would not do something in the same line that was done during the Centennial year. I do not think that these experiences should be forgotten because I think there is a lesson in them, and this lesson should be retained and remembered and we could take initiatives. We should do better than the first time, when we try a second time.

**Mr. Dinsdale:** Mr. Chairman, have the caravans all been broken up? Have any been utilized? What has become of them? I am very curious about this. They were disposed of through Crown Assets Disposal Corporation.

**Mr. McGrath:** May I ask a supplementary question, Mr. Chairman?

**The Chairman:** Yes.

**Mr. McGrath:** The Government of Newfoundland expressed an interest in buying the caravans and somewhere negotiations broke down, or something happened somewhere along the line because, as has been suggested they were disposed of through Crown Assets Disposal Corporation. Can you tell me why



these caravans were not handed over to the Government of Newfoundland for a nominal sum?

**Mr. Pelletier:** This was before my time in the Department. I suppose someone can answer this for me. I am informed that the Government of Newfoundland changed its mind about this.

**Mr. McGrath:** Well, they have been known to do that, Mr. Chairman.

**The Chairman:** We have now reached a point in our deliberations where we can follow one of two courses. We can go on to deal with the question of the acquisition of buildings, works, land and equipment for the National Arts Centre, or we could take the attitude that we could clean up this morning, if possible, the rest of the department responsibilities of the Minister. Then on Tuesday morning at 11 o'clock, when we again meet, we could deal with the remaining item under the Minister's responsibility. If this would be agreeable to the Committee I would do it this way; if not, I would be prepared to call the other item.

**Mr. Dinsdale:** You are suggesting Mr. Chairman, that we proceed item by item now?

**The Chairman:** Yes.

**Mr. Dinsdale:** So that we can have an orderly discussion.

**The Chairman:** Yes; we would do Citizenship, Translation, Post Secondary Education Payments, the Centennial Commission and then on Tuesday we would come back and do Item No. 2, which would be the National Arts Centre, land and building program.

**Mr. McGrath:** I wonder, Mr. Chairman, if you would be kind enough to let me revert to my question so that I can further supplement it by asking how much was realized from the sale of the caravans, and how this compares with the original cost?

**Mr. Pelletier:** We do not know that. Crown Assets Disposal Corporation could provide this information.

[Interpretation]

**Mr. Mongrain:** I have a supplementary question. Perhaps the Minister or one of his officials could remind us of the number of caravans. How many were there last year?

[English]

**Mr. Pelletier:** Six, I am told.

**Mr. Mongrain:** Six of them all over the country. Now how many people were hired to be responsible for those caravans last year? I do not mean the whole staff, but the men in charge.

**Mr. E. J. Preston (Advisor Personnel Administration, Department of the Secretary of State):** About a hundred.

**Mr. Mongrain:** Thank you.

**Mr. McGrath:** I have a further supplementary Mr. Chairman. What was the capital cost of the caravans? Surely the Department would know that.

**Mr. Pelletier:** We could look into it and provide the answer.

**Mr. McGrath:** Thank you, sir.

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**The Chairman:** I think some interest was shown in the translation services. Before I call vote No. 10 on the Translation Bureau, does anybody have any questions on the Translation Bureau? Mr. Stafford on the Translation Bureau.

**Mr. Stafford:** We hear complaints, Mr. Pelletier, about the Translation Bureau now and then. What was its size around the years 1962 and 1963 in relation to what it is now?

**Mr. Mayer:** Well I should say, *grosso modo* if I understood the question well, that we now have altogether, with the support staff and translators, some 580 people. We would have had at that time about 400 people. I think that is about the number we had around 1962.

**Mr. Stafford:** In 1962 there were around 400 people. So there has been an increase of somewhere around 50 per cent.

**Mr. Mayer:** You are right.

**Mr. Stafford:** When they are given translations are they able to make them—I am looking at the regulations—within the maximum time available? Do many people have to ask for extensions? I am looking at the regulations in the *Canada Gazette*.

**Mr. Mayer:** Yes, which section of the regulations would that be?

**Mr. Stafford:** Well, this happens to be under Section 4, subsection (3). Do they have to ask departments for an extension of the time on many occasions?

**Mr. Mayer:** It happens quite often because the time limit imposed on the Bureau is not realistic in many cases, and we have to discuss this with the Department.

**Mr. Stafford:** But you ask for the maximum time, under the regulations?

**Mr. Mayer:** Oh, yes.

**Mr. Stafford:** I note from section 6 that the Superintendent of the Bureau can engage the services of professional translators and interpreters as independent contractors under the Government Contracts Regulations. Does that happen very often?

**Mr. Mayer:** It happens all the time because we have three ways of dealing with the workload. We have the departmental divisions, we have two overload divisions—one in Ottawa and one in Montreal, and we also farm out part of the workload.

**Mr. Stafford:** Did you include all those too in the 580 people you say you have translating?

**Mr. Mayer:** I am sorry. I said 580 with the support staff. We would have about 380 translators and 200 support staff.

**Mr. Stafford:** What would the support staff do?

**Mr. Mayer:** Well, they are the clerical staff. They handle the clerical end of the translating.

**Mr. Stafford:** And as far as the responsibilities of the heads of every department are concerned, do they give a fairly accurate five-year forecast of the needs?

**Mr. Mayer:** I must say that generally they have not given it but these regulations have just recently been published and we intend to get together with representatives from the departments to ask that this be done from now on. It has been done in very few cases in the past.

**Mr. Stafford:** But you think it will work out much better?

**Mr. Mayer:** Well if we know where we are going we will be able to plan for staff much better than we have been.

**Mr. Stafford:** Is it the fact that translators are difficult to find or do you find unequal workloads is the main problem?

**Mr. Mayer:** I would say that we have a dual problem there. We have the problem of the increasing workload and also the problem of finding good translators.

**Mr. Stafford:** Do you find usually under section 7, subsection (3) that departments do give you an accurate maximum time available for translation?

**Mr. Mayer:** Not always, no.

**Mr. Stafford:** I see in section 11 that the Bureau has attached a Translation Division to a department. How many departments have translation divisions attached to them?

**Mr. Mayer:** We have 25 departmental divisions including the Parliamentary divisions. There are four for Parliament: Debates, the laws translation—translating bills, the Committees—we have a small Committees section, and also the interpreters in the interpretation section, and all told, with the divisions in the departments, there are 25.

**Mr. Stafford:** And still all of those are included in the 580 figure?

**Mr. Mayer:** Oh, yes.

**Mr. Stafford:** I see here under Section 12:

12. (1) The requirements of both Houses of the Parliament of Canada and of the committees thereof... shall be given first priority by the Bureau.

**Mr. Mayer:** This is under Interpretation Services.

**Mr. Stafford:** Yes. Is that correct?

**Mr. Mayer:** That is correct.

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**Mr. Stafford:** So that any complaints we have, say, in the committees here about not receiving the translations soon enough—I mean, it just does not exist then, does it?

**Mr. Mayer:** Section 12 deals with interpretation Services. Our interpretation section was created to give interpretation primarily to the House of Commons, the Senate, and the House of Commons and Senate committees, but we get requests from government departments for interpretation in conferences both national and international where Canada

is the host country. But Parliament gets first priority on the services of interpreters.

**Mr. Stafford:** Do you find that that makes the departmental translations a little slow or not?

**Mr. Mayer:** We are dealing with two things. Interpretation is one service and translation is another.

**Mr. Stafford:** As far as translation is concerned then, do the committees have any priority?

**Mr. Mayer:** Under the regulations the work of Parliament has priority to the extent that it can be given priority with the resources that we have at the present time.

**Mr. Stafford:** I just started to read this interpretation section. I did not think it was coming on today. Are the priorities set out as far as translations are concerned? I just do not happen to see the section here.

**Mr. Mayer:** This is 12(1):

12. (1) The requirements of both Houses... shall be given priority by the Bureau...

for interpretation services. Under the priority order for translation the Bureau will give priority to the work of Parliament. This is section 4(1), which states:

4. (1) Except in cases of particular urgency, the Bureau shall make translations... in accordance with the following order of priority: (a) documents that are required to be published in both the English and French languages including

(i) all Parliamentary documents,...

**The Chairman:** After Mr. Stafford I have supplementaries from Mr. Corbin, Mr. Stewart and Mr. Matte.

**Mr. Stafford:** Do you find the number of employees and the number of interpreters now fairly sufficient in order to do the work without keeping even departments waiting?

**Mr. Mayer:** No, not at all. For instance, we do not have the number of interpreters we would have. We have at the present time an establishment of 17 and we really need more. At the difficulty is that there are about 30 conference interpreters in Canada and these constitute the sum total of people who can do the work correctly—and I am excluding our own staff of 17 when I say 30.

**Mr. Stafford:** Thirty and 17?

**Mr. Mayer:** Thirty outside our services. We have had competitions to recruit interpreters and we get very few conference interpreters. We hold the competitions throughout Canada and sometimes we manage to recruit one but that is all.

**Mr. Stafford:** In other words, the interpreters we hear over our microphones here are the finest then, are they?

**Mr. Mayer:** Oh, yes—well I mean they are very hard to come by because there are not that many opportunities to train to become a simultaneous interpreter.

**Mr. Stafford:** There is kind of a common complaint here among committees at times, especially when we meet so often, that there should be constant interpretation. Is the problem that you just cannot find them?

**Mr. Mayer:** Well at the present time we have the House to serve, the Senate, and the Committees, and if too many committees sit simultaneously it makes it very difficult. In this Committee this morning, for instance, there is one interpreter where there should be about three. He has no relief at the present time.

**Mr. Stafford:** Is it correct that as far as the rules concerning interpreters are concerned they are only supposed to go half an hour and then have relief for the next half hour?

**Mr. Mayer:** We have a hard time abiding by the rules.

**Mr. Stafford:** But is that a rule? I hear it mentioned in Committees.

**Mr. Mayer:** Half an hour should be a maximum.

**Mr. Stafford:** Do some of them go on all day long?

**Mr. Mayer:** No, no, not very often.

**Mr. McGrath:** I hope this does not constitute a hazard to their safety. Is it air conditioned in there?

**Mr. Mayer:** Yes, they tell me it is air conditioned.

**Mr. Stafford:** But is there anything that can be done? I noticed in one committee in particular the other day one of the members from Quebec was complaining about the fact that we go into some of the committees and



there just is not sufficient interpretation services. Is there anything that can be done immediately?

**Mr. Mayer:** Yes, we are doing something right now. We are holding an "in House" competition within the Translation Bureau and we are going to train, like we have done in the past—some of our interpreters have been trained by us—at least three or four, or maybe more if we can find the proper kind of individual who has the necessary qualities.

**Mr. Stafford:** But you are doing that as quickly as possible.

**Mr. Mayer:** Oh, yes, we are doing it right now.

**Mr. Stafford:** How long do you think it will take before there is sufficient interpreters to enable you to do the job just exactly the way it should be done?

**Mr. Mayer:** Well, at the rate at which we ourselves could turn them out with this training program, and considering the slow rate of recruiting outside, it will take another year or so at least to get a sufficient number.

**Mr. Stafford:** By "another year or so" do you mean it will take approximately a year?

**Mr. Mayer:** Yes.

**Mr. Stafford:** Do you feel that in a year then there will not be any occasion for complaint? I mean, I am not saying that I am complaining but I hear it almost constantly in different committees—at least the eight or 10 committees I have been on since I have been a member.

**Mr. Mayer:** I can say that we are working on the problem and are trying to get a sufficient number of interpreters through training and recruiting, and there is a strong possibility that within this period of one year we should have the necessary complement of translators.

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**Mr. Stafford:** One of the members from Quebec mentioned in a committee the other day that this is something that has been said for the past five years but it never seems to happen. There is a definite reality now that in a year this will take place?

**Mr. Mayer:** We live in high hopes, to a certain extent.

**The Chairman:** Are you limited, Mr. Mayer, by a lack of money? Do you have sufficient money for your programs, your training and your salary scales?

**Mr. Mayer:** Not at all; I must say that the Translation Bureau has been favoured in that we have had what we have asked for. It is a matter of the difficulty of recruiting and training.

**The Chairman:** With supplementaries I have Mr. Corbin, Mr. Stewart, Mr. Matte, Mr. McGrath and Mr. Mongrain.

[Interpretation]

**Mr. Corbin:** Mr. Chairman, the Secretary of State, Mr. Pelletier, in his remarks spoke of major difficulties in respect of recruiting. Could you tell us what are exactly the difficulties of recruiting? Is there any lack of interest for this type of work? Or is it a matter of salary?

**Mr. Pelletier:** Are you speaking of interpreters? Mr. Mayer has just explained the situation. What are the difficulties met with regard to translators?

**Mr. Mayer:** With regard to translators we should, I think, understand that to translate properly we should know two languages well. What happens is that the Public Service Commission opens a competition and out of 100 candidates the rate of recruiting has been, up to very recently, approximately 5 per cent. The reason is that certain candidates know French well but do not know English well enough, so they are not satisfactory translators and, of course, the reverse too. A number of our candidates are well acquainted with English but not well acquainted with French. It is absolutely useless as far as we are concerned to lower the norms of recruiting since the requirements of quality are being felt in an ever increasing degree throughout the public service.

**Mr. Corbin:** Recruiting is carried out everywhere in Canada?

**Mr. Mayer:** Yes, it is, through the Public Service Commission.

**Mr. Corbin:** Now, with regard to this three-year program at the University of Montreal. Is it presently under way?

**Mr. Mayer:** Yes, it started last fall in September and will continue.

**Mr. Corbin:** The students are considered to be government employees and receive a subsistence allowance over the year. What is the amount of that?

**Mr. Mayer:** It is \$1,900 excluding tuition costs which are \$500 paid by the government. In other words, \$1,900 paid over the academic year. If there are seven months, \$1,900 divided by seven.

**Mr. Corbin:** And in return does your student agree to work for the government for a certain number of years?

**Mr. Mayer:** Yes, once he has obtained his license, for three years.

**Mr. Corbin:** Thank you.

[English]

**The Chairman:** I now recognize Mr. Stewart.

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**Mr. Stewart (Cochrane):** Mr. Chairman, through you to Mr. Mayer: You said a moment ago that you are constantly sending work to be translated by private groups in Montreal and Ottawa.

Is it desirable to have this situation to keep a free enterprise system going, or would you prefer to do it all yourselves if you had enough people?

**Mr. Mayer:** I should say that a very large part of the work-load cannot be farmed out because it is from departments and is work that has to be done for different reasons, such as security and deadlines, and must be done within the Department.

The part that can be farmed out has not up to now been farmed out to what I might call commercial translation agencies but rather to individuals such as former translators in the Bureau, or married women who were translators with us—those whose capacities and talents for translating we are aware of. These are the kinds of people to whom we have been farming out the work.

**Mr. Stewart (Cochrane):** So it is strictly a question of not having enough people on your own staff to handle it?

**Mr. Mayer:** Oh, yes.

**Mr. Stewart (Cochrane):** Mr. Mayer, with the increase in bilingualism in the public service and if, in a few years, we meet the

deadlines that have been outlined, will the need for translators be less or greater?

**Mr. Mayer:** It depends on what objective we are speaking of. If it is a matter of everybody in the Public Service being bilingual it naturally follows that there would be less translation.

Of course, at the outset it would be a matter of a new workload, a workload of more French to English than of English to French. The more documents that are created in the French language in the Public Service the more translation we will probably have to do from French into English.

**Mr. Stewart (Cochrane):** Within the various translation sections of the Department I know that they do not have time to take texts from departments and edit them. Do you envisage the adding of this service to your translation service? Is it possible or practical, or do you think it would be a good thing?

**Mr. Mayer:** This matter has come up once or twice. I believe the departments are being encouraged to hire the services of French-speaking editors for the French-speaking text that they have to put out. But there has been no decision on, and really, no study made of, the question whether these editors should be part of the Translation Bureau.

I really have no opinion on that. We have our problems at the present time, and we would not want to add to them a new staff of people doing another job.

**Mr. Stewart (Cochrane):** It might lessen the load for the translators. If, for example, I have to write a letter in French, knowing that my French is not perfect I could send it to the editor for editing rather than writing it in English and sending it to your translator.

**Mr. Mayer:** Departments are being encouraged to do precisely that at the present time; that is, to have French speaking editors correct, or do some editing of, documents prepared in French by public servants who are not quite up to using the French written language.

**Mr. Stewart (Cochrane):** I have just one more question. I have the impression that we do not have a translation service for the Members of the House of Commons. Is this the case?

**Mr. Mayer:** There is a translation service for Members of Parliament and Senators in the sense that the Chief of Production of the

Translation Bureau is in the Blackburn Building and the House and Senate authorities have been invited to tell all Members and Senators that any official document that they wish to be translated can be sent to our offices there.

**Mr. Stewart (Cochrane):** Would this also apply to letters, or articles we write for newspapers?

**Mr. Mayer:** I would say it would apply to any official document.

**Mr. Stewart (Cochrane):** Thank you, Mr. Mayer.

**The Chairman:** Mr. Matte?

[Interpretation]

**Mr. Matte:** With regard to the number of translators would it be possible out of these 580 translators...

**Mr. Mayer:** Pardon me, not 580 translators, 380 translators; we have a support staff of 200.

• 1220

**Mr. Matte:** All right. Where do these translators come from; can you tell us how many French Canadians, how many English Canadians there are among these translators and interpreters?

**Mr. Mayer:** Yes, approximately. We have a foreign language division which includes 35 translators. These foreign language translators are Italians, Russians, Ukrainians, Poles, Spanish and so on. From the French-English translation, we possibly have about 30 translators working only from French into English. If you take these 65 from the 385 that leaves 320 translators working from English into French. These are either Canadians, or Europeans. We have Europeans—French, Swiss, and so on.

**Mr. Matte:** Can you tell me the approximate number of French Canadians who carry out translation of English into French?

**Mr. Mayer:** Let us say that out of the remaining 320 who are English-French translators there might be four-fifths who are French Canadians; one-fifth perhaps are translators we have recruited elsewhere when they arrived in Canada—Europeans.

**Mr. Matte:** In other words, out of the 380 we have about 75 per cent are French Canadians?

**Mr. Mayer:** Oh, yes, at the very least, yes.

**Mr. Matte:** Thank you.

[English]

**Mr. McGrath:** Mr. Chairman, we now have a number of officially bilingual provinces, for example, my own province of Newfoundland went officially bilingual last year, even though our population is about 90 per cent unilingual by virtue of the Anglo-Saxon-Iris makeup of the population. My question is, are these services of the Translation Bureau available to these provinces for translating statutes? If so, who underwrites the costs and have you in fact received any request from provincial governments, such as the Government of Newfoundland, to undertake these translations of statutes?

**Mr. Pelletier:** Requests have been received. I could not tell you officially if there was an official or unofficial request from Newfoundland. I can tell you that there were some other provinces that have declared themselves bilingual asking us what kind of help we could provide. Of course, the Translation Bureau is not available to these provinces because, as Mr. Mayer just said, the workload that we have to deal with is already a little more than it should be, but we are trying to help these people find the translators they need. I do not know exactly what we will be in a position to do.

Mr. Mayer reminds me that we have offered to co-operate in the field of terminology. They have a Terminology Centre and it is one of the problems of course in the translation of official documents.

**Mr. McGrath:** You mean you would adjudicate what independent or commercial translators would do for them?

**Mr. Mayer:** No, this is not it. We have the Translation Bureau a Terminology Centre. We do research in terminology and prepare terminology bulletins in every field of activity and we have offered to place the results of this work at the disposal of the provinces, they want to avail themselves of this service.

**The Chairman:** Mr. Mongrain?

[Interpretation]

**Mr. Mongrain:** One question to Mr. Mayer. On occasion, Mr. Mayer, do your interpreters have to travel outside of Ottawa to go to certain conferences of Ministers and does it happen that they might go to the United States or to Europe on occasion?



**Mr. Mayer:** Yes, on occasion.

**Mr. Mongrain:** When you say on occasion, how often?

**Mr. Mayer:** Out of the 17 we have, let us say that the demands for translators—interpreters in Canada are fairly frequent and twice a month, perhaps, are called to work for the Department of Indian Affairs in Quebec City or the Economic Council which might be sitting in another city.

• 1225

**Mr. Mongrain:** They might be called to interpret outside of Ottawa. You have mentioned the Department of Indian Affairs. Do you have Indian interpreters?

**Mr. Mayer:** No. No. We are dealing here with interpreting from French into English because certain Indian representatives speak only French.

**Mr. Mongrain:** Thank you.

[English]

**The Chairman:** Mr. Rose, Mr. Matte and Mr. Osler.

**Mr. Rose:** Mr. Chairman, my supplementary clings only tenuously to the subject; however, I would like to be permitted to put it. I was very interested in the assistance that is being given to supply our special needs for translators to the extent of some \$1,900 a year. We know that the Department of National Defence similarly assists officers training through post-secondary education to the tune of about \$187 a month. Does the Secretary of State plan to provide similar federal grants and assistance to overcome, or assist in overcoming, the serious shortages in other fields in Canada? I think particularly of medicine, nursing, dentistry and that sort of thing.

**The Chairman:** It is tenuous but we will permit it.

**Mr. Pelletier:** I do not know of any existing scheme of this kind presently in operation.

**Mr. Rose:** I think we can agree that the Minister is most imaginative and I think a number of us might look to his leadership in this regard.

**Mr. Pelletier:** I am told that there is a similar system for librarians.

**Mr. Rose:** Therefore we do have a precedent for federal assistance in this general

area, and perhaps we might seek some expansion of it to meet certain particular needs as they arise in Canada, in terms of professional and technical skills.

**Mr. Pelletier:** Do you have anything particular in mind?

**Mr. Rose:** Well, yes really, complete post-secondary education at public expense. It seems to me that what we are doing is nibbling away at it number certain pressures for certain specific needs. I would be very interested in knowing how this might be expanded; certainly on the basis of priorities, it is illogical to expect us to go into it all at once. I would like to come back to this general topic later when we consider the vote dealing with post-secondary education.

**The Chairman:** It is not a vote, Mr. Rose, it is a statutory payment.

**Mr. Rose:** Thank you very much.

**The Chairman:** Mr. Matte, Mr. Osler.

[Interpretation]

**Mr. Matte:** Mr. Chairman, I would like to clear up some things in my own mind. I do not know if my question is proper but with all the progress in electronics is there not some possibility of using, say, a translating machine?

**Mr. Mayer:** Yes, I, and a member of a committee in our National Research Council have been looking into the matter of the translating machine over the last four years. The Research Council has set up three study groups, one in Cambridge, one in Saskatoon and one at the University of Montreal to look into this matter, but so far the conclusion of these three groups is that the translating machine will not be practicable in the foreseeable future.

Research has been directed in another area. We are now thinking of an electronic dictionary. All the data would be put into a computer and the information could be drawn from that computer in a classified and codified form. It would make the translation of some technical documents easier. That is the point reached by research.

[English]

**The Chairman:** After Mr. Osler we will be calling the Citizenship Section.

**Mr. Osler:** I have a very short question and it may be superfluous, but you were talking

about a terminology bank which I presume you are building up here, and which is available. Is there enough widespread interest to have the Crown put out a loose-leaf terminology dictionary that can be kept up to date? Rather than have Newfoundland or Manitoba come to you, why could you not send books to them?

**Mr. Mayer:** That is precisely it. We are prepared, if the provinces wish our co-operation, to extend the distribution of our terminology bulletins. We have prepared 135 of these on different subjects, and we have been dealing with people outside the Bureau on an exchange basis. However, we are prepared to extend this distribution to the provinces precisely, and have them benefit from this research.

• 1230

**The Chairman:** Mr. Stafford?

**Mr. Stafford:** I had a couple of more questions, sir, I meant to ask you before. How does the interdepartmental advisory committee considering priorities work?

**Mr. Mayer:** Well this is a new committee that is being set up to advise the department, and to advise the Superintendent, because there have been in the past conflicts of priority between departments that were not at all easy to resolve. It is to try and shoulder the Superintendent to a certain extent in resolving some of these difficulties.

**Mr. Stafford:** That does not effect the priorities you mention in Section 4, though, does it?

**Mr. Mayer:** No.

**Mr. Stafford:** The work of the House of Commons and Committees still comes first?

**Mr. Mayer:** That is right.

**Mr. Stafford:** Is that used mostly in interpretations submitted by the departments? Is the interdepartmental advisory committee used almost always in translations for departments?

**Mr. Mayer:** Let us say it is not used yet because it is not yet set up. The regulations have just been published and this committee will be set up soon.

**Mr. Stafford:** I have just another couple of questions on this. You say there are only 17 translators...

**Mr. Mayer:** Interpreters.

**Mr. Stafford:** Oh, interpreters, excuse me. Seventeen interpreters in your Department and 30 in Canada?

**Mr. Mayer:** Yes.

I read this in an article by Madame Nilsk who is a free-lance translator in Montreal and who knows all about conference interpreting in Canada. Her figure is that there are 30 conference interpreters outside the team we have in Parliament.

**Mr. Stafford:** Just for a moment on the conference once again, under Section 12(3) when a Department has requested interpretation services for a conference, do you find that you are able to give the service to them?

**Mr. Mayer:** We have been, generally. Outside the sessions of Parliament there is no problem, but during the session sometimes it is a little tight and we have had to refuse a few times.

**Mr. Stafford:** But then the complaints of certain members of the Committee that there is a shortage for the committees now is correct.

**Mr. Mayer:** Yes, certainly.

**Mr. Stafford:** Just a word about the training. You say you look for the most qualified people to do the job and then you train them. How do you train them?

**Mr. Mayer:** In interpretation there are two things. You have to have a spontaneous vocabulary that is present in your mind and that just springs out as the speaker speaks in the other language. Also, you have to learn the technique of interpreting, which is to listen on one wavelength while you speak on another, and that is what we try to teach them. We try to take people who already have the vocabulary and we do not have to teach them that part of it.

**Mr. Stafford:** One more question. Do you have any trouble with overtime? I suppose they work overtime, the translators.

**Mr. Mayer:** Everybody works overtime in the translation bureau.

**The Chairman:** Shall Item 10 carry? Item 10 carried.

We will now move on to vote 5, which is the citizenship section.

On Item 5.

*Secretary of State*

5. Administration, Operation and Maintenance including grants and contributions for language instruction and citizenship promotion, and grants to organizations as detailed in the Estimates \$4,550,200

**The Chairman:** Are there questions?

**Mr. McCleave:** Mr. Dinsdale had to leave, Mr. Chairman. He did have questions. Perhaps this could be passed over and we could go on to something else, if nobody else has questions.

**The Chairman:** Are there no other questions on citizenship?

*Interpretation]*

**Mr. Mongrain:** Is it the practice to admit to Canadian citizenship only those immigrants who can demonstrate they can speak one of the two official languages of this country?

**Mr. Pelletier:** Yes, citizenship is very often refused on those grounds.

**Mr. Mongrain:** But you require a fairly elementary knowledge, do you not? You do not require these people to speak fluently?

**Mr. Pelletier:** The act requires them to have an adequate knowledge. I am told that the citizenship courses interpret that clause in a very liberal way.

**Mr. Mongrain:** Mr. Minister, if you have a specialist in his field, a very eminent surgeon or a very distinguished artist, could there be exceptions in such cases on condition that the person asking for citizenship be ready to study enough to get by in the language?

1235

**Mr. Pelletier:** This is a theoretical question, because in any event you have to live in this country five years. If you are speaking of a high-calibre intellectual I can hardly conceive at in five years he cannot learn one of the two languages. This problem arises most often with very simple people who arrive here after a certain age and who are called upon to work in a very small, closed circle, so that we will still have that requirement.

**Mr. Mongrain:** Thank you.

**Mr. La Salle:** We are told that more than 3,000 young people have benefited from this exchange travel. Was the participation of

provinces approximately equal? Have all provinces taken advantage of the other?

**Mr. Pelletier:** Yes. The exchange plans have three set programs. They have the young travellers; under that particular program we have had 3,000 students in 140 groups of 24 each. We have had meetings with the provinces and we apportioned these people according to the population of the province. A province with 10 per cent of the Canadian population would have 10 per cent of 140 groups or 10 per cent of 3000, if you like. Then we have another program, the voluntary agency program. Under that title we have had approximately 12,000 people who have been travelling. The grants are given according to criteria based upon the quality of the exchange. For instance, is the trip merely a trip without any study in depth of any kind or is this a trip a very serious business? For instance, we had 30 young people from Labrador city, travelling for a month in Europe under the international program, who availed themselves of that opportunity to study French in Switzerland for two or three weeks, and who found 75 to 80 per cent of the funds required for their own expenses in Labrador city itself. This is a priority matter. We will give them grants in preference to giving them to other people.

*[English]*

**Mr. Stafford:** I have heard complaints especially from older immigrants that some citizenship judges expect a more adequate knowledge of one of the two official languages than they can perform. Do you agree with that?

**Mr. Pelletier:** Mr. Martin tells me that there are a few complaints, not many. They now have an avenue to appeal the decision.

**Mr. Stafford:** I have considerable complaints in my own area that possibly do not reach the ears of the Minister, or even the Department, that people of 60 or 65 years of age who find it very difficult to learn the language, would really like to be citizens. Do you not feel that possibly there should be a much more lightening of the required knowledge in cases where it is so difficult at a certain age?

**Mr. Martin:** The law provides that when a person over 40 years of age emigrates to this country, after he has been here for ten years he does not have to meet the language requirements.



**Mr. Stafford:** I see.

**Mr. Martin:** That is a recent change in the law.

**Mr. Stafford:** I guess it must be that period between five and ten years then. How about applicants found guilty of minor criminal offenses? Are they sometimes unduly held up?

**Mr. Martin:** Generally speaking, no, sir.

**Mr. Stafford:** But sometimes they are?

• 1240

**Mr. Martin:** Very rarely.

**Mr. Stafford:** Is it correct that in Canada there is perhaps too large a number of immigrants that never made application for years after they could become citizens?

**Mr. Martin:** There are a large number of people who do not make application. We cannot give you the figure.

**Mr. Stafford:** I have heard it said that there is perhaps a larger number in Canada than in most other countries. Would you agree with that?

**Mr. Martin:** I do not know what the figure is in other countries, and I cannot tell you what the figure is in this country. But we do know that there are a large number who do not apply. It is voluntary.

**Mr. Stafford:** Is there no advertising campaign in order to try to get more people to apply.

**Mr. Martin:** A small advertising campaign, sir, yes. We advertise in the ethnic press each year, and each of the courts has a small amount of money to make their presence known.

**Mr. Stafford:** Do you not feel that it would be a good idea if more people would apply at the end of the five years, a good thing for Canada?

**Mr. Martin:** Yes.

**Mr. Stafford:** Do you not feel that if we have a few extra dollars, maybe this would be a very worthwhile expenditure?

**Mr. Martin:** Yes, I think it would. We have only just recently started this.

**Mr. Stafford:** Are you going to keep it up?

**Mr. Martin:** Oh yes. We have provision in the Estimates to continue it. It is not much.

**Mr. Stafford:** But I know at election time it is easy to find people—dozens of them in my area, I suppose sometimes even hundreds—who would say, "Oh, I just never think of it" and "How do you do it?" Is there any chance that it might be stepped up even more to try to get the people to apply at the end of their five-year period? I mean, even more than the minimum amount you speak of.

**Mr. Martin:** Our court officials, sir, and the presiding officers do participate in public occasions and ceremonies and they try to encourage people wherever they can to apply. We try to make it known as best we can.

**Mr. Stafford:** I would like to point out to the Minister, though, that the tobacco farmer out in the fields and people like that, do not really see what goes on in the regional centres, such as, London, my area. As a result they are not too much aware of what goes on in the court either and some of them do not even read some of the newspapers from the larger cities where these courts will be outlined. Do you not feel that more could be done?

**Mr. Pelletier:** This is a problem that we now are trying to deal with. The Department is conducting studies for the revamping of the Canadian Citizenship Act and the whole processes engaged as a result of which there will probably be a White Paper and so on. This is one of the problems that we want to look at very closely because we in the Department also feel that there are a number of Canadians who have arrived here and have acquired permanent domicile who have not followed it up. This is one of the questions that we will have to deal with.

**The Chairman:** I have Mr. Dinsdale, Mr. Matte, Mr. Mongrain, Mr. Rose, Mr. Stewart, and Mr. Stanbury all on supplementary questions.

Mr. Mongrain, on a supplementary.

[Interpretation]

**Mr. Mongrain:** This is a supplementary question to the previous question concerning travel. I had not realized we were moving to another subject.

**Mr. Pelletier:** I have just asked the Chairman here if the Committee agreed. We have two divisions in citizenship, one dealing with

naturalization and the other with social promotion. I have asked the Chairman if he could not stick to naturalization and then social promotion.

**Mr. Mongrain:** Yes.

[English]

**The Chairman:** We will try to keep the questions on naturalization and citizenship.

**Mr. Stanbury:** Mr. Chairman, I have a supplementary question for Mr. Martin. I believe I put a question on the Order Paper during the last session about the numbers of people who had come to Canada but had not acquired citizenship after being here five years. I think while it is impossible to tell exactly because we do not have registration laws and our citizenship is entirely voluntary, that it is possible to make an estimate by reason of the number of people who have entered during a certain period and the number of people who have acquired citizenship. I think, both from the answer to my question and from recent published estimates, there are, perhaps, a million people in Canada who could apply for citizenship, but have not bothered to do so. Is it your impression that his is correct?

, 1245

**Mr. Martin:** Yes, in fact, I would think it might be a little more.

**Mr. Stanbury:** Yes. Do you have any idea what proportion of these would be British subjects?

**Mr. Martin:** Offhand, no, sir, but looking at the immigration figures I think it would be fairly high.

**Mr. Stanbury:** Is it fair to say that Mr. Tafford's suggestion that Canada has a high proportion of residents who might qualify for citizenship but have not bothered to acquire it, is because we accord them electoral privileges, the main privilege of citizenship to British subjects or even people who used to be British subjects who came from Ireland, South Africa or Rhodesia, for instance, without them having to take the minimal step of commitment to our country of becoming Canadian citizens?

**Mr. Martin:** In my judgment I think this is probably a fair statement.

**Mr. Stanbury:** In other words, giving that privilege or according that discrimination in

our electoral law in favour of British subjects has appeared to be a factor in retarding the acquisition of Canadian citizenship by British subjects?

**Mr. Martin:** I think it might, sir, but mind you I say it is a subjective sort of thing.

**Mr. Stanbury:** Yes. Thank you.

**Mr. Dinsdale:** May I ask a supplementary before we proceed to a new question?

In our part of Canada we have certain citizenship problems that perhaps to not exist in other parts of Canada and I wonder if Mr. Martin could answer in general terms. As a result of the exigencies and the variables of the Second World War, we have some people applying for citizenship who found themselves as guests of the Canadian government in internment camps for a short period up until 1942. They later applied for citizenship and there seems to be some difficulties arising therefrom, even though they became loyalists after 1942. Is there any way that problem can be resolved?

**Mr. Martin:** Oh, yes, sir. I have not heard of many of these recently, but if you could let me know...

**Mr. Dinsdale:** I shall discuss one with you personally.

**Mr. Martin:** I would be delighted to hear about it and will see what we can do about it.

**Mr. Dinsdale:** Very good.

**The Chairman:** On a new question, Mr. Dinsdale.

**Mr. Dinsdale:** Yes. This deals with the social development or the cultural development side of things.

**The Chairman:** Mr. Rose, did you have a supplementary on the citizenship question?

**Mr. Rose:** My question deals with citizenship, but, again, I am not quite certain. It relates somewhat to the converse of Mr. Stanbury's question. It deals with citizenship, not with the number who have had the privilege and failed to exercise it, but with those who may wish the privilege but are denied it for one season or another. Mine relates to the question of someone who has spent, say, four years in Canada as a landed immigrant, who goes outside of the country to work perhaps for one year, usually to the United States, and then returns. He must start all over again

to complete his five years in order to qualify. Is that so?

**Mr. Martin:** No, sir. No, it is not so.

**Mr. Rose:** It is not so.

**Mr. Martin:** It is not so, sir, no. The general qualification is that a person must be a landed immigrant and have resided in Canada for 5 out of the 8 years prior to his application and 12 out of the 18 months immediately prior. So if a chap is a landed immigrant, has been here for four years and goes to work in the United States for a year, resides in the United States—there is a definitional thing here—and then comes back, he can apply in a year.

**Mr. Rose:** He can re-apply in one year?

**Mr. Martin:** Yes.

**Mr. Rose:** I see. Thank you very much.

**The Chairman:** Before we continue I wonder if there would be a general disposition among members to seek permission from the House to complete the estimates for the Minister, with the exception of the National Capital Commission buildings, this afternoon if we cannot do it by one o'clock.

**Mr. Dinsdale:** Will we have the Minister with us on Tuesday?

**The Chairman:** On Tuesday, yes.

**Mr. Dinsdale:** I would think we can complete them.

**The Chairman:** Fine.

**Mr. Dinsdale:** In another two hour session we should be able to complete them.

• 1250

**The Chairman:** Fine, if that is agreeable. I should say at this time before we go on that we have...

**An hon. Member:** What was agreeable, Mr. Chairman?

**The Chairman:** That we will not sit this afternoon; that we will sit on Thursday. We have an invitation from Mr. Southam to visit the National Arts Centre on Friday at 9.30 a.m. We have passed around maps, or we will be passing around maps, to assist you in finding where you are to meet. Those of you who have your wives or lady friends, as the case may be, are welcome to bring them. The

tour will be over in time to allow members to be in the House of Commons by 11 o'clock.

**Mr. Mongrain:** Do we meet there?

**The Chairman:** We would meet there. Mr. Mongrain, you had a question.

[Interpretation]

**Mr. Mongrain:** Yes, I did have a question. I had a specific case I wanted to put to your colleague, the Minister, unless you have the answer, in which case I would put the question to you. This is a specific case. I mention this because it might apply elsewhere. There does exist in my constituency an association which has been incorporated for several months, actually, three years, I believe and which a few months ago, had a very good idea. It charters a 100 to 110-passenger plane and they visit various capitals in Canada. They have visited Ottawa and also Toronto. They visit, say, Toronto. In Toronto, and this is going to be a typical case since they will be visiting the other provinces. They are received by the Premier. The Premier there found as many ministers as possible who could speak French. They were entertained by the Lieutenant Governor, by the Mayor who was at the time our friend, Mr. Givens. They also visited all the public institutions in the municipality which were worth visiting. Could a trip like this be considered by your Department? Of course, they pay all their own expenses. Do you think your Department could make some contribution to that? I might conclude by saying that the idea was originally put forward by a group of people whom I would call "Federalists" who did manage to recruit a certain number of separatists who have returned absolutely astounded at what they saw in these various capitals. They have visited two to date: they have been to Toronto and to Ottawa.

**Mr. Lagassé:** There were similar groups some of which benefited from grants in the past. However, we should have to look into the details of this.

**Mr. Mongrain:** I had mentioned the fact because I thought it was an excellent idea. I believe that this idea might spread if people thought they could get some minimal contribution at least, to reduce expenses somewhat, and it will help Canadian unity, of course.

**Mr. La Salle:** I believe Mr. Mongrain is asking for a grant. He is not saying so. I entirely share his view at any rate.



**Mr. Mongrain:** But I could have put my question otherwise.

[English]

**The Chairman:** I think the Minister and his officials have noted the request.

**Mr. Dinsdale:** Yes. Mr. Chairman, in connection with what you might call the social development or the cultural development activities of the Secretary of State's Department, in the past there has been close collaboration between voluntary groups and the activities of government. We have had since the Second World War, for example, the Canadian Citizenship Council, which operated in a pioneer way in this field, and with considerable success. Now the Canadian Citizenship Council was recently disbanded, which I think is a great loss to Canada because it got a lot of voluntary support and interest from the business community, and the academic community, that was effective on the local level.

Was there any problem arising from the annual grant that had been forthcoming from the Citizenship Branch to this group? Was that connected with their decision to disband and discontinue their excellent operations?

**Mr. Pelletier:** It is not my impression. I was invited—if I can say so—to speak at the funeral and I heard their reasons as they explained them. First of all what was going on at the local level is still going on. It is not affected by this. It was a matter, as I saw it, discussing it with the people of the Canadian Citizenship Council, they just felt that their organization had outlived its usefulness in the form in which it had been set up originally. All of them were very firm in their project to replace it as soon as possible with another organization that would be better adapted to the necessities that they now face. This is what I gathered from talking with them. The new institution will be a kind of institute, I heard, and there is a group working on it, but it really was not connected with any problem of grants or that kind of thing.

**Mr. Dinsdale:** So the local councils continue and the problem at the moment is a lack of any co-ordinating body at the national level. Will the Citizenship Branch take any responsibility in this regard? These councils are continuing and what assistance can the Citizenship Branch provide for these local councils?

• 1255

**Mr. Lagassé:** After agreeing that they should disband as a Canadian Citizenship Council, the local councils—and there are some 25 of them in Canada, like the Winnipeg Citizenship Council, the Montreal Citizenship Council and so on—formed a Federation of Citizenship Councils, appointing the president of the Montreal Council as president of that Federation and the president of the Winnipeg Council as secretary, and agreed to study what services a central agency could provide to them by way of newsletters and other types of exchange facilities. We agreed in the Branch to work with that new Federation and to help get it launched in a new way. This will not replace the Canadian Citizenship Council as such because in addition to the type of work which is mainly the integration of immigrants done by local councils, the Canadian Citizenship Council was also focusing upon such broad issues as citizen participation, democratic leadership, broad questions of the quality of life in the country, which also is of interest to the local councils. However, there was quite a demarcation in the level of discussion over the points of focusing of the Canadian Citizenship Council and the local councils which were not necessarily constituents of the Canadian Council. Would that provide some explanation?

**Mr. Dinsdale:** Yes, now the Citizenship Branch itself has increased its activities in recent years. I notice there is an increase, for example, in the program to assist immigrants in acquiring language. There has been a complaint from time to time that there is not sufficient assistance available to our immigrants in acquiring facility in one of the official languages of the country. Mr. Chairman, could Mr. Lagassé expand on what the Citizenship Branch does in this regard?

**Mr. Pelletier:** I would like to say first that there is a decision to make whether it is the responsibility of the federal government only to teach languages to immigrants or whether it is the responsibility of the province or it is a shared responsibility because the provinces that will receive the immigrants will be enriched by so much. I know that the Department has been supplying books at a certain point and maybe Mr. Lagassé has more details that he can give you.

• 1300

**Mr. Lagassé:** Immediately after the war the departments of education met and recom-

mended that the federal government assist each department, each province in providing language training facilities for immigrants. The plan that evolved from those early discussions was one in which the federal government would reimburse the provinces for certain expenses that they incur in training immigrants. The cost-sharing agreement that is signed with most provinces is one which provides for 50 per cent of their costs for teachers' salaries—I mean the cost to the provinces, not necessarily the costs to the local school board because the school boards pay different salaries for evening classes—and 100 percent of the cost of the text books used in these classes.

We also help finance courses at the university level for teachers of a second language to adults. Such courses are held at a number of places and we provide them with a consultant for problems which they may encounter in teaching a second language to adults. I know many of you have become involved in learning a second language as adults; you will realize that it is essential that the training provided to adults is of the highest calibre so that the people waste little energy for maximum results. In that there has been considerable progress in the last 10 years and it may not be immediately known to a local school board. I mean the person in charge may be somewhat removed from these new findings so that there is a need there to try to transmit that information. Would that answer your question?

**Mr. Dinsdale:** Yes. Mr. Chairman, the Minister, in this oft-quoted speech made the other day in Montreal, referred to the program of cultural equalization and used phrases like "eliminating bourgeois culture" and so forth.

**Mr. Pelletier:** Not that one.

**Mr. Dinsdale:** Unfortunately, our time has expired but is this so-called cultural equalization program an active program under the Citizenship Branch or is it something that is still in the...

**The Chairman:** Embryo stage?

**Mr. Dinsdale:** ...embryo stage, yes.

**Mr. Pelletier:** It is in the embryo stage. Your phrase about "eliminating" sounds like something from the cultural revolution in Red China. That is why I did not use it.

**Mr. Dinsdale:** You did use the word "bourgeois"?

**Mr. Pelletier:** Yes, I did, because I think any cultural activity in a democracy should reach as large a section of the population as it can and that the cultural needs in our country now are probably felt more in the lower income brackets than among the people who have plenty of money. That is what I meant, that culture should not be conceived as a privilege of those with a fat bank account. That is all I meant.

**Mr. Dinsdale:** I take it that the word "bourgeois" has a different connotation in French than it has in English.

**Mr. Pelletier:** We will call Mr. Mayer back.

**Mr. Dinsdale:** In other words, you are interested in the cultural deserts of Canada?

**The Chairman:** We will not want to name any particular places.

**Mr. Pelletier:** No, we will not.

**Mr. Dinsdale:** I wanted to pursue this line of questioning, Mr. Chairman, provided the other members of the Committee are willing to go beyond the hour of 1 o'clock. I wanted, for example, to get into the other aspects of the program dealing with Indians and Eskimos which I think is a special function.

**The Chairman:** The Minister has said that he has a commitment at 1 o'clock and I think we will adjourn until Tuesday at 11 o'clock.

**Mr. Stewart (Cochrane):** Will I be able to ask my supplementary on Tuesday?

• 1305

**The Chairman:** I think I will make a note that Mr. Dinsdale is to be first and to be followed by Mr. Matte, Mr. Stewart and Mr. La Salle. That is the order in which I have them and we will follow that order on Tuesday.

HOUSE OF COMMONS

First Session—Twenty-eighth Parliament  
1968

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STANDING COMMITTEE

ON

**BROADCASTING, FILMS AND  
ASSISTANCE TO THE ARTS**

*Chairman:* Mr. JOHN M. REID

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MINUTES OF PROCEEDINGS AND EVIDENCE

No. 6

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TUESDAY, NOVEMBER, 5, 1968

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Revised Main Estimates (1968-69) of the Department of  
the Secretary of State

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APPEARING:

The Honourable Gérard Pelletier, Secretary of State.

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WITNESS:

Mr. Jean Lagassé, Director, Citizenship Branch,  
Department of Secretary of State.

ROGER DUHAMEL, F.R.S.C.  
QUEEN'S PRINTER AND CONTROLLER OF STATIONERY  
OTTAWA, 1968



STANDING COMMITTEE ON BROADCASTING, FILMS  
AND ASSISTANCE TO THE ARTS

*Chairman:* Mr. John M. Reid

*Vice-Chairman:* Mr. J. A. Mongrain

and Messrs.

Corbin,  
De Bané,  
Dinsdale,  
Fairweather,  
Givens,  
Guay (*Lévis*),  
Guilbault,

La Salle,  
Matte,  
McCleave,  
McGrath,  
Osler,  
Rose,  
Schreyer,

Schumacher,  
Stafford,  
Stanbury,  
Stewart  
(*Cochrane*)—(20).

M. Slack,  
*Clerk of the Committee.*

<sup>1</sup>Mr. De Bané replaced Mr. Gervais on Monday, November 4.

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CORRECTIONS:

MINUTES OF PROCEEDINGS AND EVIDENCE, NO. 2

OCTOBER 22, 1968.

1. *Page 8, last line of right hand column: Should read:—*  
“value and it had increased, I think, by \$4.5”.
2. *Page 13, line 23 in left hand column: Should read:—*  
“Now we need about \$20 million”.

ORDER OF REFERENCE

MONDAY, November 4, 1968.

*Ordered*,—That the name of Mr. De Bané be substituted for that of Mr. Gervais on the Standing Committee on Broadcasting, Films and Assistance to the Arts.

ATTEST:

ALISTAIR FRASER,  
*The Clerk of the House of Commons.*

## REPORT TO THE HOUSE

TUESDAY, November 5, 1968.

The Standing Committee on Broadcasting, Films and Assistance to the Arts has the honour to present its

### SECOND REPORT

Your Committee recommends that it be authorized to sit while the House is sitting.

Respectfully submitted,

JOHN M. REID,  
*Chairman.*



## MINUTES OF PROCEEDINGS

TUESDAY, November 5, 1968.

(7)

The Standing Committee on Broadcasting, Films and Assistance to the Arts met this day at 11:10 a.m. The Chairman, Mr. John M. Reid, presided.

*Members present:* Messrs. Corbin, De Bané, Dinsdale, Fairweather, Givens, Guilbault, La Salle, Matte, McCleave, Mongrain, Osler, Reid, Rose, Schreyer, Schumacher, Stanbury, Stewart (*Cochrane*)—(17).

*Also present:* Messrs. Asselin and Ritchie.

*In attendance:* Hon. Gérard Pelletier, Secretary of State; and *from the Department of the Secretary of State:* Messrs. Jean Lagassé, Director, Citizenship Branch; W. R. Martin, Director, Citizenship Registration Branch; L. C. Lafleur, Adviser, Financial and General Administration.

The Minister tabled a return relating to the Confederation Train and Caravans, requested by Mr. McGrath, which was ordered printed as an appendix to the proceedings of this day (*See Appendix "B"*).

On motion of Mr. De Bané, seconded by Mr. Stewart (*Cochrane*),

*Resolved*,—That the Committee seek permission to sit while the House is sitting.

On motion of Mr. Mongrain, seconded by Mr. Stewart (*Cochrane*), the Committee agreed to print corrections requested by The Canada Council relating to Minutes of Proceedings and Evidence, Issue No. 2, of October 22.

The Committee resumed consideration of the Revised Estimates 1968-69 of the Department of the Secretary of State.

The Chairman called Item 5, Citizenship, and the Minister was further examined, assisted by Mr. Lagassé.

Item 5 was carried.

Item 2, Construction or acquisition of Buildings, Works, Land and Equipment, National Arts Centre, was called.

The Minister was examined and supplied additional information.

Item 2 was allowed to stand until the next sitting when officials from the Department of Public Works would be present.

The Committee reverted to Item 1 and the Minister was further examined on various matters including broadcasting.

The questioning still continuing, at 1:05 p.m., the Committee adjourned to the call of the Chair.

M. Slack,  
*Clerk of the Committee.*



## EVIDENCE

(Recorded by Electronic Apparatus)

**Tuesday, November 5, 1968**

• 1112

**The Chairman:** Gentlemen, we can begin now. We are dealing with Item 5—Citizenship.

Before we proceed, the Secretary of State has given me a reply to the question asked by Mr. McGrath at the last meeting on Confederation Train and Caravans. Since he is not here, is it agreed to have this reply printed as an appendix to today's proceedings?

**Some hon. Members:** Agreed.

**The Chairman:** On Thursday we will be meeting with officials from the Department of Public Works. Because of scheduling difficulties the meeting will take place at 3.30 p.m.

I would like at this time a motion to sit while the House is sitting. Could I have a mover and seconder?

**Mr. De Bané:** I so move.

**Mr. Stewart (Cochrane):** I second the motion.

Motion agreed to.

**The Chairman:** I have a letter addressed to the Clerk from the Canada Council dealing with some minor corrections they would like to see in Minutes of Proceedings and Evidence No. 2, both in English and in French. I would like also a motion to print this corrigendum, as an appendix to today's proceedings.

**Mr. Stewart (Cochrane):** Are they extensive?

**The Chairman:** No, very minor.

**Mr. Mongrain:** I so move.

**Mr. Stewart (Cochrane):** I second the motion.

Motion agreed to.

**Mr. Dinsdale:** Mr. Chairman, may I comment on the question of sitting while the House is sitting. We agreed to it, but there is a problem of over-congestion developing in the work of the committees. For example, I

have a direct conflict this morning. I understand that there is a supervisory committee trying to sort out some of these conflicts and I just raise this question at this time in the hope that that committee is functioning, and while we are giving concessions to meet while the House is sitting I do hope we do not get ourselves into a hopelessly overcrowded situation where we cannot deal with the estimates properly.

**The Chairman:** You have probably noticed that committees are now sitting in the evenings, on Mondays, and they are trying to work in Friday mornings as well in order to spread them out. We are meeting in the afternoon at the request of the Department of Public Works because its estimates are before the House. This was a specific request which I thought we should agree to.

• 1115

**Mr. Dinsdale:** Yes, and we do agree to that with this reservation—our inability to be more than one place at one time. We are not omnipresent, unfortunately.

**The Chairman:** They originally had us scheduled almost permanently at 3.30 in the afternoon, which I felt was not particularly desirable, and so we have reached this concession.

Mr. Dinsdale, you were the person I had marked on my list first to continue the questioning on the Citizenship Branch. We were dealing with the cultural activities of that department.

**Mr. Dinsdale:** I would like the Minister, if he would, to be a little explicit on the term "cultural equalization". I ask this question because in a country as widely diverse, both geographically and ethnically, as Canada it seems to me that homogeneity, as they have it in much smaller countries like the UK or France or some other old established nation of that kind, is a consummation devoutly to be wished. To achieve cultural equalization at this stage I think is a little premature and would interfere rather drastically with some of the mosaic concepts



that we have in Western Canada for example. With that background I wonder if the Minister could expand on this phrase "cultural equalization".

**Hon. Gerard Pelletier (Secretary of State of Canada):** I am not sure that I get the full sense of the last part of your question.

**Mr. Dinsdale:** You mean the mosaic concept?

**Mr. Pelletier:** Yes. My answer to this question, if I can make it as brief as possible, is that it is not something that anybody hopes to achieve within a matter of months. It is only the stated intention of equalizing cultural opportunities as well as other opportunities for Canadian citizens as much as we can and over the shortest period of time. This will no doubt expand over many years but we should reduce the number of years as much as we can.

In my mind this includes coverage by the CBC for instance, this includes encouragement to the arts, this includes all the various aspects of cultural activities, and the Department making it part of its over-all policy to try and equalize the opportunities as much as it can. Of course if you say we are not going to implement this in the immediate future, I have to agree with you. I think it is sad because of the limitations of the means we have. I realize fully how much easier it is—and people from the CBC for instance can tell you this—to equalize the resources derived from radio and television in a country like Britain than it is in a country like Canada, but I think that our perennial fight against distances in this country, which is a factor that we have to take into account and which creates many difficulties, should in the field of cultural resources be carried on as energetically as we can. I do not know if this answers your question, but it is an elaboration of the point I have made previously and the explanation of why I used in a loose sense, if you wish, the word "equalization" or "péréquation culturelle" in French.

• 1120

It was to carry the views or the idea over that we do not consider that any group of Canadians—any part of our population should be deprived indefinitely or should be considered as being naturally deprived of cultural resources just because they happen to live on the outskirts of our territory or in places that have taken no interest in this kind of activity. I think it is our role to see that the largest

possible percentage of the Canadian population should have access to these resources.

**Mr. Dinsdale:** So perhaps the phrase should be "access to cultural opportunities" rather than "cultural equalization" Maybe this is where the misunderstanding arises—and I say misunderstanding because, as you know, we have a very thriving folk art culture in western Canada, which is encouraged because it adds colour to the whole cultural complex of Canada. Am I right in saying that the Minister's concept is equality of opportunity of access to culture—and that word "culture" is rather difficult to define—rather than cultural equalization, because some are more equal than others?

**Mr. Pelletier:** I do not know where the misunderstanding comes from. To my mind the two formulations seem to convey the same meaning. They do not to yours, obviously, but that is what I meant.

I should also probably point out that up to now the effort has been conducted mainly in the field of integration of immigrants, for instance, and that as a consequence of the prolongation of the Official Languages bill we may have been made more conscious of the cultural needs of minorities of Canadian-born citizens of the English or the French languages.

That would be the only addendum that I would make to your remarks. Otherwise, unless I have completely misinterpreted your question and your remarks, I do not think there is any difference between the view I hold and the one you have just expressed.

**Mr. Dinsdale:** It may be a problem of semantics.

**Mr. Chairman,** I wish to pursue this question as it applies to Canadians of Indian ancestry, so if there is any supplementary on this particular aspect I would be glad to yield.

**The Chairman:** You may continue.

**Mr. Dinsdale:** How would the cultural equalization program apply to our Canadian Indians, for example? If I may use the phrase used by the Minister, here is a real cultural desert. I do not think that I will be misunderstood in applying the term to this particular area of Canadian life, even though I am sure the Minister would be reluctant to apply it in other areas of Canada.

We are all aware that our Indian reserve program has created cultural deserts of rather shocking proportions. I take it that some of the functions of the Citizenship Branch are

directed at redressing and dealing with this problem. Just what functions are carried out by the Citizenship Branch in this area?

**Mr. Pelletier:** I think Mr. Lagassé could answer this question better than I.

**Mr. Jean Lagassé (Director, Citizenship Branch, Secretary of State):** Actually, we try to approach this question in three ways. One is directly with the Indian population. Interestingly, during, or prior to, Centennial year there was some question whether the Indians would really want to take part in Centennial activities, and what the centennial of the country really meant to them, the former possessors of the land.

• 1125

The thought was expressed that perhaps the best Centennial program for Indians would be that of developing amongst them a sense of nationhood and of full participation in the country as a whole. Together, the Centennial Commission, the Department of Indian Affairs and Indian organizations had a number of consultations—and people came here, and so on—and it was decided that the formation of national Indian organizations and provincial federations would in itself be a Centennial project. So that today you have an organization such as the National Indian Brotherhood of Canada, a federation of each provincial federation of Indians, which, in turn, provides free and complete membership for all Indians in each province. We have been working at both providing technical advisory services to those groups and grants to help people to attend these gatherings. This is one approach.

Another approach has been friendship centres. The aim of these is mainly to help people of Indian ancestry to survive—if you wish to use that word—or adapt; but anyhow, to have a “pied de terre” in urban areas.

All of you will be aware that there exist Canadian cities that are located exactly where there were formally large Indian populations. I think of your own constituency, Mr. Dinsdale, where very early in history one can read records of the first settlers, where it is said that Indians were making a great contribution in putting up fence posts, clearing the land and building the first town, Brandon, and yet I recall that when a study was done there some 10 or 15 years ago there were no more than 125 people of Indian ancestry in a town of 30,000.

The question is: How does that happen? We have worked at developing right in the town an area, or a kind of community centre, where Indians can come and receive some referral services, but, more interestingly perhaps, establish their own groups such as a mother's club, youth activity and what have you. That is another area.

The other one, of course, has been, working with the broad Canadian population, mainly through the Indian-Eskimo Association of Canada, which is, again, a federation of some 120 Canadian associations which have been interested in people of Indian ancestry.

There the idea has been to try to promote research and the dissemination of ideas and interpretations of the Indian question conducive to a more healthy attitude in the majority towards a particular minority.

We have worked in these three areas. The total funds available for this type of work in our Department is about \$220,000 and we have played a type of supportive role plus providing technical advisers to help identify both problems and solutions.

**Mr. Dinsdale:** Therefore, I take it, Mr. Chairman, that the emphasis is on assisting the Indians to become community conscious—a sort of the community development idea?

**Mr. Lagassé:** Yes, you could put it that way. Perhaps the basic goal of the Department, as mentioned in the Minister's earlier speech, was mainly that of enriching cultural activities. It is a question of enabling Indians to live a fuller life. I mean, they will survive, obviously. There is a lot of evidence to show that the poorer people are the longer they will survive as a separate identity. It would be different if the only goal here were their survival, but the question here is how they are to lead a full life and participate in the nation as a whole, and this requires some real, modern organized activity. This is the type of thing that we are trying to provide. It is the energy, the resources with which to have cultural activities, though cultural activities necessarily are a matter of self-expression or group expression—and that is what must be done by the people themselves. I mean, the government cannot...

**Mr. Dinsdale:** Does the Citizenship Branch co-operate with Indian Affairs branches? Is there any co-ordination or consultation in this program?



• 1130

**Mr. Lagassé:** Yes. At the field level there must be weekly if not daily communication between the two branches as they are in Ottawa. We have a number of consultations and, at times when our staff is trained or their staff is trained, we exchange people who try to explain what the other is doing.

**The Chairman:** May I ask a question, Mr. Lagassé, on friendship centre programs? Do you provide capital grants for these programs?

**Mr. Lagassé:** No capital grants.

**The Chairman:** What kind of grants do you provide?

**Mr. Lagassé:** Operational; we are talking of 25 different centres, so obviously these are organized by voluntary boards of governors or directors. Each has a slightly different kind of program and administrative setup. Overwhelmingly what we try to achieve is a formula whereby a local board, made up of as many people of Indian ancestry as is consistent with the organization of that part of the community, seeks to raise local funds from private sources—service clubs and individuals—and from its own activities. It seeks also the support of the Red Feather Agencies, or the United Appeal or whatever it is called. In addition it seeks funds from the municipality in which it is operating, the province and us, and in the case of three provinces, the three Prairie Provinces, there is a cost-sharing agreement whereby the request for funds is given to the province—and the Province has set up an advisory committee for the operation of that agreement—and it is decided how much can be given and we reimburse 50 per cent of what the province gives.

In the other provinces we have consultations with the provinces although there are no agreements, but the end product is somewhat the same—we give the same amount. The municipality also provides, so usually it is about one-fourth per level for the funding of the centres.

**The Chairman:** This is in terms of operations?

**Mr. Lagassé:** Of operation, yes.

**The Chairman:** How are these centres capitalized; where do they get the money to provide facilities?

**Mr. Lagassé:** If they rent a building, they then have the building and that becomes part of the operational cost.

**The Chairman:** But for those who, for some circumstances, may already have a building and perhaps would like to expand or move, there is no leeway in the departmental program to assist them?

**Mr. Lagassé:** No, there is not.

**The Chairman:** Do you contemplate any development of this nature?

**Mr. Lagassé:** I do not think so; I mean, not at this stage.

**The Chairman:** How much money do you now have for this program on a yearly basis?

**Mr. Lagassé:** We have \$115,000.

**The Chairman:** That is divided among 25 friendship centres?

**Mr. Lagassé:** That is right. The average support is \$5000, but it may be \$3000, \$5000 \$8000 or \$10,000; I do not think it exceeds \$10,000.

**The Chairman:** Do you have a supplement, Mr. Stanbury?

**Mr. Stanbury:** In your opinion, Mr. Lagassé, would it be possible for such centres, if they had living accommodation in them, to obtain CMHC loans?

**Mr. Lagassé:** Yes, although I should point out here that the function of friendship centres is mainly social, and most friendship centres will tell you in answer to your question, for example, that they would prefer to have very small physical arrangements and put the full emphasis of their work on social, cultural and recreational activities.

This is very consistent with the idea of participation in community life. For example, if you have a group of youngsters who would like bowling you make arrangements with one of the bowling alleys. In some towns this has a lot of meaning because it may well be that until this first bowling activity very few Indians ever went to the bowling alley, so that for them it becomes a matter of achievement to be able to have access to all the public facilities at the same level and in the same way as other Canadians.

The friendship centre has to be seen as providing for a lot of activities but not attempting to have the physical building to contain all the activities. It is the same thing with the hostel arrangements. There are a number of hostel arrangements but the friendship centre definition that is operative



with us is not one that includes hostel arrangements.

• 1135

**Mr. Stanbury:** You are interested in modes of Indian participation in city life other than friendship centres, though, I presume. I am thinking, for instance, of Rochdale College in Toronto which is a form of integration of the Indian friendship centre, if you like—although not exactly a friendship centre—with an institution in the community which is more broadly based.

**Mr. Lagassé:** Well, yes, I think it is self-evident that once you are engaged in helping with the social and cultural activities of the group, the limit of these activities is dependent primarily on the number of members of that cultural group. I think the B and B Report speaks about this quite clearly, that the amount of functional activities possible in an area depends on the size of the population. So if all of a sudden you have 5000 people of Indian ancestry in Toronto, and if a number of Indians from Toronto and across Canada focus on a particular institution and once they are in decide, in this case, to have an institute of Indian culture, well it is obvious that the group is strong enough to support it and to make it meaningful.

**Mr. Stanbury:** I thought Mr. Dinsdale might be interested in that institute at Rochdale if he is not aware of it.

**Mr. Dinsdale:** I know all about it.

**Mr. Stanbury:** That fitted in with your question; I did not think Mr. Lagassé had mentioned it.

**The Chairman:** My list now reads: Mr. Matte, Mr. Stewart and Mr. Asselin. Mr. Matte?

[interpretation]

**Mr. Matte:** Concerning naturalization, when somebody asks to be a Canadian citizen, I wonder if we should not take the following possibility into account? The immigrant in Quebec, the immigrant who comes in Quebec, could we not require him to have a sufficient knowledge of the French language, when he asks to be a Canadian citizen?

**Mr. Pelletier:** The requirement in all the provinces of Canada, is that the immigrant could we not require him to have a sufficient knowledge of the French language before he becomes a citizen.

**Mr. Matte:** Yes, this brings us to the Quebec problem. Quebecers are concerned and alarmed by what might happen in a few years because of the decrease of the birth rate and the increased number of immigrants. In a number of years French-speaking Quebecers might not be a majority in their own province. Therefore, it seems to me that taking this situation into account, it would be logical to require a citizen, who wants to settle in Quebec, to have a sufficient knowledge of French.

**Mr. Pelletier:** I believe this comes under education, and as an educational requirement is under the exclusive jurisdiction of the provinces. The federal government cannot do anything about it. The official position of the federal government is this, there are two official languages, and the applicant wherever he might be, should know one of the two languages, before he gets his citizenship.

• 1140

**Mr. Matte:** Now in the St. Leonard case it seems you support the St. Leonard decision, that is to say schooling should be in French at least at the primary level.

**Mr. Pelletier:** Now if you wish my personal opinion you have got it all wrong. However this is a personal opinion because, as a federal minister I can have no opinion on the provincial handling of education. I am not in agreement with that decision nor with a number of decisions that have been taken in other provinces with respect to the other official language. As far as the federal government is concerned present policy, which cannot, I believe, be other than it is, under the normal definition of a bilingual country, is that, for citizenship purposes, the federal government does not know where immigrants will settle. It has no authority to tell them: you must settle here or there. Therefore there is no federal authority to say which language they should learn. The immigrant must make the decision.

**Mr. Matte:** Supposing that the new Department of Immigration in Quebec should reach a decision along these lines, would it be supported by the federal government?

**Mr. Pelletier:** This is a hypothetical question that I will not answer, particularly as you ask me what the attitude of the federal government would be were such a decision taken by a provincial government in its own fields, i.e. schools, education.

**Mr. Matte:** There is another factor, Mr. Minister, which has to be taken into account. I think Mr. Stanbury has a draft bill on this, in connection with the English vote. Supposing that Quebec should move towards independence, we could thwart this Quebec emancipation either by immigration or by the English vote. From the strategic point of view, a great number of ridings could be won by sending English-speaking citizens into the Quebec townships or constituencies. They might thus unbalance the Quebec electorate. I think Mr. Stanbury's bill thwarts this and it should have been submitted a long time ago. We are probably the only country in the world which tolerates such a situation. Strategically speaking, it would be possible for 100,000 British subjects to settle here, in Quebec and upset the Quebec votes.

**Mr. Pelletier:** I agree with what Mr. Stanbury said, but what you are mentioning right now, Mr. Chairman, I think this is out of order, because it is not the Citizenship Act that enables British Subjects to vote, but the Elections Act. The Elections Act is no longer under the Department of the Secretary of State.

**Mr. De Bané:** But this falls within your field of jurisdiction, i.e. citizenship. If I am not mistaken, and I am not an expert in citizenship matters, British subjects have a privileged place in relation to other immigrants to this country.

**Mr. Pelletier:** This is quite correct. If you mean that they go directly through the Registrar to ask for citizenship, that they pay less than citizens from other countries, you are quite right in this. That depends on us.

**Mr. De Bané:** And what is your opinion on this, Mr. Minister?

**Mr. Mongrain:** On a point of order, Mr. Chairman. I thought we were going to stick to subjects according to our procedure. I wanted to make a supplementary remark concerning language in connection with Mr. Matte's remarks. Now it seems that we are talking about something else. Am I in order?

**The Chairman:** Yes, I agree, Mr. Mongrain.

**Mr. Mongrain:** May I make my supplementary remark in connection with the language question?

[English]

**The Chairman:** I would suggest that those who are interested in this subject attend the

meetings of the Committee on Elections and Privileges.

[Interpretation]

• 1145

**Mr. Pelletier:** Excuse me, Mr. Chairman, must clear this up. It is quite correct that in order to obtain citizenship you go to the Minister and not to the court when you are a British subject. But the second injustice has been corrected—through a change in the regulations dating from October 1—as far as expenses are concerned: they pay the same amount.

**Mr. De Bané:** Nevertheless, in obtaining Canadian citizenship they are in a privileged position compared with other immigrants.

**Mr. Pelletier:** They have to wait five years like anybody else.

**Mr. Matte:** They are entitled to vote.

**Mr. Pelletier:** Yes, but this is under the Elections Act, not the Citizenship Act. They have to wait five years like every body else, but they can apply for citizenship through the Minister, instead of having to appear in court like everyone else.

**Mr. De Bané:** What does the following inscription in passports mean: "A Canadian citizen is a British subject"? Does this mean one is the same as the other or vice versa?

**Mr. Pelletier:** This is a section in the Citizenship Act; which states that: "A Canadian citizen is a British subject."

[English]

**The Chairman:** On a supplementary, Mr. Mongrain?

[Interpretation]

**Mr. Mongrain:** Mr. Chairman, my supplementary question concerns what Mr. Matte said as far as the danger of the English language becoming dominant in Quebec with all the consequences this entails.

Mr. Chairman, it is important that someone from Quebec should make a comment on this. For one hundred years we, French-speaking Quebecers, have complained that our fellow citizens who emigrated to other provinces were not entitled to French in schools and public services.

Now that we are beginning to obtain that, I think that it would be most inappropriate and



logical for Quebec to impose similar restrictions on English-speaking immigrants. I think there are other means of preventing Quebec from being submerged, if this is what Mr. Matte meant, without having recourse to discriminatory measures about which we have complained over the past century. I understand Mr. Matte's preoccupation, but perhaps there is a legitimate way of solving his problem which would not be discriminatory and of this type of the type which we in Quebec have denounced for over a century. I think it important that this remark be made by a Quebecker.

[English]

**Mr. Dinsdale:** I think this comes within the realm of citizenship responsibility. Is this not reciprocal arrangement throughout the Commonwealth, that there are special citizenship privileges that are provided which embrace most of the Commonwealth countries?

**Mr. Pelletier:** It varies. Certain countries grant the privileges. I understand some others are not granting them any more.

[Interpretation]

**Mr. Asselin:** A supplementary question. Regarding these privileges given to Commonwealth citizens, does the Minister intend to rectify this situation and give French-speaking citizens the same privileges as Commonwealth citizens?

**Mr. Pelletier:** I believe that I said here that we were studying amendments to the Citizenship Act and that there would be a White Paper on it. We are trying to put everybody on an equal footing. We do not want to have several categories for people of different origins, be they Italians, French, German, or English. All immigrants should be subjected to the same conditions.

**Mr. Asselin:** Will this injustice be rectified?

**Mr. Pelletier:** Certainly. Of course, you must realize that a great deal of inter-ministerial work is necessary. Because, as mentioned a while ago, there is the Elections Act, which grants privileges, and the Immigration Act has to be amended—we are in touch with the Immigration people. At present, our aim is to see to it that everybody be put on the same footing.

1150

**Mr. Asselin:** Mr. Chairman, I should like to come back, if the Minister will allow me, to a

question raised this morning by my colleague to my right concerning the definition of equality.

[English]

**The Chairman:** This is a new subject?

**Mr. Asselin:** No, sir, it is about the subject that was raised this morning by my colleague. It is not the same subject, but about the same.

**The Chairman:** Let us hear it, because we would like to complete this and then if you wish you can come back to it.

**Mr. Asselin:** Go ahead.

**The Chairman:** Mr. Matte on the same subject.

[Interpretation]

**Mr. Matte:** After what Mr. Mongrain said, let us reverse roles. Let us say that in Toronto a French-speaking applicant who knows only French applies to become a Canadian citizen. First of all I doubt if there is a form in French there. I wonder if he will be given Canadian citizenship in Toronto or Vancouver if he speaks only French.

**Mr. Pelletier:** Yes.

[English]

**The Chairman:** Have you a question on a new subject. Mr. Stewart?

**Mr. Osler:** May I just suggest one thing before we change to a new subject, Mr. Chairman?

I think that a lot of the people of Quebec—I am being frivolous now but I know they have a very serious and worrying problem—should take a leaf out of the book of the people of Western Canada who for years, when they got flooded with too many English immigrants, just put a sign up on every store window saying, "No Englishmen need apply" and they did not get jobs and had to move on.

**The Chairman:** That was really euphemism, sir, that applied only to the Irish.

Mr. Stewart, would you proceed.

**Mr. Osler:** It is true too; I did my M.A. in that area.

**Mr. Stewart (Cochrane):** Thank you, Mr. Chairman. I consider it, and I think most Canadians do, a great privilege to be a



Canadian citizen when we look at some of the other countries around the world perhaps it is one of the greatest gifts that people in the world can have but I am afraid that we in Canada have in the past not only not encouraged people to become Canadians but we have discouraged them by the very measures that have been mentioned already. It is true that perhaps the electoral law does not come under the Canadian Citizenship Act, nevertheless it does involve citizenship very closely. This is why I also have a very close interest in this and why I, by means of a private members bill which is identical to Mr. Stanbury's, am insisting that everyone become a Canadian before having the right to present himself in an election. When I was being interviewed on this quite recently the chap—and incidentally he was an Englishman, as is not uncommon in the Canadian Broadcasting Corporation—said to me, "Surely you realize that you would have the privilege of running for Parliament in England". I answered, "I do not want to run for Parliament in England and I do not know why anyone who is a Canadian would want to, and I do not know why any Englishman who is not a Canadian would want to run for Parliament in Canada". It seems to me that anyone in this country who is interested enough in its political institutions should want to become a Canadian citizen. I think that our government should take more steps to encourage Canadian citizenship, and also to encourage something else—a feeling of love of country, particularly in our young people. Several things like this come up from time to time and I would say that all these things are examples of colonial subservience that we have to get away from. We have grown up now. We do not have to hold onto the mother's apron strings any longer. I do not know what our Oath of Allegiance, which is administered to new citizens, says—unless it is something similar to what our Boy Scouts and cubs say. My little boy comes home and recites the oath that they learn in Cubs, which says, "I pledge allegiance to God and the Queen" and there is not a word about Canada anywhere in the oath. I am wondering if the same thing exists in our citizenship court. Here is the Oath of Allegiance.

I swear that I will be faithful and bear true allegiance to Her Majesty Queen Elizabeth The Second, her heirs and successors, according to law, and that I will faithfully observe the laws of Canada and fulfil my duties as a Canadian citizen.

• 1155

I wonder if we cannot make that a little more patriotic so that we are pledging allegiance to Canada.

**The Chairman:** Would you sir, like to make a short speech in reply?

**Mr. Pelletier:** No, other than just add a footnote that I, since I have been in the Department, have had representations from British immigrants who, since they were never asked to take any Oath of Allegiance in Britain, wondered why they were forced to do this because they immigrated to Canada.

**The Chairman:** Mr. De Bané.

[Interpretation]

**Mr. De Bané:** On the same point raised by Mr. Stewart, Mr. Minister, I would like to say that I think your decision to publish a White Paper to place all future citizens on the same footing is a historic landmark. I would like to congratulate you for that for it is one more step towards national identity. I would ask you, in view of the amount of interdepartmental work that this will take, when will this White Paper be published?

**Mr. Pelletier:** You will understand that my experience in this field is rather limited. I would very much like to see it completed during the present session but I doubt if it will. You understand the process—all the processes: The White Paper has to go through a Cabinet committee, it has to be approved by the Cabinet and then has to come back and you know that our legislative program is quite heavy. We hope it may be possible at the next session.

[English]

**The Chairman:** I have Mr. Stanbury and Mr. Stewart on supplementaries.

**Mr. Stewart (Cochrane):** I think that was my preamble, Mr. Chairman.

**The Chairman:** Well, Mr. Stewart, we are just going to have to cut down your preamble.

**Mr. Stewart (Cochrane):** Well, the preamble is finished.

**The Chairman:** In the meantime we will recognize Mr. Stanbury and then we will recognize you.

**Mr. Stanbury:** Mine was a supplementary to Mr. Stewart's so why do we not let him continue and then perhaps it will not be necessary?

**Mr. Stewart (Cochrane):** I wanted to ask the Minister this question. Although education is a provincial responsibility and citizenship a federal responsibility, do we not have the authority to say in schools that certain things should be done—for example, that the children should be making their Oath of Allegiance in the morning or saluting the flag, or what have you, or would this be considered as interfering in provincial matters?

**Mr. Fairweather:** Indeed.

**Mr. Pelletier:** I do think so.

**Mr. Stewart (Cochrane):** Even though it is citizenship?

**Mr. Pelletier:** Yes, because anything that is taking place in the schools is under provincial jurisdiction. Mind you, I am no specialist of constitutional law but you asked for my opinion and I think that it would definitely be considered an invasion of the provincial area of jurisdiction.

**The Chairman:** Mr. Stanbury.

**Mr. Stanbury:** Mr. Chairman, just on a point of information for Mr. Dinsdale and following Mr. Stewart's questions, I have done some research into this myth about reciprocity among Commonwealth countries and the vast majority of Commonwealth countries think we are not reciprocating. Most of them have the usual concept of citizenship, but if it means anything it means the right to vote and to be elected to Parliament, and if we accord people those privileges without them taking the mini-step of paying their \$10 or \$12 and obtaining citizenship in the country, what on earth does citizenship mean at all? It seems to me that one of the prime elements of any society that aims to be just is to treat people, from wherever they come, the same in a country.

One of the interesting things about introducing a bill like mine, Mr. Chairman, is the bill one gets. I introduced it for the first time three years ago and I am delighted to have the support of two other members who, in this Session, have introduced similar bills. As I said, I have received a lot of mail on this but the typical letter or telephone call in this position usually is to the effect that this is a British colony, not a foreign colony. I think

that is the kind of impression our laws have helped to create in this country and that is why so many of our immigrants, whether they come from France, the United States, Italy, Denmark, or elsewhere, feel they have a form of second-class citizenship. There are not very many discriminations but it seems to me that the most serious discrimination is in the electoral law, which in effect undermines can have the main benefits of citizenship the whole concept of citizenship that people without bothering to acquire it.

• 1200

**The Chairman:** Mr. Dinsdale on a supplementary.

**Mr. Dinsdale:** Mr. Chairman, as you indicated earlier, this discussion is somewhat out of order.

**Mr. Stanbury:** You raised the question.

**Mr. Dinsdale:** I did not raise the question. Someone over there raised it.

**The Chairman:** Mr. Matte raised it.

**Mr. Dinsdale:** And it spills over into several areas of responsibility, particularly the Elections Act and also Immigration. I would just like to add the proviso that there is a reciprocation that has become traditional and which is rather highly regarded by certain commonwealth countries, such as Africa and the West Indies, which involves immigration matters. You will recall when Britain tried arbitrarily to remove this reciprocal principle in immigration that it was not very cordially received.

**Mr. Stanbury:** We are not talking about immigration.

**Mr. Dinsdale:** But it spills over into this area. This is why the discussion is out of order.

**The Chairman:** Then I think I will declare it out of order and turn the subject over to Mr. Asselin.

**Mr. Stanbury:** No, I dispute that, Mr. Chairman. This is citizenship, not immigration.

**Mr. De Bané:** On a point of order, in discussing your decision, if it is not too late I would like to say...

[Interpretation]

...that citizenship is a fundamental issue as it involves a country's image if this

question is out of order, I wonder, as does the minister responsible for citizenship, what question could be more relevant. I feel it is high time that we cut the umbilical cord which makes people feel that there is a part of the population which has privileges not enjoyed by the rest. That is why, I'm anxious to see this White Paper. It would be a landmark in our history. I think Canada is one of the few countries in the world whose citizens do not feel the pride of nationhood, that sense of identity which has nothing to do with nationalism in the narrow sense.

[English]

**The Chairman:** Yes, but your comments are on what we have before us, which is what the Department of Citizenship is designed to do, but when we get into the area where we are dealing with the Elections Act and the Immigration Act, then it seems to me that we are shading over.

**Mr. De Bané:** No, no, I was discussing the White Paper.

**The Chairman:** That is right. This is perfectly legitimate.

**Mr. De Bané:** According to what I have heard, the White Paper is going to be based on the principle that everybody entering Canada will become a full member of the country under the same conditions. I cannot understand why the hon. Mr. Dinsdale says that this is out of order.

**Mr. Dinsdale:** The Chairman said it was out of order. I was quoting the Chairman.

**Mr. De Bané:** He has just said that in that aspect it is in order.

**Mr. Dinsdale:** I agree with that.

**Mr. Fairweather:** Let us go on, please.

**The Chairman:** Further comments on the item before us on Item 5. Mr. Asselin.

[Interpretation]

**Mr. Asselin:** The question raised by my colleague has, I think, been answered by the Minister. The injustices in the present legislation will be amended in his White Paper. He is suggesting the legislation be amended. I would ask the member to be patient till we have studied the White paper. I think the Chairman's decision is quite in order. We should come back to the matter under discussion.

• 1205

I would like to return, Mr. Chairman, to the question raised by the member for Brandon-Souris with regard to cultural equalization. The minister has put forward an important principle. The Minister will admit that the definition of culture is far from easy when we attempt to demarcate federal and provincial jurisdiction and competence. Does the minister intend to elaborate on his statement of principle? We find ourselves on very difficult terrain. If he intends to consult the provinces in regard to working out a program, whether in thinking of cultural equalization, there are priorities he would like to see adopted as soon as possible.

The Minister mentioned this morning that the CBC might be the tool that would encourage cultural equalization. I agree with him, and I think the first priority the minister should have in mind in regard to the CBC is that the network be extended into areas the CBC does not serve. If we agree that the CBC is an excellent means of disseminating culture, I would like to find out, from the Minister, if his department has set priorities in regard to cultural equalization. Is he going to ask the provinces to discuss a problem as important as this is because if culture is considered as coming under education and education is under provincial jurisdiction then, the minister might contradict me on this, it seems to me we should have a proper definition of culture, and culture is difficult to define.

Does he have priorities in regard to cultural equalization, does he feel the first priority is to convince the CBC to extend its network into areas where the CBC is neither heard nor seen?

**Mr. Pelletier:** Mr. Chairman, as the member is probably aware, the Minister has no authority over the CBC, the CRTC holds the authority. I think if Mr. Asselin studies the decisions of the CRTC in the Maritimes, he will see that the trend is that which he feels advisable. The CBC wanted to provide a second English language service before completing its French language service; the Commission decided the CBC should complete its French language service before establishing a second English language service. As to the priorities I might have in mind in regard to cultural policies, the only priority that is now clearly formulated is to ensure greatest possible accessibility, not only the best access to all Canadians but to Canadians of every social class.



As to the definition of culture I do not think we should undertake this discussion when considering the estimates of the Secretary of State Department at this time. I feel that the definition which most people will agree to is that culture begins where school or formal education comes to an end, and that is how we see it. I am not sure this definition is an exact one. I do not know any perfect definition, but rather than a definition it is a hypothesis and, I think, it is generally accepted.

**Mr. Asselin:** The Minister will agree with me—and I am not trying to launch an argument—that culture is an extension of education and education, as he admitted a while ago, is a matter of exclusive provincial jurisdiction. So does the Minister, in his plans to achieve cultural equalization, intend to consult the provinces, has he a program to submit?

**Mr. Pelletier:** I think I clearly stated that setting up cultural institutions particularly amongst the people, and that is our first priority, cannot be the responsibility of any one level of government. In a field as important as this, every level of government must work together and this means planning and preliminary consultation.

1210

**Mr. Asselin:** Is the Minister going to develop this idea in a White Paper to be tabled in the House?

**Mr. Pelletier:** No, we have not thought of this yet. I would say we are now in the exploratory stages. Perhaps, yes, perhaps, no. It will depend on what our survey of the question reveals.

[English]

**The Chairman:** Mr. DeBané on a supplementary.

[Interpretation]

**Mr. De Bané:** On this point raised by my colleague about the CBC which is a very powerful instrument in the transmission of culture, I would like to ask whether it would be possible to study the following problem: the distribution of the CBC fund. I feel that the funds of the CBC are distributed according to the population, i.e., one-third French-speaking, two-thirds English-speaking, more or less.

**Mr. Mongrain:** On a point of order, Mr. Chairman.

29136—2

[English]

**The Chairman:** I prefer to hear the question before making a ruling.

[Interpretation]

**Mr. De Bané:** The problem is as follows: Radio-Canada, the French network of the CBC, is the most important centre for creative, original work, whereas the English network, because of our geographic position, can easily link up with networks across the border. Tonight, with the U.S. elections, we have an eloquent illustration of what I mean. The French network must be able to conduct the program by itself, whereas the English network will simply be connected into U.S. networks.

I have discussed this matter frequently with CBC employees of the French language network and they explained to me how this distribution of work is absurd because they have more work to do, and incur a good deal more expenses because they have to work in French in an English-speaking environment. Could you not look into this matter?

**Mr. Pelletier:** It is a problem which concerns us. In so far as the Committee is concerned, the question should be raised by the members.

**Mr. De Bané:** Yes but...

**Mr. Pelletier:** When the CBC is called before the Committee I can make representations on this subject, and these are questions which we discuss at our meetings with the CBC authorities, but I think that at the Committee working level, it is a fact that it is the Committee which enables members to question the CBC directly. The CBC is a relatively autonomous Crown Corporation. You shall also meet the CRTC to whom you will be able to make the same representation directly.

[English]

**The Chairman:** The CBC can be considered to be duly warned.

Are there any further questions on the Citizenship Estimates?

Mr. Matte?

[Interpretation]

**Mr. Matte:** I come back to this other question. The taking of the Oath of Allegiance to the Queen, does this come under your Department?

**Mr. Pelletier:** Citizenship, yes.

**Mr. Matte:** I am under the impression that this taking of the Oath of Allegiance is not democratic in this sense that, if you take for instance the citizens from Champlain in my riding, they would be quite opposed to the Queen. According to my oath, I should have to put the interest to the Queen first rather than the interest to the citizens of my riding and that is quite absurd.

**Mr. Pelletier:** I have no reply to give, Mr. Chairman, because this is not a question.

**Mr. Matte:** To put it in other words, could we not consider the possibility of removing this Oath of Allegiance?

**Mr. Pelletier:** Yes, this is a possibility.

[English]

**The Chairman:** Shall Item 5, Citizenship, carry?

Item agreed to.

We now go to the last open item apart from Item 1. That is Item 2, Construction or Acquisition of Buildings, Works, Land and Equipment for the National Arts Centre.

• 1215

As you know, this is the only capital works estimate, to my knowledge, which is carried under a department other than that of Public Works, and I should say at this time that those of us who did take the tour of the Arts Centre found it most enjoyable and very educational. Some of us were a bit overwhelmed by what we found there, because some of the vastness of the building does not show up looking at it from the outside.

Are there any questions on this particular item?

We will have officials of the Department of Public Works here on Thursday at 3.30, with the permission of the House of Commons, and we will be meeting at that time in Room 371, West Block.

**Mr. Mongrain:** May I raise a point before we adjourn?

**The Chairman:** Yes.

[Interpretation]

**Mr. Mongrain:** Mr. Chairman, this is a question of privilege. I wanted to tell the Minister who is more used to hearing criticism than praise, that his appearance on the Sunday evening television program "Deux plus un" was highly appreciated by a great

number of constituents in my riding whom I met yesterday. I want to extend my congratulations to him on behalf of my constituents.

**Mr. Pelletier:** Thank you, very much, Mr. Mongrain.

**Mr. Mongrain:** That is why I waited to the end of this hearing this morning.

[English]

**The Chairman:** Are there any questions on this?

**Mr. Osler:**

[Interpretation]

**Mr. Mongrain:** Could I ask the Minister to retract his statement?

[English]

I do not feel that I am out of order.

**The Chairman:** I did not rule you out of order.

**Mr. Pelletier:** My rulings have no authority here.

**The Chairman:** Mr. Pelletier has since moved up to better things.

**Mr. Osler,** on Item 2.

**Mr. Osler:** Mr. Chairman, I would like to have clarified exactly what this item entails compared with the item that we will be considering as presented by the Department of Public Works.

**The Chairman:** The Department of Public Works will be appearing under this particular item.

**Mr. Dinsdale:** Does that mean we will probably leave it open?

**The Chairman:** We will leave it open for the Department of Public Works. The reason for my calling it at this time is in case there are members with questions that they may wish to ask the Minister who, in this particular, exceptional instance, has the primary responsibility because the estimate is under his Department. It is only fair, under those circumstances, to give him an opportunity to say what he wants to say and to give you an opportunity to question him before we move on.

**Mr. De Bané:**

[Interpretation]

**Mr. De Bané:** Why does the construction of this building come under your jurisdiction?

**Mr. Pelletier:** The construction itself comes under Public Works. The Secretary of State does not build. The Secretary of State is not the proprietor of the building either. The Secretary of State is only the spokesman in Parliament for this National Arts Centre which is another institution tied in with the Secretary of State Department.

**Mr. De Bané:** Was the drawing up of the plans also under the jurisdiction of the Department of Public Works?

**Mr. Pelletier:** The drawing up of the plans was the work of a Committee. This Committee was especially created to that end, and communications between Public Works and his Committee, if I understand it correctly, was through the Secretary of State which was only, as it were, the channel.

**Mr. De Bané:** The allocation of contracts came under Public Works then?

**Mr. Pelletier:** Right.

**Mr. De Bané:** The direct administration of the building, of janitors and all the rest, will that come under your Department or Public Works?

**Mr. Pelletier:** If you speak to me of the janitors, you embarrass me slightly.

The operational budget is the responsibility of the National Arts Centre corporation and we have certain responsibilities towards this corporation, without having the direct authority we may have over others. But, regarding maintenance of the building, I cannot reply to that question. I do not know whether there is someone here who can handle it. I do not now whether there is any decision yet. The building has not yet been finished.

[English]

**The Chairman:** Mr. Rose.

1220

**Mr. Rose:** Last night, Mr. Chairman, when the Minister of Public Works was before us, we were told that the National Arts Centre was not a subject for discussion during the estimates of the Minister of Public Works, that they have intruded here as we see them before us. We now hear from the Secretary of State, or, perhaps it would be more accurate to say from the Chairman, that we are going to be entertaining representatives of the Department of Public Works on Thursday and that it would, therefore be more pertinent to address our questions at that time.

Do I understand that this is to be left open...

**The Chairman:** That is right.

**Mr. Rose:** ...and that there will be no question called on Vote 2 until then?

**The Chairman:** That is correct.

**Mr. Rose:** Perhaps I could ask of the Minister a question arising out of one put earlier in the sense that it is a supplementary. How much autonomy does the Board responsible for the National Arts Centre have in regard to the operation of this whole building?

**Mr. Pelletier:** It reports to Parliament through the Secretary of State, and I have the authority to approve certain by-laws that they make. But beyond that the Minister has no direct authority on the operations.

**Mr. Rose:** Therefore, the operations and policy decisions under which they will operate are completely up to the corporation that is responsible for this centre. A policy in regard to whether it is an impresario role or whether it will be an internal impresario role, or one in which a private impresario may be invited to put on programs, is a decision for them and them alone?

**Mr. Pelletier:** Yes, and not for the Minister.

**Mr. Rose:** Well, how much influence can this Committee then have on this matter, other than bringing it before the public?

**Mr. Pelletier:** I would say that this Committee can have the same authority it has over the other bodies that are set up in the same fashion.

**Mr. Rose:** We can talk about it then, Sir?

**Mr. Pelletier:** Roughly.

**Mr. Mongrain:** We can cut the budget if we want.

**Mr. Pelletier:** That is right.

**Mr. Rose:** I would like to make one further point because I am a little concerned. This has already been reported, but I would like to hear the Minister's reaction to it. There perhaps might be an impresario role internally within the National Arts Centre for the kinds of programs that might not be particularly financially profitable, and there may on the other hand be some pressure for those popular and therefore more financially advanced.



tageous performances or groups or programs to be farmed out.

**The Chairman:** You may be interested to know, Mr. Rose, that there is a rumour going around that the National Arts Centre is negotiating to bring Marlene Dietrich some time in June to the National Arts Centre.

**Mr. Rose:** I do not think, Mr. Chairman, you have a leg to stand on.

**The Chairman:** Hers are much better looking than mine. Mr. Pelletier?

**Mr. Pelletier:** Yes, I think it is up to the Board although the general idea is that the National Arts Centre is not to be in the same role as, for instance, the authorities over "Place des Arts" in Montreal. "Place des Arts" is a kind of scheme by which they own facilities for the performing arts, and they rent to whatever impresario they have confidence in. This is a different proposition because they have an operational budget, although they also are free to welcome other performances by arrangement with various impresarios.

• 1225

**Mr. Rose:** I think this is a policy that we might well consider here and I am certain that perhaps they have been giving consideration to this. I feel too that there are particular impresario skills that are held privately—or possessed by a private impresario—that might not be perhaps at the disposal of or internally employed by the National Arts Centre. Nevertheless, since we are to anticipate that this building is to have a substantial subsidy, between \$2 million and \$3 million for the performing arts for a year, it seems essential that we make certain that the things that are financially successful should not be ignored by this particular corporation?

**Mr. Pelletier:** Yes, and I should add to the remark I made that the Board is in constant contact with the Department and they inform us of all their intentions and generally discuss them with us. That is the type of relation that exist.

**The Chairman:** I have supplementary questions by Mr. Schreyer, Mr. McCleave and Mr. Stewart.

Mr. Schreyer?

**Mr. Schreyer:** Mr. Chairman, according to your advice, most questions having to do with construction costs can be left until Thursday.

**The Chairman:** You can ask them of the Minister if you want.

**Mr. Schreyer:** I just wanted to say that there is one question, or perhaps two, that would be better asked now of the Secretary of State. Because this item comes under his Department, and not Public Works, I take it that it was the Secretary of State who had to in the end, approve each revision in capital cost estimates and not the Minister of Public Works. Is that correct? Either you or your predecessor in office?

**Mr. Pelletier:** I do not think it is. Treasury Board had to approve all capital cost increases.

**Mr. Schreyer:** Let me ask this. On how many separate occasions was the Minister and Treasury Board asked to approve a revision in cost estimates—four, five, six, ten?

**Mr. Pelletier:** Roughly four or five times.

**Mr. Schreyer:** Four or five times. Taking four or five times, an increase of about \$30 million to \$35 million, one assumes that each time there was a request for cost estimate revision it must have been in the order of \$2 million or \$6 million, or at least it averaged out that way?

**Mr. Pelletier:** Maybe some times more maybe some times less, surely. I do not think it would work in this kind of average, from what I know of it, for instance, when the whole complex was changed and it was decided that there should be parking space underneath. It might have been more than what you said. On the other hand, I was not there yet, but I was personally told of a change about creating a silence zone where you would not hear the air conditioning system. This might have been \$300,000 or \$400,000. So I do not think that you can just divide by the number of times and rely on the average that you obtain.

**Mr. Schreyer:** I was just approaching this in very approximate terms. Finally, Mr. Chairman, I wonder if it would be possible for the Minister and his officials to provide the Committee with a statement showing the timing and the amounts involved with each major revision in cost estimates. We are told already, and this much we know, that approximately five or six times there was a major cost estimate revision. Could we be supplied with some kind of a paper showing

the timing and the amount involved in each case, and for what major purpose such revision was approved?

**Mr. Pelletier:** I will be happy to inquire about that, whether we have this kind of information in the records of the Department. I am sure though that Public Works have them, and that you can get them from them when they appear before the Committee, but I will look into our files.

**Mr. Schreyer:** Either way would be fine.

**Mr. Dinsdale:** A supplementary on this point. Was it the Secretary of State or the Minister of Public Works who presented the estimate revisions to the Treasury Board?

**Mr. Pelletier:** Public Works.

**Mr. Dinsdale:** So I presume we will be able to pursue this particular subject with Public Works, or maybe the Public Accounts Committee is the vehicle?

• 1230

**The Chairman:** Public Accounts, I believe, is looking for malfeasance. Mr. McCleave?

**Mr. McCleave:** Mr. Chairman, I want to ask the Minister if the board of this centre will present its operating budget annually to him before it goes to Treasury Board, and in what way are ceilings, perhaps, set on the sums that we would be asked to appropriate for the board?

**Mr. Pelletier:** The budget is sent to the Minister and it has to go through the normal process of cabinet committee, Treasury Board, cabinet and presentation to Parliament.

**Mr. McCleave:** I take it this is the same as the other parts of your empire, Mr. Minister, such as the CBC?

**The Chairman:** Mr. Stewart and then Mr. LeBane.

**Mr. Stewart (Cochrane):** Thank you, Mr. Chairman. Regarding the authority of the Minister, I wonder, for example, when the initial decision was made to accept the project in principle—the cabinet made a decision to accept it in principle—and they laid down certain uses that the centre was to be put to, would this not constitute a certain degree of continuing authority? For example, if it was stated in that original document that there could be a great deal of local involvement or

that there should be no impresario role, or various things like that, would you not say that this would come under your jurisdiction? In the event that is not being followed would the Minister be able to intervene in that case?

**Mr. Pelletier:** Of course. If the corporation goes beyond its powers of decision the Minister not only can but must intervene. This is his duty.

**Mr. Stewart (Cochrane):** The reason I ask that, Mr. Minister, is because I have the impression that the initial document of cabinet decision outlines the uses in general. I asked for a copy of this but the Privy Council people did not see fit to allow me to have one. I think that sort of thing should be available to the Committee. As to the question of documents, I also asked Treasury Board for a copy of a document which was prepared for them in order to make a comparison between salaries paid to officers of the Arts Centre as compared with a similar job in the Place des Arts. I understand that the differences are quite considerable. This is another document which no one seems to be able to find and I wonder if perhaps you might be able to intervene in this regard. This Committee should have documents such as that before them.

**The Chairman:** Mr. Minister, we made a request of Mr. Southam for a breakdown of the current operating salaries and Mr. Southam made a commitment to provide us with this document. It was for that reason that I did not call the vote on Item No. 50, which is the operation of the National Arts Centre, and I propose to hold off until we receive this document from Mr. Southam.

**Mr. Stewart (Cochrane):** This is a different document, though. This is the comparative document that was done as a special study, which compares Place des Arts with the National Arts Centre, which I think is a very important and significant document.

**Mr. Pelletier:** Did you say that there is a document in existence which compares both?

• 1235

**Mr. Stewart (Cochrane):** Yes.

**Mr. Pelletier:** I do not know of the existence of this document.

**Mr. Stewart (Cochrane):** I have asked Treasury Board if they would make this document available to us and they still have not—



**Mr. Pelletier:** I suppose they might have some difficulties. If it is not a document that is published by Place des Arts I suppose you would have to get their consent on whether they want it to be published through this channel or not. I do not know of the existence of the document. I might enquire about that if you wish, but you can see that the Place des Arts is a different corporation and it might not want its salaries to be published. We would not have any authority to do it if such were the case, but I can enquire about it.

**Mr. Stewart (Cochrane):** Thank you.

**The Chairman:** Mr. De Bané and then Mr. Osler.

**Mr. De Bané:** Mr. Chairman, in view of the fact that we will not have the advantage of having the Minister back with us in the near future, may I ask him a question about the general pattern of his Department?

**The Chairman:** We did not call Item No. 1. After we finish the questions on this I will recognize you on a new subject.

**Mr. De Bané:** Thank you.

**The Chairman:** Mr. Osler?

**Mr. Osler:** This is rather oblique, I think, when we consider that we are under Item No. 2, which is construction of buildings, and so on. However, it relates to the construction of the building although it flows into operating costs. Do the National Arts Centre have to amortize their building, and if so do you have any idea under what terms?

**Mr. Pelletier:** There is no amortization and the maintenance will be part of the operational budget.

**Mr. Osler:** Thank you. Corporations such as the CBC, for instance, have to amortize their buildings out of the capital funds that are available to them. I think the operations are taken over for either 20 or 25 years and written off in that time, and they have to charge interest at the rate at which they would normally be borrowing funds from the government. It struck me in a very, very rough calculation that the amortization of this building is going to be more than the budget they are asking for; it will be somewhere around \$3 million or \$3.2 million a year if they have the same terms as the CBC had, for instance, which I presume is government policy on these sorts of things. I wonder if anybody is

going to have to take amortization into account in the cost of this building, because that is one hell of a price right there.

**The Chairman:** Mr. Osler, I think perhaps if the Minister cannot answer you could put that question to Public Works and, given the question which Mr. Schreyer asked, it might be necessary for us to seek a witness from Treasury Board to go into some of the other details that were opened up by Mr. Schreyer's questions.

**Mr. Osler:** Yes, this is it. Do you write off a building like that?

**The Chairman:** I would think Public Works would be able to reply to that. Do you have any further questions? Mr. Schreyer?

**Mr. Schreyer:** Mr. Chairman, before you go on to questions of the general operation of the department of the Secretary of State, there is a very specific although perhaps minor question that I would like information on. What has been the public cost of auditioning for the orchestra to date, and in specific terms the cost of the auditioning that has been done outside the country? I think Mr. Stewart has mentioned this matter but I do not know if he has asked for cost figures.

**The Chairman:** Yes, Mr. Stewart did ask for those figures.

**Mr. Schreyer:** Cost figures?

**The Chairman:** Yes, and he was told that there had been no auditions outside the country as yet and they hoped they would not have to go outside the country. They hoped they would be able to complete their auditioning and hiring within Canada. However, if it was necessary to do so they would.

**Mr. Schreyer:** Thank you.

**Mr. Dinsdale:** Mr. Chairman, a supplementary question.

**The Chairman:** Yes.

**Mr. Dinsdale:** I think there has been travelling outside the country, as we discovered during the questioning. I understood that we were going to have a breakdown of these items in the more detailed budget presentations...

**The Chairman:** That is correct.

**Mr. Dinsdale:** ... that we requested of Mr. Southam, and I trust that that will be available shortly.



• 1240

**The Chairman:** That is correct. As I say, that is why I have not called Item No. 50 yet because he did make commitments for further information and I felt we could hold the vote open because we might want to discuss them later.

Before giving Mr. De Bané the floor I would like to ask if it would be possible to have a meeting of the Committee on Agenda and Procedure in my office at 2 o'clock today to discuss hearing further witnesses after we complete Public Works. Would that be agreeable to you, Mr. Mongrain?

**Mr. Mongrain:** Would you give me five minutes beyond that, because I have an appointment at 2 o'clock?

**The Chairman:** Yes.

**Mr. Dinsdale:** If you allow me to get away early now, I can be at the agenda meeting at 2 p.m. Will the Secretary of State be with us next Thursday morning? Oh, we are not meeting.

**The Chairman:** No. We are meeting in the afternoon. This will conclude the Minister's testimony. Then we have the National Library, Public Archives, and the Museums Corporations to hear from. I think they will be able to appear on their own as sort of semi-autonomous departments within the Minister's empire.

**Mr. Stewart (Cochrane):** Mr. Chairman, in conjunction with Public Works are we going to have the Chief Architect?

**The Chairman:** This is something that we can discuss at the agenda meeting. I spoke to him about it and he has said he would be quite willing to appear.

**Mr. Mongrain:** You have my request to have that meeting of the steering committee at five past two?

**The Chairman:** That is correct.

We will now move on to Item 1, which is the departmental administration.

#### *Interpretation]*

**Mr. DeBané:** Mr. Minister, if I understand the organization of your Department, several corporations are under your jurisdiction and more or less under your control. I would like to ask the following question. Do you think that it would be a good thing for the Secre-

tary of State to have more control over certain Crown corporations? As far as I am concerned I think it is essential for the Minister to have a real control of these Crown corporations. I remember your comments when the Government had contracted with private concern for the building of a bridge and I remember that the Prime Minister had made a statement about "putting more politics into politics". Do you think now that the Secretary of State should have more control than it presently has over the various Crown corporations? How do you feel about this? In the case of certain corporations.

**Mr. Pelletier:** I would resist any attempt to give the Minister more authority than he now has. I have worked on the preparation of the new Broadcasting Act. I thought then, that the corporations should be as independent as possible of the executive, that is to say, from the Minister. That we should have very well placed authority, that is, to say, the Canadian Broadcasting Commission to avoid very delicate questions such as freedom of expression or thought falling under the authority of someone in government.

For an institution such as CBC I think it is quite clear I do not want any more control and I would resist any more control, any attempt to give more authority or control to the Minister. I still think this way. As to the other institution, I think the same applies to Canada Council. This is highly specialized work. Most of the decisions taken by the Arts Council could have unpleasant political implications, and could involve party politics, even and it would be most embarrassing for the Minister to have to justify personally all scholarships that are given or any grants made to particular groups or he might have to explain to the House of Commons why the Arts Council has given a grant to a highly unsuccessful theatre company. It would be an impossible situation.

I would say that in other fields and I will not quote them for the following reason—I do not want to pass any judgment before these institutions have operated independently for at least one year, to see in what position the Minister finds himself in relation to the degrees of power he might have. After having seen them operate for a year I might change my opinion and I might then think more authority is necessary in general, in spite of the difficulties, as the Secretary of State has to

play the role of a diplomat rather than that of a Minister. He has to deal with all the management of these institutions and so in spite of the difficulties I think that the matters within the general ambit the Secretary of State are nearly all of such a nature that institutional autonomy is necessary. This is my general point of view now. Perhaps within a year after seeing the operation, I might change my mind. But, Mr. Minister, I think from the practical point of view there is a sort of irresponsibility which occurs because it is impossible to say who is responsible for a given decision. I quite agree with you that in certain fields it would be indecent to bring party politics in, openly or otherwise, but on the other hand, as a generally one might say that modern governments are becoming more and more complex and it becomes impossible to say who is responsible for a decision, and perhaps there is an erosion of the democratic process by some of the mandarins. I believe that these commissions will never have to make critical decisions like politicians and I am sure they know that if they do not satisfy the wishes of the population they will not be elected at next election. But if you have only nominal control over these bodies if you are only their representative in the House, it might be difficult to detect or remedy some situations. I'm only referring to the Secretary of State, Mr. Minister.

**Mr. Pelletier:** I think this is true, of course, but I can speak only for my own department. As far as cultural matters are concerned, the budgetary control on the one hand and the power to appoint personnel is a democratic control. It is the Governor in Council who appoints most of the directors of these institutions and, of course, Parliament is always entitled to reduce grants to \$1 which is tantamount to a non-confidence motion in the institution concerned. The government can also make its feelings felt through its staff appointments and—the way it presents the budget. For the time being, and as far as the subjects under the jurisdiction of the Secretary of State are concerned, I think this policy is a sound one but you are thinking of a situation where the management of such a cultural institution might do something detrimental to the public interests that it could create a scandal or an injustice on a national scale for which they would be answerable to no-one. I do not believe such a flagrant case has ever occurred. I do not believe it is even possible in the present context. Now, if you are refer-

ring to other types of cultural matters I might have a very different attitude of course.

**Mr. Mongrain:** A supplementary question. I share the Minister's general opinion on this matter because the field of arts is such a fluid subject that if the Minister had all the authority suggested by our colleague. The Minister might not like modern art or he might not like jazz music. He could say "Well I do not want this, this is not proper or decent and with each change of minister there would be a change in policy. There are cases that surprise us, and here I concur with Mr. De Bané and would like to mention this case. I know most of my colleagues have it in mind. The case of the CBC and the treatment given to our separatist friends in Quebec. They get preferential treatment. I think we are all concerned about this at this Committee and we are wondering whether an inquiry should not be made into this, and whether there should not be a veto in such cases which could be given to the Minister, or to the Cabinet, or Parliament, because I think this is a fundamental question. A state of incorporation as the CBC has to give news and I understand that, but if a parliamentary majority feels that preferential treatment is being given to people who are systematically trying to tear down Confederation well then I do not understand it.

**Mr. Pelletier:** Well the problem Mr. Mongrain is one for the management of the CBC and the management as I said the other day in the House in answer to a question is very much aware of this program and is dealing with the matter very actively. However, I would like to emphasize that in any broadcasting media this problem is always very delicate. For instance if you are the editor of a daily paper, it is of course not the women's page or recreation pages which are going to give you headaches. Because, the mass media has to work very quickly, sometimes about 100 value judgments have to be made in preparing a paper and they cannot do everything at the same time. They have to have a certain balance. Some of judgments such as the one you have just referred to are some less so—made without the person realizing. We do not want to seem mysterious, but I mean, you cannot say that in each 15 minute series you are going to give equal place to all trends. That obviously would be absurd. So you have to balance this over a period of one week, two weeks, perhaps a month. If you take political conventions into account it may often be



over a year, but not always. There is a problem and we are aware of this problem and CBC management is working on it, but as to many of the judgments passed, they are passed on the basis of what we have just heard, perhaps tomorrow morning another program will be quite contradictory. For instance, we receive an invitation to participate in programs to give the Government's point of view and the Minister concerned cannot go because he has other commitments elsewhere. None of his colleagues can represent him because the matter is too specialized and nobody wants to stick his neck out on something he is unsure of. The representative of the Opposition might be there and the issue may be a political one on any level, municipal, provincial or federal. Well the opposition representative is available and he goes on that day and he speaks. I hear only him and I say, "Well how come"? But perhaps the next day we will be able to balance the matter. This problem always exists in broadcasting and it is very difficult to solve.

So much for that. Now there are some gross abuses which have to disappear, and not only from CBC, but also the private stations. Of course, we are less likely to criticize the latter because they do not operate with the taxpayer's money although tax-payers money goes into the advertising of the products they buy. But so far the CRTC, under its old name of the BBG, the management of the CBC, did not have the machinery to follow this through, you need a special institution to do this. If you were to listen to the complaints made against stations in any Canadian city there would be a hate campaign all day long. You cannot act unless you have the means to give someone to listen over a long period to see if the abuse complained of is only an accident or is a regular occurrence or is balanced by something else. The BBG did not have the resources to make this judgement but the CRTC has. We are probably going to see a lot of changes in all the broadcasting fields when the CRTC provides the instruments for more efficient action in this matter. I need only mention that there is new management in the CBC. It has been in control now for only six months. This is a very delicate problem, a very important problem and difficult to settle. We must realise this.

**Mr. Mongrain:** I have two questions which have no relation to this. The fact is that an important group of members of the House of Commons called the attention of the CRTC to the special treatment given to separatists. Has the

CRTC the authority to do something about it, have an inquiry made, make recommendations to the management?

**Mr. Pelletier:** Yes.

**Mr. Mongrain:** Another question, could you assure this Committee that the deliberations of CRTC are held in such a manner that members that are not bilingual have simultaneous interpretation provided. So that they can deal with their colleagues as equals?

**Mr. Pelletier:** No. I cannot answer that question.

**Mr. Mongrain:** I am posing this question because I believe there is a unilingual policy.

**Mr. Pelletier:** Is this so?

**Mr. Mongrain:** They are at least one or two persons who have to take intensive English courses to be able to follow their proceedings. I would like to suggest that they should have the same privileges as everybody else.

**Mr. Pelletier:** I do not know whether the CRTC are to appear here but I will make the necessary representations.

**Mr. Mongrain:** They have not come yet.

**Mr. Pelletier:** The time for members to make direct representations would be when they are called as witnesses.

[English]

**The Chairman:** Are there any further questions to be directed to the Minister? Yes, Mr. Osler.

**Mr. Osler:** Perhaps I should not open another can of worms, but in connection with Mr. Mongrain's line of questioning regarding separatists—and I would suggest there are other elements in broadcasting that to my mind are just as worthy of consideration as the separatist element—the board of the CBC with its legal advisers spent a long, long, long time trying to formulate some kind of approach that would be just and yet would do what you are suggesting and it is a terribly, terribly difficult subject. I wonder if Mr. Pelletier has any fresh ideas on the subject.

• 1300

We touched on this same thing the other day when we were talking about the man who had got a Canada Council scholarship to go somewhere and their answer was: "Well, he may have been a separatist but his schol-



arship does not relate to separatism and it would be a very difficult thing to go into that."

The same thing applies to this problem of broadcasting. What do you define as illegal or disloyal? Just because a man may be a separatist, do you have to be able to prove that his separatism is showing consistently on the machine? Otherwise he has a perfect right to be a separatist or a communist or anything else. Neither of those parties is illegal.

**Mr. Pelletier:** I was guided, as a newspaperman—and I think I should take the same guidance if I were in the broadcasting system—by an editor who used to say: "If you want to have a reporter without any personal ideas or prejudices you can get him but he will be an idiot."

What you need is a man who has prejudices, who has personal opinions, strong opinions, if he wants to have them that way, but who knows them and keeps them in check. This is the whole problem of information in that media diffusion. It is really this, and it is the definition of objectivity, of honesty in information, and it is known here in radio and TV that it is even more difficult, because you have more time to check into a reporting job when you are in the written press than in radio.

**Mr. Osler:** They can do it with a camera. A camera by itself can say everything that needs to be said on some occasions. It does not have to be something that can be checked by looking at the script.

**Mr. Pelletier:** And sometimes it can be very dangerous because when you read something in the written press you can always have in the back of your mind: "Well, this is the chap called so-and-so who wrote this, and he has his prejudices." But very few people are conscious that they can be shown a piece of film which is blatantly dishonest and not realize it.

**The Chairman:** And it is the same way with tapes.

**Mr. Pelletier:** It is the same way with tapes.

**Mr. Osler:** Sure.

**An hon. Member:** Cut, cut.

**The Chairman:** That is right.

### [Interpretation]

**Mr. De Bané:** Mr. Minister I wanted to tell you that, so far as I am concerned, I would be more inclined to think that the Minister should always have a preponderant voice in the matter of a Commission decision. And it will be up to him to justify his position if he has to go against the decision of the Commission. I do not think there is any other way of assuming ministerial responsibility.

The Minister says: "I have no authority." Well, I would rather see stipulations in the Act whereby the Minister would always be in the position to reverse a decision, and if he goes against public interest, well, he will be responsible to the people. I feel ill at ease with this system. I have in mind, for instance, the National Arts Centre where obviously, the Government has abandoned part of its sovereignty to another Commission.

On the other hand things are becoming more and more difficult, since the system is becoming more complex you see who is the responsible person, because we are increasingly relinquishing our responsibilities to a Commission. So democracy—i.e. government by the people—is becoming more and more difficult.

**Mr. Pelletier:** When you talk about the National Arts Centre, you may also be raising a most debatable point. I might share this opinion with you but—

**Mr. De Bané:** Well, it is a bad example, but in principle—

**Mr. Pelletier:** Yes, but how about the rest? For instance, radio and television. I do not agree with you, having lived in countries where a Minister has full authority and where television is used to manipulate public opinion, and having also lived in a country where the written press has lost, and is losing more and more influence. This almost constitutes an instrument of violence. One might say that opinion has been outraged.

• 1305

**Mr. De Bané:** I agree, as you do, that if a Minister wants to decide himself what is going to appear on television, etc.—all the time, that would be dictatorship. However, I think that if there was a proviso in each Crown Corporation statute saying that the Minister can at any given time change—Of course, any decisions he changes will have to be made public. We shall soon know whether

we are dealing with a dictator. But basically, I am concerned by the failure of public men to—

[English]

**The Chairman:** I would suggest, Mr. De Bané, that you attempt to get on the new committee that is going to be set up to investigate these types of instruments of government; they will be going into this in some detail. I think you could follow it up more properly in that committee than in this one.

**Mr. De Bané:** I think I am on that committee.

**The Chairman:** If there are no more questions of the Minister I would like to thank him and his officials for appearing. Perhaps we will have you back early next year when we have the new section of estimates. So thank you, and this meeting now stands adjourned.

**Mr. Pelletier:** Thank you, Mr. Chairman.

## APPENDIX "B"

## SECRETARY OF STATE

Confederation Train and Caravans—Centennial Commission  
(Re Question Mr. McGrath)

## Capital Costs:

Train—Equipment .....	\$ 799,700	
—Exhibits .....	764,800	\$ 1,564,500
		<hr/>
8 Caravans—Equipment .....	2,391,303	
—Exhibits .....	2,610,409	\$ 5,001,712
		<hr/>
		\$ 6,566,212
Operating Costs of Train and Caravans .....		\$ 4,839,451
		<hr/>
Total .....		\$11,405,663
		<hr/>
Man Power—Train .....		27
Caravans .....	206	
Plus—Drivers under contract ..	72	278
		<hr/>
		305
		<hr/>



HOUSE OF COMMONS

First Session—Twenty-eighth Parliament

1968

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STANDING COMMITTEE

ON

**BROADCASTING, FILMS AND  
ASSISTANCE TO THE ARTS**

*Chairman:* Mr. JOHN M. REID

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MINUTES OF PROCEEDINGS AND EVIDENCE

No. 7

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THURSDAY, NOVEMBER 7, 1968

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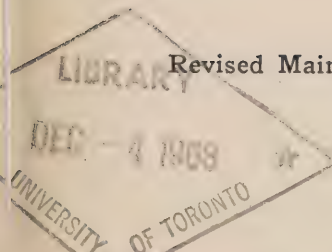
Revised Main Estimates (1968-69) of the Department  
of the Secretary of State.

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WITNESSES:

Mr. G. B. Williams, Senior Assistant Deputy Minister, the Department  
of Public Works. Also Mr. F. Lebensold, Consulting Architect.

ROGER DUHAMEL, F.R.S.C.  
QUEEN'S PRINTER AND CONTROLLER OF STATIONERY  
OTTAWA, 1968



STANDING COMMITTEE ON BROADCASTING, FILMS  
AND ASSISTANCE TO THE ARTS

*Chairman:* Mr. John M. Reid

*Vice-Chairman:* Mr. J. A. Mongrain

and Messrs.

Corbin,	Guay ( <i>Lévis</i> ),	Osler,
De Bané,	Guilbault,	Rose,
Dinsdale,	La Salle,	Schreyer,
<sup>1</sup> Durante,	Matte,	Schumacher,
Fairweather,	McCleave,	Stafford,
Givens,	McGrath,	Stanbury—(20)

M. Slack,  
*Clerk of the Committee.*

<sup>1</sup>Mr. Durante replaced Mr. Stewart (*Cochrane*) on November 6.

## ORDERS OF REFERENCE

WEDNESDAY, November 6, 1968.

*Ordered*,—That the name of Mr. Durante be substituted for that of Mr. Stewart (*Cochrane*) on the Standing Committee on Broadcasting, Films and Assistance to the Arts.

THURSDAY, November 7, 1968.

*Ordered*,—That the Standing Committee on Broadcasting, Films and Assistance to the Arts be authorized to sit while the House is sitting.

ATTEST:

ALISTAIR FRASER,  
*The Clerk of the House of Commons.*





## MINUTES OF PROCEEDINGS

THURSDAY, November 7, 1968.

(8)

The Standing Committee on Broadcasting, Films and Assistance to the Arts met this day at 3.45 p.m. The Chairman, Mr. John M. Reid, presided.

*Members present:* Messrs. Corbin, De Bané, Dinsdale, Givens, Guilbault, La Salle, McCleave, McGrath, Osler, Reid, Schreyer, Schumacher, Stanbury—(13).

*Members also present:* Messrs. Comeau and Hales.

*In attendance: From the Department of Public Works:* Mr. G. B. Williams, Senior Assistant Deputy Minister; Mr. R. F. West, Chief of Design & Construction, Capital Region; Mr. H. G. Cole, Project Architect; Mr. K. Bonnell, Project Control Supervisor, Capital Region.

*Also in attendance:* Mr. F. Lebensold, Consulting Architect.

The Chairman thanked the officials and staff of the Committees and Transcription Branches for expediting the printing of the proceedings of the Committee, including the bilingual issues.

The Chairman advised the Committee of the schedule of witnesses until November 28, (*See Evidence*).

The Committee resumed consideration of the Revised Estimates 1968-69 of the Department of the Secretary of State.

On Item 2, Construction or Acquisition of Buildings, Works, Land and Equipment, National Arts Centre, the Chairman called Mr. Williams.

Mr. Williams, after introducing Messrs. Cole and Lebensold made a statement relating to the development of the National Arts Centre and explained the role of the Department of Public Works.

Mr. Williams was examined on his statement, assisted by Mr. Lebensold.

On motion of Mr. Schumacher, seconded by Mr. De Bané,

*It was agreed,—*That a document showing additional cost due to change in site from St. Patrick Street to Confederation Square, be printed as an Appendix to the proceedings of this day. (*See Appendix "C"*).

It was agreed that a chart indicating outline of new underground parking garage and former traffic lanes be printed as an Appendix to the proceedings of this day. (*See Appendix "D"*).

The examination of the witnesses still continuing at 6:15 p.m., the Committee adjourned until 11:00 a.m. on Tuesday, November 12.

M. Slack,  
*Clerk of the Committee.*





## EVIDENCE

(Recorded by Electronic Apparatus)

Thursday, November 7, 1968

• 1544

**The Chairman:** Gentlemen, we can now begin.

First of all, on behalf of the Committee I wish to thank the officials and staff of the Committees Branch for expediting the printing of the Committee's minutes and particularly for the work they have done in producing for us the new bilingual edition. The two gentlemen responsible are Mr. Rogers and Mr. Belzile of the transcribing staff.

Secondly, the Sub-Committee on Agenda and Procedure met and worked out a tentative schedule. On November 12, if necessary, the officials from the Department of Public Works could return, probably in the morning. November 14, we left open. We thought we might want Public Works back again if we still had questions; or Treasury Board; or we could do the Museums Corporations, depending on the wishes of the Members. We again left November 19 open for Treasury Board; and on November 21 we could take the National Film Board and the Canadian Film Development Corporation together and on November 28, the Canadian Radio and Television Commission.

This, of course, would depend on these people being available. It is subject to change on that basis. We still have the Library and the Public Archives to work in somewhere, and the CBC, if possible.

• 1545

Today we have with us Mr. G. B. Williams, the Senior Assistant Deputy Minister of the Department of Public Works. Sitting next to him is Mr. Cole, who is the Project Design Architect, and sitting next to him is Mr. Lebensold, who is the Consulting Architect.

I understand Mr. Williams has a statement and I will turn the floor over to him.

**Mr. G. B. Williams (Senior Assistant Deputy Minister, Department of Public Works):** Mr. Chairman and gentlemen. First of all, I wish to express the apologies of Mr. Lucien

Lalonde, the Deputy Minister. He has been ill for a couple of weeks. He has been in and out of his office, but today he just could not make it. I am acting on his behalf. He may well be with you if there is a further meeting.

The Department of Public Works is pleased to have the opportunity to appear before the Committee and provide information on this project which has aroused a great deal of interest and speculation which, we must admit, is understandable.

Before attempting to answer questions from the Committee, I would like to relate what happened in the development of this project and explain the role of the Department of Public Works.

When the Government was requested to consider the development of a National Arts Centre as a centennial project for Ottawa, it set up an interdepartmental committee to prepare recommendations to Cabinet on the execution of the project and to develop arrangements which would be desirable for the future growth, development and operation of such a centre. The Committee was to include representatives of the Privy Council Office, the National Capital Commission, the Canada Council, the Department of Public Works, the National Centennial Administration, the Department of Finance, the Canadian Broadcasting Corporation and the Department of Veterans Affairs.

The National Capital Commission was instructed to recommend a suitable site for the Centre.

The interdepartmental committee recommended to Cabinet that the Department of Public Works be authorized to appoint the firm of Affleck, Desbarats, Dimakopoulos, Lebensold and Sise, of Montreal, as architects for the project.

The firm was recommended on the basis of its wide experience in the design of outstanding theatres in Canada, including the Queen Elizabeth Theatre and Playhouse in Vancouver, Grande Salle of the Place des Arts in Montreal and the Fathers of Confederation Memorial Theatre in Charlottetown. The com-

missions in Vancouver and Charlottetown were the consequence of winning national competitions.

The Committee recommended to Cabinet that the financing of the project be from funds appropriated for Centennial Commission.

The Committee further recommended that an advisory committee on artistic requirements be formed with a view to assisting the Department of Public Works in the definition of artistic requirements for the theatre. In fact, four committees were set up: an Advisory Committee on Operation; an Advisory Committee on Music, Opera and Ballet; an Advisory Committee on the Theatre; and an Advisory Committee on Visual Arts. Mr. G. H. Southam was named Coordinator of the Committees' activities and was to be responsible to the Secretary of State. These recommendations were accepted February 17, 1964, along with the recommendation from the National Capital Commission that the National Arts Centre be located on Confederation Square.

• 1550

At this stage, then, the Department of Public Works was to design and construct a National Arts Centre with the requirements and design criteria to be set by Advisory Committees and on a specific site. The Department of Public Works was responsible for making submissions to Treasury Board for the expenditure of funds against the appropriations of the Secretary of State to cover the construction of the Centre, as well as all other aspects. These funds were for the provision of visual arts, operating equipment and consultants, including special consultants to assist the prime consultant and the Advisory Committees on technical criteria regarding the various aspects of artistic endeavour to be undertaken at the theatre.

The Department of Public Works had not built and does not normally build theatres; however, we had an experienced architect and, as noted, the Advisory Committees were to tell us what they required.

Mr. Southam has explained to the Committee that there had been very little change in requirements for the building from an artistic point of view since the project was first put to the Government in October, 1963. This statement is correct in a very general sense, in that the original proposal in October 1963 called for an Opera House, a Theatre, a Studio Theatre, plus a Salon. It also specified that restaurants should be added. This is

basically what is provided in the project now nearing completion.

However, the original concept provided by the National Arts Alliance, in 1963, and accepted by the Interdepartmental Committee, contemplated that these requirements would be met in a group of theatres with a floor area of 175,000 square feet. In the complex being built, having regard for the requirements established by the Advisory Committees, the floor area provided is 474,000 square feet, plus 450,000 square feet of underground parking. The cubic feet in the building initially was estimated by the National Art Alliance at 4,800,000, whereas the present complex has approximately 16 million cubic feet.

The basic requirements for the three theatres still remain and their development in this complex is, I believe, outstanding in its excellence. The main hall seating 2,300 is different than most theatres of its size now built, in that it is multi-purpose; it provides for the best quality of performance of opera, orchestra and the spoken word. This requires provision for a much wider range of acoustics, lighting, et cetera, and with it the ability to control these features within a range which in turn dictates design criteria and, consequently, the cost. I am advised that it has the second largest stage in the North America Continent. The stage is exceeded only by the new Metropolitan Opera House, which was opened in 1967. However, that theatre is not designed as a multi-purpose unit.

I have referred to the original submission to the Government of October, 1963, which included an estimate of \$9 million for the Centre. This proposal was sent to the Government by the National Arts Alliance, a private group who had commissioned an independent study by a group of consultants. Their estimates were not prepared by the Department of Public Works, nor was there any contribution to their development by the Department. Their study was an examination of the need of the facilities in Ottawa and went into considerably more detail on requirements to meet these needs.

Their cost figures were naturally developed around costs which they had obtained on other theatres which had been constructed in the past. They recognized, however, that they were introducing new features in the multi-purpose concept in which excellence was to be guaranteed for a wide variety of performances. It is interesting to note that in their



brief, the National Arts Alliance stated quite clearly that it would be essential in the planning and designing of the National Arts Centre to appoint a design team of experts in the field of stage, acoustics, lighting and communication, to work with the Advisory Committees and the architects in developing the criteria for the variety of uses of the complex and the way they could be achieved.

• 1555

Further, they stated as their view that the facilities should be designed to standards required for use by the individual artist and for productions of the highest professional calibre. In design, pre-eminence should be given to artistic excellence in preference to economic considerations. Emphasis should be placed on quality rather than economy in matters such as acoustics, sight lines, comfort of audience, stage facilities and the needs of the performers. It is understandable that, having stated these broad conclusions and lacking past experience in the development of this kind of centre, they were not in the position to give a more accurate estimate.

It must also be recognized that, in their recommendations, they had proposed that the Centre would be located on St. Patrick and Sussex. Their estimate did not include purchase of land; however, there was not a direct purchase of land involved in the present site of the Arts Centre. With the site on Sussex, however, as contemplated by the National Arts Alliance, it was believed that surface parking would be available and hence not a charge against the proposed centre. They did include in their \$9 million an item of \$400,000, but this was to cover parking, landscaping of the site, site clearance, etc., in other words, the total development of what they felt was a relatively inexpensive area to develop.

While the Department of Public Works had not contributed to the development of the \$9 million estimate, at the time of its presentation to the Committee, the department did not believe the Centre could be constructed for that sum. This was confirmed in writing to the Committee on June 2, 1964. The Department of Public Works stated it did not agree with estimates, and could not until an estimate based on detailed requirements and complete design development had been prepared.

The reasoning behind the actual selection of the Confederation Square for the location of the Arts Centre was that it would contribute most to the development of the National

Capital area, as well as being in a central downtown area, close to hotels, shopping and other government facilities. The site, however, adds very substantially to the cost of what has been built. We believe this increase has been some \$7 million.

This choice of site placed on the contractor restrictions of area and access which affected the construction cost.

Traffic circulation problems had to be solved in order for the Centre to operate in that area and made necessary a tunnel entrance from Albert Street. To stay within height restrictions and to keep site lines consistent with Parliament Hill and the view down the Canal and Elgin Street, approximately three fifths of the cubic content had to be below ground level.

The site was recognized from a foundation standpoint to be a particularly difficult one. Our experience on the Lorne Building on Elgin Street, and Mr. Hales will remember it particularly, which had run into foundation difficulties, clearly indicated we would have problems. This was magnified by the situation in that the mass of the building would be in faulted rock with an unpredictable bearing.

Further, during the Green Creek collector sewer construction, parallel to Wellington Street, there had been a serious problem with underground water in the vicinity of the Rideau Canal. For excavation in this adjacent area, it was recognized that we would have to make advance provision to cope with this situation, should it develop. Our knowledge of the site conditions was one reason why excavation contracts were called before the completion of designs in order that adjustments could be made as the actual rock conditions were established. Special shoring and sheet piling protective works were necessary along Elgin Street and the canal wall. The final excavation was more than 10 feet below the bed of the canal.

• 1600

A particular problem of the site was, however, the necessity of providing underground parking as no surface parking was available. To provide the necessary 900 stalls on this restricted site required the parking to be built around the perimeter surrounding the mechanical rooms. At such depths and with provision for waterproofing, this greatly increased the structural cost of the garage and the rock excavation, and required mechanical ventilation for the garage.

On June 3, 1964, the consulting architects presented their first estimate to the Inter-departmental Committee on the cost of the



building alone, which was \$12,800,000. This estimate was based on the architect's preliminary design concept, with room layouts, but without details as to how the artistic requirements being developed by the advisory committees were to be met. Interim reports on the requirements by the various advisory committees had been received in March and April of 1964 which specified considerable detail on the size, quality and type of facilities to be provided. By June, however, the architects had not adequately assessed the consequences of these criteria in terms of cost.

In acoustics, for example, under the original proposal in the National Arts Alliance submission and the basis on which the consultant had gone ahead with his development, a noise level of 35 decibels was acceptable. The recommendation from the Advisory Committee had now set the maximum acceptable level at 25 decibels, and the desirable level at 15. This has added tremendously to the cost, but at that stage—that is June, 1964—it had not been adequately assessed by the consultant.

To the \$12,800,000 estimate for building costs the Department of Public Works added other costs, such as the provision for art work, consultant fees and a provisional figure for an underground garage, bringing the total budget estimate for the Centre to \$18,223,000.

The Interdepartmental Committee accepted the consultants' design proposals and the estimate, reported them to Cabinet and the Department of Public Works submitted the estimate to Treasury Board for approval to proceed with the project. This approval was given at \$18.2 million on July 16, 1964.

The consultant then continued with the development of criteria, working with the advisory committees and the special consultants on the production of designs to meet these requirements. As it was obvious that the underground parking garage must be incorporated into the main complex, the design of this structure was added to the consultant's task.

The traffic requirements and circulation in the area around the Centre were to be coordinated with the proposals of the firm of Deleuw, Cather and Associates, which engaged by the National Capital Commission for this study as part of a more extensive traffic study in the downtown area.

You may recall that at that time they were considering a revision of the area in front of

the National War Memorial, and it was as a result of that that the traffic circulation was changed to the North and the West of the Centre on down Elgin Street with the provision of boulevards.

#### • 1605

For the overall National Arts Centre project, the consultant recommended to the Department that the project be undertaken in a three-phase construction schedule.

Phase I was to be the excavation, shoring and bridge diversion. The purpose of this contract was to get the excavation under way so that the actual site conditions could be determined and reflected in the design of the main structure.

We had very many borings over the sites and every one of them indicated what we had presumed would be the condition from our experience on the Lorne Building. They showed shattered and faulted rock with seams of mud and in general a poor rock condition. It is completely impractical to forecast what the situation will be at any elevation on the basis of bore holes, and this was the purpose in going ahead with an excavation contract.

The bridge diversion was necessary to permit traffic to use the Mackenzie King Bridge while the work was in progress. The original bridge alignment became part of the garage structure and site for the complex. Tenders were called on December 15, 1964, and received on January 13, 1965. The contract was awarded to C. A. Pitts on January 28, 1965.

Phase II was a contract to build a portion of the garage structure, including the new approach to the Mackenzie King Bridge, and providing for excavation. The start of the construction of the garage, at this stage, was advisable in order to provide a working area for the contractor on the proposed Phase III part of the project. The balance of the site, under Phase III, would be totally excavated to depths approaching elevation 200 (approximately 40 feet below Elgin Street) and occupied by heavy construction equipment. With the garage area constructed in advance it could be utilized for development of the sub-trades work associated with the heavy construction operation. In addition to this, the construction of the garage permitted the completion of the realignment of the Mackenzie King Bridge in its final form, so that the

surface of the bridge became a portion of the garage roof. Tenders for Phase II were called on May 10, 1965, and received on June 9, 1965. A contract was awarded to Foundation Company of Canada on June 18, 1965, at a figure of \$1,049,620. The ultimate cost was \$1,730,352.93.

As the work proceeded through Phase I and into Phase II, the Department's concern on rock conditions was more than adequately confirmed, in that shoring and rock excavation would exceed estimates. As well, there were substantial sums required to provide for the relocation of services buried on the site.

We had known in advance of the location of some services, but this is a relatively old part of town and there were in addition to those we knew of, others, and ones that we did know of were located at different elevations than had been indicated on the plans available to us, and all of these added to the cost.

As the advisory committees continued to develop the detailed requirements, the consultant advised that cost and space required would result in the original estimates being exceeded.

The continuing traffic studies by DeLeuw Fether, having particular regard for the development of Elgin Street and traffic patterns in Confederation Square, required the provision of a tunnel access to the parking garage from Albert Street below Elgin to the lower garage level. Tenders for the tunnel known as Phase II "A" were called on June 21, 1966, and received on July 20, 1966. A contract for the work was awarded to Marino Construction Limited on August 12, 1966, at a cost of \$515,000. The ultimate cost was \$590,000.

In May 1965, the Interdepartmental Committee met and was advised that the cost estimates of \$18 million would be exceeded. Subsequently, submissions were made to the board indicating overruns. The Committee was advised that it was impossible to project estimates accurately until all requirements were finalized and design solutions established.

The Advisory Committees continued to meet until January 1966, when they were disbanded. Their function was assumed by the coordinator with the assistance of a technical adviser, who had formerly acted with the Advisory Committees.

#### • 1610

The prime consultant essentially completed his design for Phase III (the balance of the complex) by February of 1966.

Using a firm of quantity surveyors, he prepared the estimates on the cost of the building. Some items and specialty equipment and finishings could still not be determined.

The following prime sum allowances were provided to cover these items:

Architecture \$1,190,000.00; Mechanical \$240,000.00; Electrical \$155,300.00; Addendum \$164,000.00.

The work undertaken in Phase I and II, fees and relocations of services, brought the current total budget of the project to \$29,972,000. This was in relation to the previous figure of June 1964 at \$18.2 million. A breakdown of the comparison of these figures is available. This estimate was referred to the Cabinet and approval was given to call tenders for Phase III.

Because of the size and complexity of the project, it was decided that the tender call would be on a pre-qualification basis. The Department met with the Canadian Construction Association and set up a pre-qualification committee, consisting of the following:

#### *Chairman:*

G. B. Williams, Senior Assistant Deputy Minister, Department of Public Works.

J. A. Langford, Chief Architect, Department of Public Works.

T. N. Carter, Past-President, Canadian Construction Association.

A. Turner Bone, Past-President, Canadian Construction Association.

R. G. Johnson, Executive Vice-President, Canadian Institute of Steel Construction (former President of Defence Construction (1951) Limited).

Col. E. Churchill, Director of Installations, Canadian Corporation, for the World Exhibition.

D. F. Lebensold, Affleck, Desbarats, Dimakopoulos, Lebensold and Sise, Consulting Architect for the National Arts Centre.

Questionnaires were sent to construction companies who had done major jobs and major volumes of work in the last five years. The questionnaires requested information of past projects, time of completion, annual



volumes of work done, financial status, supervisory personnel and experience on sophisticated construction management techniques. On the basis of this information, the Committee then selected six (6) firms and requested them to tender on the project.

The Phase III tenders were called on March 15, 1966, and received on May 17, 1966. The lowest tender submitted was that of V. K. Mason Limited of Toronto, at \$31,848,000, awarded on June 16, 1966. The comparable estimated cost by the consultant, prior to tender call, was \$22,500,000. The difference between the tender price and the estimates must be attributed principally to underestimating by the consultant. A breakdown of the difference is available for consideration.

With the \$31.8 million tender received, the budget from the project became \$43,026,000. A submission was made to the Treasury Board by the Department of Public Works reporting the tenders received and requesting authority to award the contract. Approval was given on June 9, 1966.

The construction has been in progress since July 1966 and will be completed by the general contractor on December 31, 1968, with work on testing and balancing of systems, installation of special furnishings and fitting of offices, to be carried on in the first three months of 1969. The first performance is scheduled for June of 1969.

The original contract amount with V.K. Mason, as indicated, was \$31,848,000. The final contract amount is now estimated at \$36,140,000 and a detailed breakdown of the changes in this contract amount is available.

The final cost of the project covering the construction contracts, as well as the visual arts, equipment, associated work and fees will be \$46,425,000.

The foregoing is an outline of the steps as they evolved in the creation of the project and the development of the cost estimates. From the outset, the principle in setting requirements and standards for the Centre was to provide excellence; it was to be multipurpose in the fullest sense, having a capability of putting on a variety of entertainment in three halls, not achieved in any other centre now existing in the world. It was located in the National Capital strategically to provide a maximum of impact on its development.

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To meet the total of these requirements has been costly. Having undertaken to build this type of complex, the expenditure of \$46 million must be related to similar projects elsewhere. Members of the Committee are, no doubt, aware of the cost of others and we have available some examples.

In essence, the position of the Department of Public Works is that, allowing for the requirements of this complex and its location, the cost is not out of line, the quality of workmanship of the contractors has been first-rate, and the design concepts have provided a good solution.

**The Chairman:** Thank you very much, Mr. Williams, for your comprehensive statement. Do you have any other informations to provide?

**Mr. Williams:** I understand Mr. Southam read a letter that he had received after he had made his statement and I thought I should reciprocate at least. The only thing I thought I could perhaps add for the Committee's entertainment is a clipping I have from the *Engineering News Record* dated September 26, 1968. This is a statement about the Sydney Opera House, often cited as an architect's delight, and it reads as follows:

"Opera lowers curtain on cost increases. It has been a nightmare for structural engineers, contractors and estimators, especially the estimators.

I think having said that I had better let the subject drop right there.

**The Chairman:** I have Mr. Givens on my list.

**Mr. Givens:** This \$46½ million does not include the price of land?

**Mr. Williams:** There was no direct purchase of land. The land was basically donated by the City of Ottawa.

**Mr. Givens:** Would you care to put a value on the land?

**Mr. Williams:** I am sorry, I cannot do that.

**Mr. Givens:** Seventy to eighty dollars a foot in the heart of Ottawa.

**Mr. Williams:** I could not say. I could ask the NCC if they would like to put an evaluation on it. If they can I will provide it to you.



**Mr. Givens:** I would like to know; I would imagine the land would run a few million dollars.

**Mr. Williams:** Yes.

**Mr. Givens:** The structures are air conditioned?

**Mr. Williams:** Yes.

**Mr. Givens:** At the bottom of page 11 you say that the \$46½ includes the visual arts, equipment associated work and fees. Does this include furnishings and equipment, lighting and sound and so on?

**Mr. Williams:** Yes, it does.

**Mr. Givens:** Fully?

**Mr. Williams:** Yes.

**Mr. Givens:** You talked about the acoustics and you said that you had to lower it so that the acceptable desirable noise level would be 15 decibels. From a performance standpoint, do we have a guarantee that there will not be the same trouble with the acoustics here as they have had in the symphony hall in the Lincoln Centre in New York where they had to tear them out two or three times. Is there any guarantee that you can give about acoustics?

**Mr. Williams:** I do not know—perhaps Mr. Lebensold should answer—but from my own examinations and my own problems in going through the estimates, the changes, and one thing and another on acoustics, I think you would have to say that there are consultants, here are engineers who deal with acoustics, and as soon as you talk in terms of acoustics or theatre and opera it is more of an art than science.

**Mr. Givens:** It is more of a mystery.

**Mr. Williams:** Perhaps art is a mystery—I'm not sure, but I would say that this one as had as extensive study and testing as is practical to achieve the guarantee.

**Mr. Lebensold,** do you wish to add a comment?

**Mr. D. F. Lebensold (Affleck, Desbarats, Dimakopoulos, Lebensold and Sise, Consulting Architects for the National Arts Centre):** May I first of all state that the figure of 15 decibels that you have heard referred to applies not necessarily to the acoustical quality that you have referred to when you mentioned the Philharmonic Hall in New York.

Their problems were not really related to this particular figure. Their problems were related to the sort of total sound quality of the hall, which was not really a perfectly measurable sort of thing, but it was judged by critics not to be satisfactory. The 15 decibel rating that we talked about was the noise level which would be acceptable from all the mechanical equipment in this building in the listening area.

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I may point out that the 15 decibel rating had been suggested to us by experts in the field and this change, which obviously has taken place over a period of some time, has been advocated, because very many halls in the interim have opened and have had a decibel rating of, say, 35 or 25 and been found to be quite unsatisfactory.

**Mr. Givens:** So this figure really means nothing. It would be fair to say that technically it means that you have soundproofed the building, but from a performance standpoint it is conceivable that when operatic, symphonic, or theatrical productions start we could find ourselves in the same jam and have the same problems that they have had there and in other places.

**Mr. Lebensold:** That is not quite true, because the 15 decibel rating is a measured thing; it can actually be measured with an instrument. Whereas whether or not you enjoy a particular concert, or whether you really found it exciting, or whether or not you were awake, depends very much on many other things not necessarily always related to acoustics.

**Mr. Givens:** So this is a mechanical thing.

**Mr. Lebensold:** This is basically a mechanical requirement and the implications have really been heaviest on the mechanical, and particularly the airconditioning, equipment.

**Mr. Givens:** What we are discussing now is really something aesthetic, that only the critical ear will be able to tell.

**Mr. Lebensold:** We are discussing two subjects and we are constantly, perhaps, jumping from one to the other. I think we should separate them.

One is the question of the noise rating which is acceptable from the mechanical equipment. That has been set as desirable at 15 decibels. After we drop that subject we

can talk about the acoustical quality of the hall, the theatre and the studio. That is another subject.

**The Chairman:** That was the question Mr. Givens was asking. Perhaps you could discuss that aspect now.

**Mr. Lebensold:** The second one?

**The Chairman:** Yes.

**Mr. Hales:** I would like to ask a supplementary on that.

**The Chairman:** Yes. Perhaps we could have Mr. Schreyer on a supplementary on the first question.

**Mr. Givens:** I do not want to hog the floor, Mr. Chairman, but I have two more questions to ask. I am not aware of how much time members can take on these.

**The Chairman:** We try to work by subject matter, and when a Member has a supplementary on a particular subject we usually recognize him and then come back.

Mr. Schreyer has a supplementary on this particular aspect, and then Mr. Hales.

**Mr. Schreyer:** On the second aspect, the non-mechanical aspect of the acoustical arrangement, you really cannot give any guarantee of what the quality of sound will be once the rugs and furnishings are in and the performances actually start?

**Mr. Williams:** In terms of a specific guarantee, that is true; but it is not quite wide open, because the design of the acoustics is based on what are, or determines what will be, the furnishings and how they are laid. If there are carpets on the floors then one makes a change in the ceiling to compensate for them. In this particular theatre, in the grand hall, because there are carpets on the floor and because you are looking for excellence in opera, which has a range different from the spoken word, you have a system whereby in the ceiling you can change the acoustic properties of the hall. It costs money, but it is there and you can do it.

Also, although one cannot guarantee it, this one is designed to the latest stage of the science, or art, whatever you want to call it.

**The Chairman:** Mr. Hales?

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**Mr. Hales:** Mr. Chairman, my first question is in this area of acoustics. I notice that the

National Arts Alliance had recommended 35 decibels, and then, later on, an advisory committee said that it should be 25 with a desirable at 15. Why was this not established before plans had proceeded as far as they had? Before the plans were started why did these two committees not put their heads together and say, "Now, what will it be—35 or 15"?

My second question relates to the statement that it added tremendously to the cost. What does "tremendously" mean in terms of dollars and cents?

**Mr. Williams:** Mr. Hales, perhaps I can go back and try again to clarify the difference between the decibels of noise level and acoustics.

The decibels in the 35 limit related to the acceptable noise level of the other things in the theatre—the airconditioning, the operating of equipments and everything else. In a sense they are acoustics.

The National Arts Alliance was not involved in the design of this Arts Centre. They had placed before the Government a proposal to build a theatre, or a series of theatres, and they had engaged a group of consultants to prepare this for them. It covered much more than what would be in the theatre. It covered what was required for the national capital in the form of arts.

When they were getting down to the sorts of things that the theatre should be they said that 35 decibels was an acceptable noise level. But, as I said in my statement, having said that, they then went further and said that the theatre to be built in the capital was to be of excellence, and that quality was to be pre-eminent over economy.

The advisory committee took up exactly what the National Arts Alliance had recommended. They said, "We are looking for quality". Because of this, in their view—and I presume it is now an accepted view in other theatres that are built—35 is not quality. You have to go to 25 and try for 15.

**Mr. Hales:** My question is: Why did you not accept that in the first place?

**Mr. Williams:** I beg your pardon?

**Mr. Hales:** Why did you not accept that in the first place?

**Mr. Williams:** Because at the time the advisory committees started to meet their interim reports on what the requirements would be were coming forward in the period



of March and April of 1964. This was concurrent with the architect's development of the plans for the theatre, and the architect presented his concept of the theatre to the advisory committee, I think in June, 1964, which was the estimate. But at that time he had not had an analysis and had not costed what would be the recommendations of the advisory committee.

The advisory committee accepted his concept, but they still had the rider that they wanted this quality. It was from then on that the advisory committee and the special consultants developed the design solutions to provide the quality that was then established.

**Mr. Hales:** Would you care to estimate what the extra cost was when you say "it added tremendously to the cost"?

**Mr. Williams:** I cannot say.

**Mr. Lebensold:** I think it is a very difficult thing to extract. The reason for that is that this particular 15 decibel quality that we are talking about was part and parcel of the total mechanical design. What we have become aware of is that the mechanical cost escalation, after analysis, has proved that it was a very sizable sum; but exactly how much it is we cannot say. I do not think I can just say it exactly so much.

1630

**Mr. Hales:** Just one final question and I am rough. Following Mr. Givens' question, if it turns out that this still is not the right level of decibels and it still does not give that quality that you speak of, whose responsibility is it to repair it so that it is what we want?

**Mr. Williams:** In terms of the noise level, that is now predetermined. It is like the site, I think. It is there. The noise level will be consistent with and better than that of any other theatre—I would not say better than any other theatre I am not sure that this is the case—but, at least, it will be consistent with the latest theatres that have been built.

**Mr. Hales:** What if it is not? What if it is the opposite?

**Mr. Williams:** Well, the solution we are re is good.

**Mr. Hales:** No, but we are not so sure until we get this in operation. It may not be and if it is not I want to know whose responsibility it is. And will you be back asking for more money?

**Mr. Williams:** If we deal with the noise level, that is the decibels, I would say that part is done and will perform. There is no question.

When you are talking in terms of the acoustics generally, which is, as I have said, half science, half art, or whichever way it is, the guarantee is that this building will be capable of a range of performance to real excellence.

**Mr. Hales:** But you are not answering my question. I just want to know this; if it is not satisfactory, will we be approached for another over-run or some more money?

**Mr. Williams:** As I see it, there is no suit against anyone. You have engaged and paid for the best professional information that you can get and it has been given. The only suit is in the event that someone has been negligent in the provision of what he had recommended.

**The Chairman:** Mr. Givens.

**Mr. Givens:** Mr. Chairman, this is a very serious question that I would like to ask of the architects and designers. I understand that there is a school of thought which now holds that the building of fixed structures, like the ones we are talking about, for \$46.5 million, is now passé, and that these buildings are from an artistic standpoint obsolete; that what is required now for theatrical, operatic and symphonic performances is environmental space, as envisioned by Mr. Buckminster Fuller's bubble at Expo. Is this just a developing theory or is there some truth in this, that fixed structures now are on their way out and that they are obsolete?

**Mr. F. Lebensold:** I am delighted to be able to comment. I do not think I really have an answer to your question but I think probably this is one of the most wonderful things about performing arts, that they are constantly in a state of flux.

**Mr. Givens:** At these prices?

**Mr. Lebensold:** May I point out one thing: that we in our discussions and in our confrontations with the advisory bodies who have been appointed by the government have been fully aware of the different directions in which various artists wish the performing arts to go.

I do not know whether you have visited the Centre, but if you have, you will have noticed that for that reason the three basic spaces we



have in the Performing Arts Centre in Confederation Square have definitely three different qualities, and it is our hope that we shall be able to provide an outlet for many of those people who wish a completely different kind of space from those who wish to have a sort of static, formal kind of structure that others would consider completely passé.

**Mr. Givens:** Thank you, Mr. Chairman. You have indicated in this speech that you can give examples of similar projects which have had overruns of some 400 per cent, as you have here.

• 1635

**The Chairman:** Mr. Givens, the procedure has been to exhaust the subject and you are moving on to a new one. I wonder if I could call for...

**Mr. Givens:** No, we are talking cost, and I would like to know...

**The Chairman:** We were talking decibels and we were talking acoustics and I wanted to know if there was anybody else who had questions to ask on this particular area.

**Mr. Corbin:** Mr. Chairman, if I may, it is not clear in my mind yet if we are sure that the extraneous noise level has been measured or has been definitely set at 15 decibels. Are we sure of this?

**The Chairman:** That is correct. The real problem is about the acoustics, which is another matter completely.

Now, on a new subject, I recognize Mr. Dinsdale.

**Mr. Dinsdale:** Mr. Chairman, these have been other examples in Ottawa of under-estimation of Public Works projects, and I just want to pursue this subject for a moment.

I recall, for example, the Printing Bureau a few years ago. It cost more than was anticipated largely because of a water problem, which resulted in a launching rather than an official opening. It was referred to as the Floating Palace at the time but I think the present instance that we have before the Committee is most spectacular in this regard and I would like to ask the gentlemen from Public Works whether the problem arose, from their standpoint, from the fact, as is indicated in the opening statement, that they were not in the initial planning. I think that appears on page 4, that Public Works was not

in the initial planning, and it would appear that most of the plans were set before Public Works got into the act. It seems that this is an unusual procedure for government policy in construction and perhaps this is one of the reasons why the costs became somewhat uncontrollable. Is this so?

**Mr. Williams:** No, Mr. Chairman. Public Works was involved in this as soon as the interdepartmental committee was formed. As I mentioned, Public Works was represented on the interdepartmental committee and so we were party to the decisions of that committee. In looking at the reason for the change in cost, I have to go back to what I did say: that the initial estimate and the first one in which we were involved was the \$18.2 million which was presented in June of 1964 and at that time the requirements were not totally defined and certainly solutions for the kind of requirements which were coming up for these artistic endeavours were not developed and so the pricing of them was a very preliminary sort of thing.

It could not be precise in any way and this is, as I have said in my statement, the position that we have taken all the way through. If you do not know what you are going to build or what the standard is in detail so that you can develop a solution for that, you cannot properly price it.

**Mr. Dinsdale:** There is a statement on page 3 which states that the Department of Public Works does not normally build theatres. So, I would take from that, Mr. Chairman, that Public Works was entirely dependent on the advice of the consultants and had to go along for the ride.

• 1640

**Mr. Williams:** No, not at all. We have our share of responsibility and I would not attempt to say that we had no responsibility in this. It is said in the context that we did not have the normal yardsticks that we apply against other things we build and that we do very often. We did not know what would be required in terms of artistic endeavour for opera, ballet, theatre and the various classes of these. One might say, "Looking at the estimate of \$18 million you should have been able to judge that it was that far off, the pace." If it was a standard office building, and we have done many of them, we would know what category of office building it was and whether it was a reasonable price, and

ur people would be completely familiar with ot only the pricing but the development of ne requirements that went into it—similarly or penitentiaries, laboratories, schools and any other things that we build, but we had ot had too much experience in what you eed for an opera.

**Mr. Dinsdale:** Several times in the presentation it states that a new formula was applied in the construction of the Centre for the Performing Arts in that the excellence as to take precedence over economy. It would appear that the usual economic formula with respect to cost was set aside for this particular building and that quality and excellence were the criteria regardless of the economic factors. Is that a fair conclusion?

**Mr. Williams:** Not "regardless", certainly this was, as I pointed out, the recommendation of the initial report which the government accepted—that of the National Capital Arts Alliance. They put an estimate in but they said, notwithstanding that estimate excellence and quality were to be the criteria, not cost. Now the advisory committees, who are determining how good, what kind of, and what scale of performances would be put took up where the National Capital Arts Alliance left off.

These committees took up the same point of view, that excellence was what they were living for, that they were not concerned with cost.

**Mr. Dinsdale:** But I would think that in the realm of public expenditure a formula of that kind would have rather an intoxicating effect on people involved and perhaps this accounts for the rather extraordinary departure from the original estimate of \$9 million.

**Mr. Williams:** Mr. Chairman, \$9 million is not an estimate—it was \$18.2 million.

**Mr. Dinsdale:** Well the \$18 million.

**Mr. Chairman:** If I might ask a question, Mr. Williams, is not one of the problems really that you started designing this building before you knew what you were going into, that you did not have all the specifications and you did not know how these specifications would change the nature of the design that were after?

**Mr. Williams:** That is correct.

**The Chairman:** In other words, you set out blindly, there really was no forward planning and you started out building as you were designing.

**Mr. Williams:** It is not a question of setting out blindly, we set out on a concept.

**The Chairman:** On a concept.

**Mr. Williams:** And at that stage the architects had developed the concept with the view that they could meet the criteria in the broad sense that had been set down in the National Capital Arts Alliance book which they had to work from. But here again it was a statement of desire rather than defined sort of criteria, and certainly it was done at a point when these extra riders on how good they had to be were put on but for which there were no design solutions when we did the first price.

**The Chairman:** Well, normally you start out building something like this with the specifications, with the blueprints and with everything else. This is the normal procedure but you did not start out under the normal procedure. You did not have everything before you when you made the decision to go ahead. You had a concept.

**Mr. Williams:** Yes. I would say that normally when you start a program which involves construction projects you do not have a set of detailed blueprints and plans and one thing and another but in most programs you are dealing with something which has been built before and on which you have experience and you are in a much better position to estimate what those requirements are going to be. You can have the exception, where the requirements change, or you can get badly stuck on site which will make things go away up. We explain numbers of these to Mr. Hales' committee every year.

• 1645

**Mr. Dinsdale:** The Printing Bureau is an example.

**Mr. Williams:** Mr. Dinsdale has mentioned the Printing Bureau as one example. I will admit that on this one we did not have as much experience to exercise the kind of judgment we could have exercised if it had been some other type of project. But certainly our estimate at the point in time that we gave the first estimate of \$18.2 million was in retrospect and even at that time we in our minds were doubtful from the standpoint that we did not really know what we were going to build.

**The Chairman:** Was this estimate of \$18.2 million based on the Nepean Point place or the downtown site?

**Mr. Williams:** No, it was based on the downtown site. Here again I must add that at that stage there had not been a solution to the parking problem. As a matter of fact, in the \$18.2 million estimate there was a flat sum carried at \$3.8 million for a parking garage which was figured on a basis of the number of stalls. We knew at that stage it was going to be in the rock but we did not know how it would relate to the requirements of the rest of the Centre in that three-fifths of it are below ground and we did not know how much mechanical work we were going to have, which pushed things farther and farther down the hole and limited the area we had to work in. A figure of \$3.8 million was carried as a sort of an upset figure of what you might build a garage for 900 vehicles for. Now you can say that that decision should have been made before but when you look at that decision you must also realize that at that point in time the government was also considering other developments in that area. A museum was being projected and examined to go on the Roxborough site. The parking problem at that point in time became a real issue because the City of Ottawa had passed a bylaw which laid down certain requirements for parking.

**Mr. Givens:** What is the ratio of parking to the seating capacity?

**Mr. Williams:** I cannot give it to you. The bylaw the city put out is not worded in that way because it is also in relation to what is available in the area around it, and at that point in time we were considering a museum which would in itself have parking. The decision was that we could not use the museum site for parking, that we had to make other arrangements. And in the design of the Centre and in the design of the Mackenzie King Bridge approaches we had to make provision for the eventual development of the Roxborough site so that the parking could be common to the two developments and there could be a pedestrian flow at a plaza level between the two buildings. We were not, in advance of that, really in a position to estimate properly what the garage was going to cost. We took a figure which was developed with the traffic consultants and they thought it was an upset figure for a garage. It proved not to be.

**Mr. Dinsdale:** May I revert to the point I was making, Mr. Chairman, if there are no other further supplementaries?

**The Chairman:** Are there further supplementaries?

**Mr. Schumacher:** Mr. Chairman, I have a supplementary on the costs. I think it would be much easier to get at these problems if we had the breakdown of the differences. They are referred to in Mr. Williams' statement and I wonder if they are here. They are perhaps we could have those and, if they are not, I wonder if you could be sure to have these breakdowns for Tuesday's meeting?

**Mr. Williams:** If you like, I could give them now.

**The Chairman:** What form are they in?

• 1650

**Mr. Williams:** I have them related to phases of the project, but they are also inter-related, so that I can give a comparison between initial cost and final cost under each contract. They are a little hard to follow.

**The Chairman:** I think we could ask Mr. Williams to do two things, to use the figures he now has with us, and perhaps to provide us with them in a written form and we could have them attached to the Minutes as an Appendix. Could I have a motion to that effect?

**Mr. Schumacher:** I so move.

**Mr. De Bané:** I second the motion.

Motion agreed to.

**The Chairman:** If you wish to question Mr. Williams on those figures, he has them and can use them.

After Mr. Dinsdale, I have Mr. Guilbault, Mr. Osler, Mr. Schreyer, Mr. Stanbury, Mr. De Bané, Mr. Givens and Mr. La Salle.

**Mr. Givens:** When Mr. Williams is preparing the figures, could he add comparisons with comparable construction in other centres where it shows between conception and birth what happened when the cost went up, as here by some 400 per cent, as I see it. Could he get the price of the land, too, or the estimated price?

**Mr. Williams:** I am not certain that on other centres we can give any kind of breakdown that way. For other centres that have



been constructed, we have final cost and seating, so that you get a comparative size.

**Mr. Givens:** That is all I want.

**Mr. Williams:** For some of them we can give published information on what initial estimates were, and what finals are.

**Mr. Givens:** That is all I want.

**Mr. Williams:** But here again, they are not to our knowledge either correct or precise, but I can give whatever we have on that.

**The Chairman:** On a supplementary, Mr. Guilbault?

[Interpretation]

**Mr. Guilbault:** Mr. Chairman, a supplementary question on the rise in costs. In the beginning of Mr. William's exposé we see that there was an increase of \$7 million because the site was changed from Sussex Street to Confederation Square. Now, \$7 million seems to be a very high sum to justify such a decision, even if, at the end of the exposé we say that the National Arts Centre was purposely located in the middle of the city to encourage expansion. This is a rather stiff price to encourage expansion.

I have two questions to ask. I would like to know whether when the decision was taken to move the Centre from Sussex Street to Confederation Square, we knew how expensive it would be, secondly, can we explain, why the cost increased by 7 millions, because of this decision?

[English]

**Mr. Williams:** When the site was selected at Confederation Square and recommended to the government, it was on the basis of its contribution. A comparison of cost was not available. As I say, at that time we did not have an architect and we did not even have a concept, so we could not really judge what the difference in cost would be.

I have a breakdown of how we estimated that the extra cost would be \$7 million and some sketch plans indicating the site that might be of interest. While these are being circulated to members of the committee, I could make an explanation. I the breakdown of cost—you have asked for certain figures to be presented—I take it that the comparison you want is one between estimates in each stage, and I will break it down that way. That does not give you the comparison of

individual contracts which is a separate thing, but I will give you a breakdown of the facilities at the comparative estimate stage.

• 1655

To return to the garage or the site. Indicated in red on the plan is the original location of the approaches to the Mackenzie King Bridge, and in order to utilize the area under the bridge approach for garage, outlines of the site on which we have built including garage are indicated in blue. We had to use the area underneath the approaches. That meant we had to build a temporary approach in order that traffic would not be disrupted from using the Mackenzie King Bridge during the construction period. The diversion of the Mackenzie King Bridge approaches cost \$375,000.

With the development that took place in Confederation Square and the provision of boulevards on Elgin Street, traffic patterns on Elgin Street were restricted. There were only right-hand turns available into the Centre. In and out, the only other access—there was none available from the North—was from what used to be the Driveway. So in order to get in and out within a reasonable period of time in an underground garage, we had to have an additional entrance for the start of performances, and an additional exit for discharge. The only solution to it was a tunnel out to Albert Street, which cost \$593,000.

To get in enough area, we had to take the garage wall and excavation for it right out to the canal retaining wall. Having excavated it out there, we had to put back a promenade deck so that the bank of the canal would be available after construction, and it is now incorporated into the total plaza area; that cost \$80,000. The canal wall being excavated and being below the level of the canal, we had a waterproofing job that cost \$80,000. The municipal services that were on the site, which included sewer, power, telephone, certain special communication lines, all totalled \$400,000.

I have mentioned the shattered-rock conditions and the water problem. We had an extensive shoring job which was in Phase I of the construction. On Elgin Street the top layer down to about 15 feet was sand and disturbed material lying on rock. This had to be supported; the site was too small. You could not have slope piles extending into the site or else you would cut down your working area.

So we had to go to a prestressed cable. We drilled cables in under Elgin Street into the rock, and had prestressed cables to hold up the shoring. That created another problem in the sense that we had the pilings driven down to the top of the rock, and normally you would expect them to be supported in the rock, but the condition of the rock along the top was such that it would not support the piling, so we had to have a concrete support across the front to hold the shoring.

• 1700

In addition to that, as soon as the winter season set in, Elgin Street started to subside a little bit and we were afraid of it all going into the hole.

**Mr. Givens:** This free site did not end up being so free.

**Mr. Williams:** I did not say it was free, sir.

Along with this we had to go to actual heating to prevent frost-heave in that upper layer, which would have shoved the waling out. Therefore, during the winter, when it was exposed, we had actually to have heating ducts to keep it from freezing.

On top of that, this site, as I pointed out, involved total excavation. To compare it with what would have been a site on, say, St. Patrick Street, where they contemplated a garage, or at least surface parking, you have at least to allow for the excavation of the garage, assuming that the theatre would have been down a hole anyway. Therefore we had an excavation item for the garage which we estimated very conservatively at \$1.2 million.

Having dug the hole for the garage, you cannot build a parking structure down the hole without its cost a lot more structurally to build at that elevation; and we were aware of the underground water problem, and the whole thing had to be waterproofed.

With an underground garage you automatically have a requirement for mechanical ventilation which would not exist on surface parking or in a surface garage.

Because the site was very prominent in the heart of Ottawa we naturally had to provide a surrounding and a hoarding of a standard which cost a fair amount of money. We also had sidewalks, the triangle up towards the Chateau and the area along by the canal, all of which had to be provided, protected and maintained at an acceptable level, which cost about \$150,000.

I have used the figure of \$7 million. That, in my view, is conservative, in that I am only

talking about the extras, assuming that you had built it somewhere else; and these were not extra things. It is very difficult to forecast what would have been the extra on the theatre portions alone, and I have not really attempted to do that. I have just taken the ones that I could readily identify.

**Mr. Hales:** Mr. Williams, did the Department of Public Works, knowing the extra costs that would be involved, advise against this location? Did you register a protest to powers-that-be who chose this location, or did you try to guide them away from it?

**Mr. Williams:** In looking at the site, yes, the position of the Department of Public Works was examined in relation to the problems of traffic, and the problems of the site were reported. But, again, I must say that we were participating in the interdepartmental recommendations to the government.

These were factors that were considered but against that we must also consider that there is no question that that is the site which provides the greatest impact on the national capital. Had it been elsewhere, it would not have provided that impact. You have a cost benefit to look at.

**Mr. Comeau:** Mr. Chairman, on the matter of cost again, at page 11 you say that the Phase III tenders were called, that the lowest tender submitted was \$31,848,000 and that the estimated cost by the consultant was \$22.5 million. Then you say: "The difference between the tender price and the estimate must be attributed principally to underestimating by the consultant". Was this a government-appointed consultant?

• 1705

**Mr. Williams:** Yes.

**Mr. Comeau:** Was any consideration given to calling tenders a second time? To me it seems that you simply say, "Well, the consultant made a mistake," and that is it.

**Mr. Williams:** No consideration was given to calling tenders a second time, because—

**Mr. Dinsdale:** Mr. Chairman, we are off the point I was on. We have been pursuing supplementaries for half an hour. May I be allowed to ask a supplementary before I get back to the point I was on?

We are almost as flexible as the cost!



**Mr. Williams:** With relation to your question about re-calling tenders, you will remember that because of its size and complexity this had been done on a prequalification.

There were six invited and five bidders. The low tender was \$31,848,000; the next was \$32,300,000 which is a spread of about \$500,000 in 32 millions. The next one was \$32,450,000; the next was \$33,850,000; and the highest was \$35,397,000. Obviously the construction industry knew what they needed to build it. We did not call them again, particularly after we had proceeded on a questionnaire basis and on invitation to the major contractors across the country. The original inquiries were made coast to coast.

**The Chairman:** Mr. Dinsdale, on a supplementary.

**Mr. Dinsdale:** Oh, on a supplementary? I cannot pursue the point I—

**The Chairman:** Yes, you can go back on that point.

**Mr. Osler:** But should it not clarify the point we are on?

**The Chairman:** Yes; we were dealing with the early cost and the first estimates.

**Mr. Dinsdale:** The point I was making. When the supplementaries began I was referring to this extraordinary ruling that costs were not to be considered but rather quality and excellence. The supplementaries that we have been pursuing have indicated that this was the case.

This may not be a fair question to ask of the witnesses here today—perhaps it should be referred to the Treasury Board—but is it normal procedure in public works construction to issue a *carte blanche* in the matter of cost? If it is, it is an extraordinary one.

**Mr. Givens:** On a point of order, Mr. Chairman. This is not a policy Committee.

**Mr. Dinsdale:** That is what I am inquiring, whether it should be asked of Treasury Board or...

**Mr. Stanbury:** On a further point of order, Mr. Chairman, the witness said no such thing. He said that emphasis was to be placed on quality.

**The Chairman:** On that basis, and with that caveat, I will ask Mr. Williams to answer, so far as he is able.

**Mr. Williams:** There was not a rule that excellence would be provided without regard for cost. I keep harping back to this, that the statement that quality would have pre-eminence first emanated from the National Arts Alliance. Then it was carried on by the advisory committee on design. This was the input to the design. They were looking for quality. And once you set the requirements the cost inevitably follows. The Advisory Committee unfortunately does not have to pay the bill. I say "unfortunately" and perhaps that is not appropriate either. But all they were required to do was to make sure that their input in the project was such that Canada would have a first-rate arts centre. So there was not a ruling that cost would be disregarded, it was a case of, do we accept the best advice we can get on providing a good arts centre?

• 1710

**Mr. Dinsdale:** I do not think I can pursue this question with Public Works at the moment, but there is the statement on page 4 which the witness has restated—that

...pre-eminence should be given to artistic excellence in preference to economic considerations.

**Mr. Williams:** That is the recommendation, sir, of the National Arts Alliance.

**Mr. Dinsdale:** Yes.

**Mr. Williams:** It is not a statement by Public Works.

**Mr. Dinsdale:** And if this was carried out in the financing of the scheme of course it would account for the rather astronomical increases in the proposed cost.

**Mr. Williams:** I agree.

**Mr. Dinsdale:** Now perhaps I can ask this question which revolves around the same point, Mr. Chairman. There were other plans afoot for this particular area and some reference was made to the Museum and so forth which were on the drawing board. I presume that a sudden change in plans would account for some of the unanticipated costs that are represented in the estimate that we now have before us

**Mr. Williams:** That is correct. There were development costs that then flowed to the Arts Centre which would have otherwise been part of the museum. And it is also unfortunate that in looking at the design concept and the height limitations that these had



been predicted on the basis of the museum being a backdrop for this complex of theatres. That is still possible and probable. I should not say "museum" but something will be there that will complement what has now been built and make use of—some of the things that have been built into the Arts Centre.

**Mr. Dinsdale:** There seems to have been some rather sudden changes in the whole plans for this area. I know the Roxborough was torn down when it was badly needed for accommodation in the city, and then it was turned into a parking lot which seems hardly to justify the demands of tearing the building down and so forth. It would seem to me that in some of the thinking of those days, both on the part of the National Capital Commission, and particularly the Parkins Plan, some of this area was considered as an open space area, it being felt that too much congestion in terms of construction would have a deleterious impact on the aesthetic qualities of Confederation Square. Now all these things—and I can remember the discussion that went on in the press at that time—it seems have been thrown overboard by the decision to place the Centre for the Performing Arts in the most strategic place in Confederation Square as opposed to the Sussex Street site, or even the site of the present Skyline Hotel. Now is it fair to ask if this does invalidate the Parkins Plan that was originally drawn up for this area?

**Mr. Williams:** I am not aware of the Parkins Plan which involves Confederation Square.

**Mr. Dinsdale:** This would be the National Capital Commission.

**The Chairman:** I think this would come under Regional Development.

**Mr. Williams:** But I am quite sure, however, that when the National Capital Commission recommended this site they had in mind, as everyone did at the time, that there would be a major building on the site of the Roxborough, and there undoubtedly will be.

• 1715

**Mr. Dinsdale:** I would think that the changes in plan—we cannot pursue it perhaps in detail—would account for some of the extraordinary increases in expenditure and perhaps this will be revealed in some of the

further statistical information that is going to be made available for the Committee.

**Mr. Williams:** Mr. Chairman, could Mr. Lebensold add a comment in connection with the plan?

**The Chairman:** Yes.

**Mr. Lebensold:** I have noted, sir, that you have referred to the sudden reversal of policy and so on. I would like to assure you however that at that time the Parkins Plan was being discussed very, very seriously at the National Capital Commission. The requirement for the creation of large open spaces in that area has not been abandoned. In fact, once the area is completely open to the public you will realize what an extraordinary amount of large open space is provided by that building to the public in the City of Ottawa. We were very concerned for instance at one time that in fact we should not provide something that would exclude from this area the public of Ottawa. This has been in fact one of the design restrictions or one of the design limitations, and it has had an impact on the cost and the design of this building.

**Mr. Dinsdale:** Was there any major study done of parking problems that will be generated by this location?

**Mr. Williams:** Yes, very definitely. As mentioned, when the assignment of designing the garage, which had to be incorporated with the Arts Centre, was given to Mr. Lebensold I mentioned that he was required to co-ordinate with and use the study which was underway by DeLeuw, Cather and Associates which incorporated the traffic movement of the Arts Centre as well as the rest of the traffic movement in the Confederation Square area.

**The Chairman:** A supplementary, Mr. Guilbault?

**Mr. Guilbault:** I would like to revert back to what we discussed previously, this escalation in cost because of the changes in location. You mentioned that the cost of excavation was \$1.2 million. Comments were made in the Commons, which were not too flattering for the Department, to the effect that approximately \$600,000 extra was granted for the excavation. Is that right and, if so, why?

**Mr. Williams:** There were extras in relation to the contracts for Phase I and Phase II. I am not sure you talk in terms of Phase I—the excavation

the shoring and the bridge diversion, portions of it were excavations, but the original contract at time of bid was \$1,283,000 and the final contract amount was \$1,452,000—closer to \$1,453,000, with total extras of \$169,000. But they are made up of a number of items. For example, we had to put an underpass in the diversion road to the Mackenzie King Bridge because the City objected to, and understandably, the amount of rock excavation which was going out. We could no longer use a road which we formerly had used going out of the site from the North and so we had to then put a diversion bridge in the underpass to the South of the site which cost \$23,000. I mentioned the potential and existing water problem. We had to waterproof the canal wall which cost \$58,000; and adjacent to the Rideau Canal on the east side, when the excavation was taken out the rock situation was so badly fragmented and fractured that we had to put in a concrete retaining wall to hold this and do some grouting of the fine rock to hold it below excavation level, which was \$21,000. As this project proceeded the design on the rest of the project was going ahead, and we were establishing all the time more closely the elevations at which services would have to be carried. So we did extra rock excavation at \$35,000. To go back again to the protection of Elgin Street and the shoring we placed in there, we had to do \$15,000 worth on the soldier piles which had intended to be supported on the rock level, but the rock was incapable of carrying it. The total of, with another miscellaneous batch of small change orders that came to \$18,000, was \$69,000.

1720

On the second contract involving the...

**The Chairman:** Mr. Givens?

**Mr. Givens:** Are you satisfied that the provision you made for waterproofing will protect us against seepage and flooding, so that when we open next spring you will not have an aquarium there instead of an arts centre.

**Mr. Williams:** Yes sir.

**Mr. Givens:** Do you have pumps in there? You are 10 feet below the bed of the canal.

**Mr. Williams:** I am saying there are not any pumps. If I am wrong I will come back

to the Committee and admit so. I am saying that there are not any. We are below the canal, but by the excavation and by the sort of things that I have mentioned we did in here in the rock grouting and the retaining walls and the waterproofing that we have done on the actual structure, we are confident that we will not be flooded. It will be a reasonable garage operation.

**Mr. Hales:** Does the architect know if there are pumps or not in this building?

**Mr. Lebensold:** This is terribly embarrassing to me, but I must admit that the engineering is done by very competent engineers who are not present here, and I can assure you that I have every confidence that we shall not have the conditions that you have postulated.

I think that we have certain pumps, but I am not quite sure and before answering it...

I have just heard that at the very lowest levels which are the elevator pits there are sump pumps. But there are not any sort of general pumping conditions because we do not expect—in fact already the garage has been in existence for some time, for more than one spring, and we have not had any water conditions so far, which is I think sufficient perhaps to reassure you that we will not have sudden floods.

**Mr. Williams:** In respect to the Phase II contract and the over-run, you mentioned the \$600,000 item. The Phase II, as I mentioned, covered a portion of the garage structure, the bridges—the bridge approach—and excavation. The original contract amount was \$1,049,000. The final figure was \$1,730,000, and total extras were \$680,000. The extras are made up of additional excavation and concrete and forms for modifications to column and wall footings to provide suitable bearings. That is, as the design proceeded we knew we had to go deeper and the rock was not good and we had to carry on the foundation and the footings and do the modifications of the design to provide for them. With the excavation going on for the column footings and the rest of it, you automatically have an excavation part that has to be backfilled, to give you a bearing, which cost \$19,000.

I mentioned to you, again going back to the shoring along Elgin Street, we had to make a provision for a heating system to protect for frost heave against the portion of Elgin Street that started to sag, which cost us \$100,000. In the new bridge approach at the existing



Mackenzie King Bridge, the old Mackenzie King Bridge was constructed roughly in 1950 to 1952. The approaches were on fill, and now they were to be a structure capable of carrying—as being part of the garage and the structure. The difference in this meant that we had to go back to the foundation footings of the Mackenzie King Bridge, and as we did the excavation, we excavated around those, established what they were and did the modifications to those footings so we could have a structural element connected to it, which cost \$141,000.

On the approaches, on the roof slab and metallic waterproofing to the walls of the garage and various mechanical and electrical structural revisions were \$72,000. Additional rock which could have been left and done in Phase III or taken in Phase II, we did more of it in Phase II to keep the work moving on, and we did it at a unit price so we carried on and took out an additional \$185,000. There were minor changes to the expansion joints on the bridges, and then as quickly as could be done, we removed the hoarding or at least the support works and backfilled on the Elgin Street side, which we threw into this contract rather than wait for Phase III at a cost of \$15,000. On the Mackenzie King Bridge approach, while it was operating on the road diversion which was constructed, it was naturally not as good or as efficient from the standpoint of the City's traffic operation, and in order to get it completed and the new structure completed, we guaranteed to have it finished by January 15, 1965, so we had to hoard in and do it under heated conditions, which cost \$50,000.

• 1725

**The Chairman:** A supplementary, Mr. Osler, and then Mr. Schreyer.

**Mr. Osler:** We are ranging pretty broadly but I think this is on the subject. Having come in late I would like to have it on the record if it has not already been put on that I think the Chairman of the National Arts Council and the architect should be thanked on the record for a very excellent tour the other day that was given to us. It could not have been more helpful in an explanatory way and the hospitality was excellent.

Now, the thing that is not clear in my mind, and I do not know if it is clear in anybody else's mind, is at what point would it have been possible for somebody to blow the whistle on this whole thing? Was there a point

at which somebody made... If you were a private firm, or if you were almost anybody but a government scrambling to get something done for Centennial year, you would have done all your cost analysis, you would have weighed the pros and the cons. I have nothing but admiration for the building as it is. I have nothing but admiration for the way the problems have been met. But the fundamental question of whether you were going to accept the challenge has not been raised, I do not think. And I do not like to—there is not much point in crying over spilt milk, but I think that from the point of view of the future, it would be most helpful if we could find when and where a point was reached at which it was decided that it is just too expensive or it is not too expensive to have this National Arts Centre. My calculations—without an amortization table they may be wrong—but it seems to me that to raise the cost from say \$20 million to \$46 million and pay for the thing over a hundred years which is a perfectly viable life for that building, is costing the people of Canada approximately \$1 million a year. I do not know whether this is true. I do not have my amortization tables here but it is possible that it is in that order.

• 1730

I would like to know who, if anybody, was ever able to grasp a set of circumstances, or figures, or anything to make a decision on this?

**The Chairman:** In asking Mr. Williams to answer that I think it should be made very clear that this is not really decision that comes under his authority.

**Mr. Osler:** I know; but I am not really asking him for the name of a person who would make a decision. I am asking if, at any stage prior to construction, there was a point at which a decision could be made? Or did it start, then you had a hole, something had to be done with the hole and you had to put something on top of it?

**Mr. Dinsdale:** Mr. Chairman, if I may ask a supplementary, this is my whole point here. When there is no ceiling on costs, when economics is not a factor, as seems to be the case, there is no point at which to blow the whistle. You just go onward in the pursuit of excellence.

**The Chairman:** Mr. Schreyer?

**Mr. Schreyer:** There are—



**Mr. Osler:** It looks like rotten management, does it not?

**Mr. Schreyer:** I have about three or four supplementaries that come to mind, but I would like to put two at this time.

First of all, as I indicated the other day, we are told that the first time that the Department of Public Works and those involved with construction went to Treasury Board was July 16, 1964.

On how many subsequent occasions was it necessary to go to Treasury Board, what were the dates and how much was involved in each request for revision?

**Mr. Williams:** I cannot answer that.

**Mr. Dinsdale:** Are we going to have Treasury Board before us, Mr. Chairman?

**The Chairman:** I have indicated to Treasury Board that we might want them to appear. If this is the type of information that we require, which is not available from Public Works, then I think Treasury Board should be asked to appear.

I was in touch with them. They were to have a representative in the audience, so I am sure they are aware of what is going on. If they are not, I will inform them tomorrow.

**Mr. Schreyer:** Thank you, Mr. Chairman. That sounds fair enough, if Treasury Board is going to be before us. It is important to get the sequence in mind, not just the absolute amounts involved.

My second supplementary is relative to tendering, Mr. Chairman. It would seem that on Phase I of the construction, Phase II, Phase II A and Phase III, there were extras over and above the initial bid. In the case of Phase I a 15 to 20 per cent overcharge or extra; in the case of Phase II, 70 per cent; Phase II A, again, a 15 to 20 per cent extra.

**Mr. Williams:** can you indicate to us what percentage of increase there has been in the total cost now as compared to the original bid that was accepted on Phase III?

**Mr. Williams:** On Phase III the original contract amount was \$31,848,000. The estimated final contract amount—the contractor is still working—is \$36,139,919. That is the amount that is included in arriving at the budget figure of \$46 million.

**Mr. Schreyer:** Thank you.

You have given us a fairly good account of why there were extras in Phases I, II, and II "A", but in the case of Phase III, where we are not involved with foundation nor with rock faults, and so on, why was there a substantial increase over the initial bid that was accepted? What accounts for this increase?

**Mr. Williams:** I can go through the same routine of the extras.

**The Chairman:** That would be fine.

**Mr. Williams:** Perhaps I could clarify a point. The Department, of course, has the records of all the Treasury Board submissions we made, what they were and the dates on which they were made. I would not want you to think that I had said we could not do this; that we do not have them; but I am saying that I do not have them available. If Treasury Board is here perhaps they will decide who provides them.

• 1735

**The Chairman:** Perhaps you could look into that and I will be in touch with you tomorrow on it.

**Mr. Williams:** All right.

In the extras that are provided on Phase III, I mentioned in my opening statement the prime cost allowance that was provided in the contract. The over-run on prime cost allowance was \$255,000. This covers catering equipment, stage equipment, parking equipment, hall, theatre and studio seating; and we are estimating some over-runs on the prime sum amounts on contracts which are either still to be awarded or at this stage are in the tender-call stage, which will come to roughly \$60,000.

In each case these prime sum items, with the exception of some of the minor ones that have still to come, are the result of tender-calls for the specified equipment, whether seats or catering equipment.

**Mr. Schreyer:** Sir, how many separate tender-calls have been made during the course of the entire construction project to date?

**Mr. Williams:** There are the tender-calls which the Department would make and then there are tender-calls which the prime contractor is required to make under our specifications—prime sum amounts.

**Mr. Schreyer:** Your tender-calls would be the big ones.

**Mr. Williams:** That is correct.

**Mr. Schreyer:** You would not be involved with tender-calls for catering equipment and stage equipment?

**Mr. Williams:** That is correct.

**Mr. Schreyer:** That was the contractor.

**Mr. Williams:** That is right. As they are prime sum amounts he is required to provide us with the results of the tender-calls.

**Mr. Schreyer:** Yes.

Mr. Chairman, I do not know if you are interested in entertaining any comment, but it seems to me that the Committee should be a little curious in the case of the mis-estimating on Phase III.

In the case of Phases I and II, as Mr. Williams has said, it was only after they discovered the rock faults and the tremendous problems connected with adequate foundation piling that it was found necessary to increase the amounts to be paid to the contractors.

In the case of Phase III, however, we are dealing with construction at above foundation level.

What unforeseen set of circumstances arose that there should have been a \$5 million short-fall?

**Mr. Williams:** The rock situation was by no means complete in Phases I and II. The major over-run in Phase III is \$1,193,000, which is directly attributable to the foundation conditions.

As Phase II was a portion of the garage, and some excavation and the Mackenzie King Bridge approaches there was still rock excavation on the balance of the site to be paid for, which could only be determined in depth and extent as the design for the balance of the structure was developed. It had to be sized before you could take it all out, and so we had this situation where there was still considerable rock—a very large volume of rock—taken out in Phase III. In addition to the actual taking out of the rock, the over-run in these quantities affects the operation and schedule of the rest of the project in terms of heating and sub-contractors operations. Allowance had to be made for the adjustments we had to make in terms of time and when these people would work, bringing the project back to schedule so we would not be faced with delay claims on the part of the mechanical, the electrical, the acoustical, and all the other sub trades which would be

involved with the prime contractor. The actual foundation conditions are directly attributable to, as I say, \$1,193,000 of the extras in Phase III.

• 1740

**Mr. Schreyer:** I did not get that last sentence. Of the \$5 million unanticipated cost in Phase III, approximately \$5 million increase over estimated cost in Phase III, how much can be imputed to rock work and excavation et cetera?

**Mr. Williams:** \$1,193,000.

**Mr. Schreyer:** How do you account for the balance?

**Mr. Williams:** That is one. I have given only on prime sum items. There were adjustments to the acoustical design systems at \$250,000. The canal promenade, which becomes part of the building complex now but which was not included in the Phase III contract when it was called, is \$260,000. That work could have been done separately in connection with the work which the N.C.C. are doing in the area generally in the development of that area, but because of the complications of having more than one outfit working on the site and the necessity of getting it done so that the rest of the site would not be disturbed subsequently we added it as an extra to the V. K. Massey Limited or Phase III contract. A sound surround system was added to the V. K. Massey project at \$137,801. A federal sales tax increase—this is a standard when the 12 per cent sales tax on construction materials was provided. All contracts which had been awarded but not completed within a certain period were eligible for a sales tax adjustment, and that on the job is \$200,000. There is a contingency item involved in the co-ordination of major trades and revisions to contract drawings at \$1,390,000. The incorporation of art works is \$160,000. There is a separate item in the budget for the provision of art works but having provided the art works and determined what they are there is a necessity for the construction contractor to make certain adjustments by means of which the visual arts can be displayed. In every case, I think the visual arts become part of the structure so there was an adjustment on practically every one that is provided.

**Mr. Schreyer:** Your original plans did not provide for displaying of art work?



**Mr. Williams:** Yes, they did. But at that stage the decision on the art works was not made. Had we known what they would have been, this item would have been automatically bid by the contractor, but establishing it afterwards we added it to his price. I might add that that is true of each of the extras. Had we known what they were, they would have been included in the original. It is payment for work done. Incorporation of post tender item, that is, the cafeteria equipment and the list of prime sum items, was \$130,000. This is a normal type of charge in that when you post tender or even when you do a prime sum when the government supplies any part of anything that goes into the contract, there are always adjustments, depending on the make and size and type of equipment that you provide, required by the prime contractor, and \$130,000 was paid for those. Adjustment in requirements for adjacent area developments, \$70,000. Here again is reference to the adjustments we had to make as a result of the initial concept of a building going up on the Roxborough site as it is not being built now. There were some adjustments to be made and incorporated in the Arts Centre design, or else we would have had it added up till such time as we could go ahead with the proposed development, cost \$70,000. Then there were miscellaneous change orders totalling to \$245,698. The total of the extras is \$92,000. I think you mentioned a figure of \$1 million, sir.

1745

**Mr. Schreyer:** Yes, I was a little up there. There are two sub items that you refer to, Mr. Williams. One was the canal promenade. Here again you mentioned a figure, I believe, in the vicinity of \$200,000.

**Mr. Williams:** That is correct.

**Mr. Schreyer:** Was this a case also of not having it in the original plans for the site? Was it decided upon later? Is that why it was added after the bid?

**Mr. Williams:** In part. It was recognized that we would have some roadway-walkway along the canal. This would be required for access and ability to use the canal. The development of it had not been made at the time called the Phase III. The N.C.C. have an overall development plan which starts at the south end of the site and continues up into Confederation Square, and initially it was thought that this would be done by them or

Transport in connection with the development of it, but as the site was so congested and was being utilized to its full amount, it was realized that we had to do it along with the Mason contract. So rather than have Transport or the N.C.C. do it, it was included in this. It was contemplated but not designed in detail.

**Mr. Schreyer:** Mr. Chairman, I wonder if you would allow Mr. Williams to elaborate just a little on one item that is the largest one or about the same size as the extra rock work, and that is an item for \$1,390,000 which has to do with adjustment for trades, et cetera. I did not quite catch the full description he gave it—\$1,390,000.

**Mr. Williams:** On any construction job there are always co-ordinating charges between the trades because of the impracticability of detailing on a large complex job the specific and precise location and size of every bit of pipe, every column, every re-enforcing bar, every steel beam and the rest of it. They change as the requirements change during the course of the work, which again upsets spacings and the rest of it. On this particular job there were the tender documents which included over 500 architectural, structural, mechanical and electrical drawings. The drawings were checked by the consultant in order to do as much co-ordination and checking as could be done in his time-frame. Then, having regard for the changes we subsequently introduced in terms of the acoustical, the additional cafeteria, and cafe location, there were a large number of detailing change orders, to make certain there was no inconsistency between what was done by the mechanical, the electrical and the structural, and the cost of these changes which the contractor made, because of the difference from what was indicated on the initial plans, was \$1,390,000.

• 1750

**Mr. Schreyer:** Is this payable to the firm of V. K. Mason Limited?

**Mr. Williams:** That is right.

**Mr. Schreyer:** I pass for now, Mr. Chairman.

**The Chairman:** Mr. De. Bané, do you have a supplementary?

**Mr. De Bané:** In this report when you speak about the consultant to whom does that refer? Is it to the Consulting Architects of



Affleck, Desbarats? This is on page 14 of the French text.

**Mr. Williams:** I am at a disadvantage here. My text only goes to page 12.

**Mr. De Bané:** Page 11. In the second paragraph when you speak of the consultant, is that the architects?

**Mr. Williams:** Yes, They are the prime architects and Mr. Lebensold is their representative.

**Mr. De Bané:** May I ask a question of Mr. Lebensold on that?

**The Chairman:** By all means.

**Mr. De Bané:** Mr. Lebensold, do you speak French?

**Mr. Lebensold:** No, but you can speak French to me.

**Mr. De Bané:** No, I will say it in English. It is said on page 11 that the lowest tender submitted was \$31 million. The difference between the tender price and the estimate of \$22 million must be attributed principally to underestimating by the consultants. Would you explain to me why your firm underestimated by \$9 million the cost of Phase III?

**Mr. Lebensold:** I am reading the report of the Department. May I read this page?

**Mr. De Bané:** Of course.

**Mr. Lebensold:** I think it is true that errors have been made. It is quite obvious that there are errors in estimating. However, when you say errors in estimating you do not mean mathematical errors by this. The actual underestimating in this particular case was caused by very many reasons. We cannot state exactly how much each one of them was.

First of all the factors which we cite are the following: first, the strained resources of the construction industry at the time we went out to tender. This refers you, I think, to the particular construction conditions in the Montreal and Ottawa area when most of the construction industry resources were very, very strained because so much effort had been diverted towards the completion of Expo, and this had a very direct effect on the construction industry in the Ottawa area.

**Mr. De Bané:** When the Department says that the difference is principally attributed to

your firm, principally attributed to underestimating do you accept that blame?

**Mr. Lebensold:** Yes, I think we can accept the blame for instance for the fact that we did not know to what degree the general contractor, in estimating a project which would take him about two and a half years to do, would have to protect himself for something that he did not know but would have to estimate for, such little things as negotiation with the various trade unions; to what degree he had to escalate his prices when he did not yet have complete agreement with some of the unions.

At that time, if I may take your memory back, this was really quite a substantial problem which had been very, very serious indeed. And now one could say that we as consultants should have foreseen all these things. I would be very happy to say that we are so wise that we can in fact foresee all these things, in which case I think one could say that we have a very extraordinary supernatural vision.

#### • 1755

The total fluidity of the economy at that time and the complete changes of prices did not only affect the labour market but also affected the material which is indirectly affected by the labour market.

Another thing which we consider a very very serious cause for this escalation of prices is the very, very reduced competition in the major subtrades due to the magnitude of this project and the complexity of this project and the fact that we asked the general contractor to give us a lump sum tender; that is a definite price for the job to be executed. This project is very, very complex. I think Mr. Williams has already stated this. One of the reasons, I think, is that this is a kind of project which is never repeated; it is always a prototype. And whenever you build a prototype, whether it is a building or any other kind of facility such as a boat or an airplane, you sometimes have these problems. These are not abnormal.

Yes, we accept the responsibility for the fact that we did not foresee exactly what this escalation could be. We stated that the plumbing, drainage, heating, ventilation, air conditioning, fire protection, insulation instrumentation contractors were limited to a very small group of bidders. In fact, we had an awful job at that time to find bidders who would be capable by their experience to do

work of this kind. And I think we have had bids from the very finest who were interested. What kind of errors they have had—if you call them errors in escalation—we do not know because we, as architects, rely very much on the services of professional estimators. And we actually had, in this particular case entrusted the estimating of this project, before the submission of this estimate was given, to a professional estimating firm.

**Mr. De Bané:** On page 10 of the French version—in the English version I think it is page 7—the fourth paragraph says that the interdepartmental Committee accepted the consultants' design and the Treasury Board approved the cost of \$18.2 million. Then on page 9, the fourth paragraph says that in May 1965, the Interdepartmental Committee was advised that the cost estimated at \$18 million would be exceeded.

I would like to know why you waited from July 16, 1964, until May 1965 to advise the interdepartmental Committee that the provisions were going to be exceeded?

**Mr. Williams:** If you take in context what I receded this with, during that period excavation work was being undertaken and as we undertook it I went through the extras which arose out of those contracts, and this in itself was a clear indication that we were going to exceed the estimates. On some of it we could have said, "Well, it would have been in Phase I anyway", and we could have put it in the estimates the next time it came up with phase III, but we carried on and did it in the phase I part of the estimates. Concurrent with this was the original design concept in June of 1964. It was in this period that the activities of the advisory committee in determining criteria, acceptable solutions, and the development of the design solutions were in the hands of Mr. Lebensold and his staff. As they were going into these it was quite obvious that when you tried to meet the requirements the various mechanical items were going to exceed and as they increased you had a space problem. The more mechanical you added in in terms of provision of mechanical equipment the more you had a space problem you had a bigger hole to dig, a bigger volume to construct, and so the electrical, structural, architectural, and everything else was going up concurrent with the design.

**Mr. De Bané:** I understood by the fourth paragraph on page 9 that it was not until

May, 1965 that the interdepartmental committee was advised, and it was told that it was impossible to project the estimates accurately until all requirements were finalized. I would like to know if that committee which was established by the Cabinet knew only on May, 1965, as that paragraph suggests, that it would not be possible at all "to project the estimates accurately". Was this found out in May, 1965 only?

• 1800

**Mr. Williams:** No. In the consideration of the first estimates the Department of Public Works said at that time that you could not be precise on estimates unless you knew the requirements and solutions for those.

**Mr. De Bané:** In May, 1965?

**Mr. Williams:** In May, 1965. We had also taken this position in the interdepartmental committee but, in fairness, not in any quantitative way. We said, "We do not think it is practical; that might be the estimate but it is not really practical to say how much a thing will cost if you are not sure what you are going to build". Now we did not give it in a quantitative sense beyond some minor things which we had probably sent to Treasury Board requiring their approval.

**Mr. De Bané:** Yes, but I remember on another occasion the Department of Public Works categorically denied the price which had been estimated and presented to the Cabinet. On page 6, the last paragraph of the French version, the third paragraph on page 5 of the English version—I am sorry...

**Mr. Williams:** I am the one who has to be sorry.

**Mr. De Bané:** ...it says that while the Department had not contributed to the development it considered it its duty to advise that the estimate of \$9 million was absolutely off the track. I am wondering, when finally in June of 1964 the Treasury Board was submitted an estimate of \$18.2 million, if at that time that estimate was not supposed to be more accurate. I understand, as you said, that this was unique, but if we consider the first project that was submitted you would realize instantly that \$9 million was absolutely unrealistic. The point I would like to stress is this. When the authorization of Treasury Board was given on July 16 for \$18.2 million the plans were not completed. Should we take



for granted that a start could be made on that project without knowing what the ultimate cost might be?

**Mr. Williams:** Your point is well taken in that at \$9 million we came out flat-footedly and said it was not realistic; at \$18.2 million Public Works is not on record as saying, "It is not possible". It is quite a valid point and I cannot in any way not accept the fact that Public Works received the estimates on the basis of the preliminary designs of the consultant architect and in the terms of what they knew at that stage they accepted what the consultant had given as being reasonable.

**Mr. De Bané:** I see.

• 1805

**Mr. Williams:** There is no way that I can say we shut our eyes to what the consultant said—we were not in the position and we did not reject the estimate.

**The Chairman:** Now we have run over our time and I have two short supplementaries from Mr. Hales and Mr. Dinsdale.

**Mr. Hales:** I will make mine very short. Mr. Williams, did the Department of Public Works check, through their department of architecture the consultant's designs, plans and his estimates, or did you accept the consultant's recommendations, plans and designs at face value?

**Mr. Williams:** We accepted them at face value but not without discussing and examining with him what they were. Now we were aware of them but we were not in a position nor did we have as much information to check against as we would have in other projects.

**Mr. Hales:** In other words you must share some of the responsibility, for that \$9 million that the consultants were out.

**Mr. Williams:** I think we do.

**Mr. Hales:** Secondly, did any members of your Department or the consultant's firm go to the new Metropolitan Opera House in New York—I realize it is not a multipurpose unit—to look it over and ask how much it cost per square foot to build the Metropolitan and I would like to know what the square foot cost is of this building aside from the parking or underground parts—or any other centre for that matter?

**Mr. Lebensold:** I have seen the Metropolitan. I think in a way it is particularly unfair to compare this building with the Met because the Metropolitan Opera House we know now has cost \$45 million.

**Mr. Hales:** How much per square foot was their cost?

**Mr. Lebensold:** It is very difficult to work out exactly how much a building like this costs per square foot. We know that the total price of the Lincoln Centre was \$165 million and that is without land of course.

**Mr. Hales:** I know, but you know the number of square feet in the Metropolitan centre.

**Mr. Lebensold:** We know one thing about the Metropolitan Opera House—that it has extraordinary facilities in certain respects and that is the reason why it cost so much more than the opera house here. The opera house here is not an isolated building. We have here a complex of buildings. We have not just an opera house; we have an opera house, a theatre, a studio and a whole host of other facilities such as a restaurant and parking facilities that they do not have at all.

**Mr. Hales:** Assuming all of that, I just want the cost per square foot of that building?

**Mr. Lebensold:** I cannot answer that exactly.

**Mr. Hales:** Would you find out, as a consultant engineer, and provide the Committee with that information?

**Mr. Lebensold:** Per square foot?

**Mr. Hales:** Yes.

**Mr. Lebensold:** If such information is at all available, I can give it. We do know what the cost per seat was—I think it was about \$11,000. We know that there are 3,780 seats and the total cost of the building is about \$46 million.

• 1810

**Mr. Hales:** I cannot figure that out, without taking time.

**Mr. Lebensold:** I would have to find out if such information is available, and I will be very happy to give that to you.

**Mr. Hales:** All right.

**Mr. Dinsdale:** I will be very brief, Mr. Chairman. The consultant has indicated that



his was a prototype, something like building a new airplane and flying off into the unknown. Yet the consultant has indicated that there is experience in other similar projects. Is the consultant not an expert on these matters?

**The Chairman:** That is rather an unfair question.

**Mr. Lebensold:** I think the answer to this is either in the affirmative. You see, it is exactly the same thing as an airplane. Every time you build a new airplane you build a prototype. It does not mean to say that you have never built another airplane previously, but when you build a new one generally it provides you with a little bit of surprise. I think that it is prototypal in this effect. It is prototypal, in that the requirements that we were trying to actually provide and satisfy here were prototypal. We have, in fact, gathered the experiences of all other halls that were built up to this date, and we tried to always bring our experiences up to date. In that respect it is prototypal.

**Mr. Dinsdale:** One final supplementary, Mr. Chairman. Does Public Works know of any other project where a carte blanche so far as costs are concerned was made available?

**Mr. Stanbury:** Here comes that word again, Mr. Chairman. It was never used and there is never...

**Mr. Dinsdale:** I will quote then—where the economic considerations were superseded by quality and excellence.

**Mr. Williams:** Well, again, that statement which was made a recommendation of the National Capital Arts Alliance, was a position taken by advisory committees. It was not an instruction or any kind of direction by government or the department.

**Mr. Dinsdale:** It is not a usual. Is there any other instance where this was the criterion applied to a Public Works project?

**Mr. Williams:** It was not the criterion on this project and to my knowledge it has not been on one on any other project.

**The Chairman:** Mr. Schreyer.

**Mr. Schreyer:** Mr. Chairman, I do not know how to raise this. Perhaps it is a point of privilege. I think that the Committee has

inadvertently left a very unfair impression on the record. There has been much questioning in the past few minutes about a \$9 million figure as being the original estimate. It should certainly be pointed out that this \$9 million figure has to be related to an original estimate of 175,000 square feet, and not to the Centre that has been constructed, 474,000 square feet, an increase of almost two and a half times. It makes the consulting firm or firms look ridiculous, and I suggest they may have been grossly inaccurate, and sloppy even, but not...

**Mr. Stanbury:** Mr. Schreyer has misunderstood the line of questioning, and in fairness to the questioning, and in fairness to the questioners the reference to \$9 million was in paragraph 2 of page 11, the difference between the tender on Phase III or the estimate on Phase III and the tender eventually received. I do think, though...

**The Chairman:** I think, Mr. Stanbury, that what Mr. Schreyer was getting at is that the figure that has been used at \$9 million as the total cost of the contract...

**Mr. Schreyer:** Right.

**The Chairman:**... was the one that was first used when the National Capital Arts Alliance presented its estimates.

**Mr. Stanbury:** That is my point. The \$9 million we have been talking about in the last half hour is the \$9 million difference on Phase III.

**The Chairman:** That is correct.

**Mr. Stanbury:** I think the unfairness, if any, that has been left is the suggestion that an inept architectural consultant has been hired, and I would like to ask Mr. Williams if he knows in his long experience of any firm in Canada, or indeed anywhere, that is more likely to have given you the best possible advice than this firm of Affleck and Company.

**Mr. Williams:** For the construction of the theatre, no.

**Mr. Stanbury:** Thank you.

• 1815

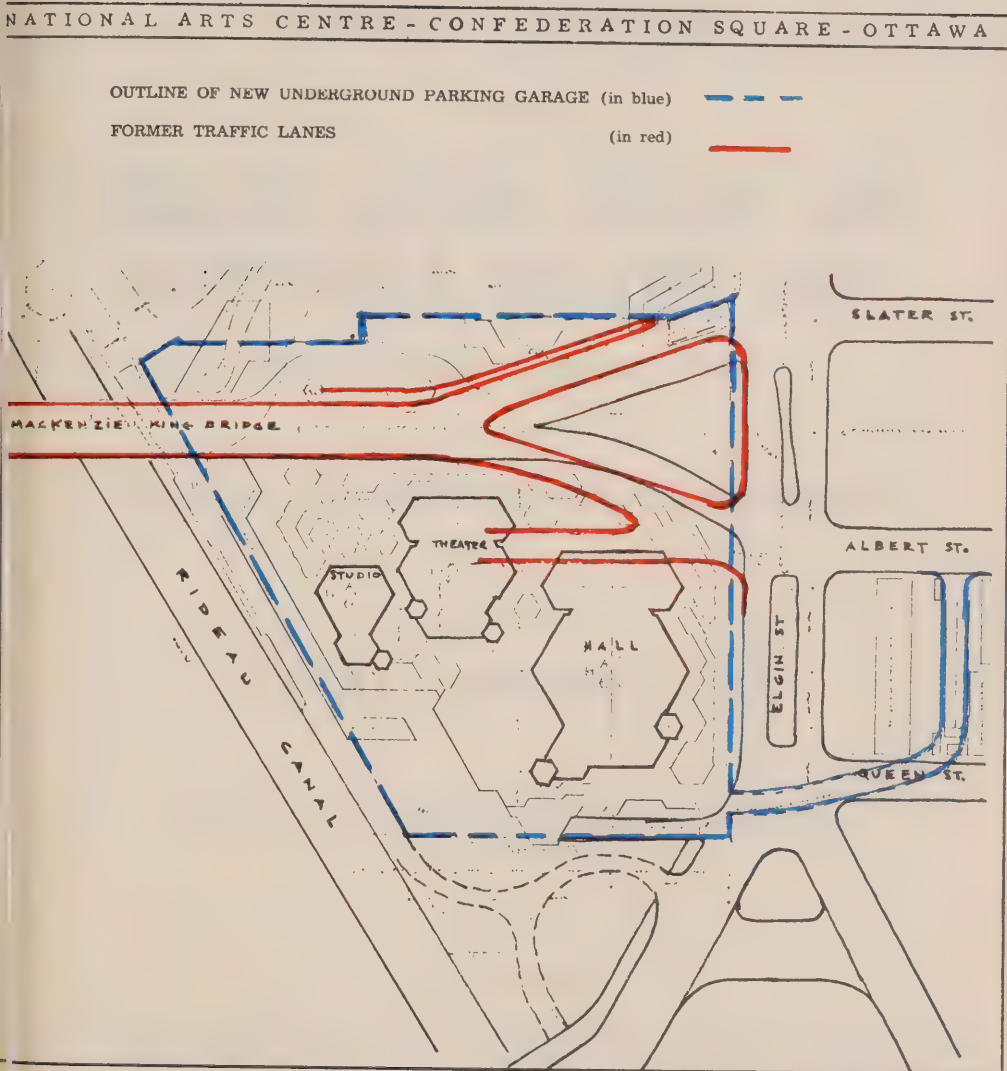
**The Chairman:** Then I declare this meeting adjourned, and we will be meeting again next Tuesday, at 11 o'clock. Since Monday is a holiday, I would ask those of you who are travelling to try and get back so we can get cracking on this.

## APPENDIX "C"

ADDITIONAL COST DUE TO CHANGE OF  
SITE FROM ST. PATRICK STREET  
TO CONFEDERATION SQUARE

MacKenzie King Bridge		Mechanical Provision for under-	
Approaches .....	\$ 375,000.00	ground garage .....	1,000,000.00
Albert Street Tunnel .....	593,000.00	Garage Structure .....	2,000,000.00
Canal Promenade .....	260,000.00	Adjacent Properties & Hoarding	150,000.00
Waterproofing Canal Retaining			<u>\$ 6,758,000.00</u>
Wall .....	80,000.00	Consultant Fees .....	465,000.00
Relocate Municipal Services ...	400,000.00		<u>7,223,000.00</u>
Shoring, Sheet Piling &		Additional Site Supervision ....	27,000.00
Protection .....	700,000.00		<u>\$ 7,250,000.00</u>
Additional cost for underground			<u><u>7,250,000.00</u></u>
garage .....	1,200,000.00		

APPENDIX "D"  
OUTLINE OF NEW UNDERGROUND  
PARKING GARAGE  
FORMER TRAFFIC LANES







HOUSE OF COMMONS

First Session—Twenty-eighth Parliament

1968

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STANDING COMMITTEE

ON

**BROADCASTING, FILMS AND  
ASSISTANCE TO THE ARTS**

*Chairman:* Mr. JOHN M. REID

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MINUTES OF PROCEEDINGS AND EVIDENCE

No. 8

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TUESDAY, NOVEMBER 12, 1968

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Revised Main Estimates (1968-69) of the Department  
of Secretary of State

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WITNESSES:

Mr. G. B. Williams, Senior Assistant Deputy Minister, Department of  
Public Works. Also Mr. F. Lebensold, Consulting Architect.

ROGER DUHAMEL, F.R.S.C.  
QUEEN'S PRINTER AND CONTROLLER OF STATIONERY  
OTTAWA, 1968

STANDING COMMITTEE ON BROADCASTING, FILMS  
AND ASSISTANCE TO THE ARTS

*Chairman:* Mr. John M. Reid

*Vice-Chairman:* Mr. J. A. Mongrain

and Messrs.

<sup>1</sup> Broadbent,	Givens,	McGrath,
Corbin,	Guay ( <i>Lévis</i> ),	Osler,
De Bané,	Guilbault,	Schreyer,
Dinsdale,	La Salle,	Schumacher,
Durante,	Matte,	Stafford,
Fairweather,	McCleave,	Stanbury—(20).

M. Slack,

*Clerk of the Committee.*

<sup>1</sup> Mr. Broadbent replaced Mr. Rose, after the morning sitting of November 12.



ORDER OF REFERENCE

TUESDAY, November 12, 1968.

*Ordered*,—That the name of Mr. Broadbent be substituted for that of Mr. Rose on the Standing Committee on Broadcasting, Films and Assistance to the Arts.

ATTEST:

ALISTAIR FRASER,  
*The Clerk of the House of Commons.*



## MINUTES OF PROCEEDINGS

TUESDAY, November 12, 1968.  
(9)

The Standing Committee on Broadcasting, Films and Assistance to the Arts met this day at 11.10 a.m. The Chairman, Mr. John M. Reid, presided.

*Members present:* Messrs. Corbin, De Bané, Dinsdale, Fairweather, Givens, La Salle, Mongrain, Osler, Reid, Schreyer, Schumacher, Stafford—(12).

*Member also present:* Mr. Hales.

*In attendance: From the Department of Public Works:* Mr. G. B. Williams, Senior Assistant Deputy Minister; Mr. R. F. West, Chief of Design & Construction, Capital Region; Mr. H. G. Cole, Project Architect; Mr. K. Bonnell, Project Control Supervisor, Capital Region.

*Also in attendance:* Mr. F. Lebensold, Consulting Architect.

The Committee resumed consideration of the Revised Estimates 1968-69 of the Department of the Secretary of State—Item 2, relating to the construction of the National Arts Centre.

Mr. Williams replied to a question at the previous sitting by Mr. Givens relating to the value of the site on which the National Arts Centre is built.

Mr. Williams was examined on various aspects relating to the construction of the National Arts Centre, assisted by Lebensold.

The Chairman tabled a return from the National Arts Centre relating to salary scales at the Centre which was ordered printed as an Appendix to the proceedings of this day. (*See Appendix "E"*)

The Chairman also tabled a document received from the National Arts Centre entitled, "A Proposal for the Musical Development of the Capital Region". (*Exhibit 1*)

Mr. Williams tabled the following four returns relating to the National Arts Centre which were ordered printed as Appendices to the proceedings of this day:

(a) Return to questions by Mr. Givens—a resumé of the cost estimates to date on the National Arts Centre. (*See Appendix "F"*).

(b) Return to questions by Messrs. Givens and Hales dealing with noise level, unit cost comparisons and sump pumps. (*See Appendix "G"*).

(c) Return to question by Mr. Osler listing Treasury Board submissions made by the Department of Public Works relative to this project. (*See Appendix "H"*).

(d) Return to question by Mr. Schreyer listing separate tenders called by the Department of Public Works on this project. (*See Appendix "I"*).

The examination of the witnesses still continuing, at 1.05 p.m., the Committee adjourned until 3.30 p.m. this afternoon.



## AFTERNOON SITTING

(10)

The Committee resumed at 3:55 p.m. The Chairman, Mr. John M. Reid, presided.

*Members present:* Messrs. Corbin, De Bané, Dinsdale, Fairweather, Guibault, Matte, McCleave, Mongrain, Osler, Reid—(10).

*In attendance:* Same as at the morning sitting.

The Committee resumed consideration of Item 2 of the Estimates of the Secretary of State relating to the National Arts Centre.

Mr. Williams was further examined on matters relating to the National Arts Centre, assisted by Mr. Lebensold.

The examination of the witnesses being concluded, the Chairman thanked them.

At 5:00 p.m., the Committee adjourned until 11:00 a.m. Thursday, November 14.

M. Slack,  
*Clerk of the Committee.*

## EVIDENCE

(Recorded by Electronic Apparatus)

Tuesday, November 12, 1968.

• 1111

**The Chairman:** Gentlemen, we can now begin. Mr. Williams has a statement which he would like to make on the cost of the building lot. This was requested yesterday.

**Mr. G. B. Williams (Senior Assistant Deputy Minister, Department of Public Works):** Mr. Givens asked that a value be placed on the site on which the Centre is built and, like many other things, it is a bit complicated. You must remember that the Arts Centre site is located on property which was formerly occupied by the Ottawa City Hall, the Police Station and the Registry Office. The land was owned by the city under restrictive provisions of the Sparks estate, and the will confined its use to specific purposes. Thus the site could only be used for public purposes with the express permission of the City of Ottawa.

In summary, the site, encumbered as it was by the provision of the Sparks estate, had a nominal value only and if not used for the Performing Arts Centre it would of necessity therefore have continued for park and parkway use. If you work on the assumption, which I think is what Mr. Givens was trying to get at, of putting a value on it so you could get the total value of the present asset and if the title could have been cleared the city could have sold its portion of the site to a private developer under the zoning of January, 1964, zoning G25, and 8 as a density factor, for \$800,000. If the zoning could have been changed or modified by a submission to the city under their zoning revisions in April, 1964, it could have been sold for \$4 million.

In terms of value you can take it this way, that it could only be used for public purposes and with limited access, so the site value would only be intrinsic for the use of the Arts Centre rather than a commercial building, but if you could have wiped all of that out it could vary from \$800,000 to \$4 million.

**The Chairman:** Are there any questions on this particular item? In that case I recognize

Mr. DeBané, who was questioning Mr. Williams.

**Mr. Dinsdale:** Mr. Chairman, I believe there were to be some further returns this morning.

**The Chairman:** They are right here, but because we do not have a quorum it is not possible to...

**Mr. Dinsdale:** How can we proceed with our questioning without that information?

**The Chairman:** As far as I am concerned it can be distributed and you can question on that basis, but...

**Mr. Dinsdale:** How can we proceed with the meeting without a quorum, if we cannot have the information before us?

**The Chairman:** For the purpose of hearing witnesses it is possible to continue the questioning by the members who are here, and then we will have...

**Mr. Dinsdale:** But how can you question without the data?

• 1115

**The Chairman:** The proper data is right here if you want it. What would happen under ordinary circumstances is that you would not be able to get them until the next minutes of the proceedings were printed anyway, and if you would like to have the data it is right here and you can ask questions on it because it is public knowledge. Then at the next meeting all we would have to do is call for two resolutions, first to have these proceedings printed as minutes and second to print these as appendices.

**Mr. Dinsdale:** I think at our last meeting, Mr. Chairman, the Committee moved that we receive this information.

**The Chairman:** It is right here, but we lack a quorum.

**Mr. Dinsdale:** But it was moved at the last meeting of the Committee when we had a quorum.

**The Chairman:** No, what we did was this. We asked the Department of Public Works to provide us with this information, which they have done. There are two ways of receiving it. You can do it either by having it attached as an appendix to the minutes or having Mr. Williams laboriously read it into the record. My suggestion is that we circulate the copies we have and that you use it. When we have a quorum at this or the next meeting, we can then ask for a motion in the usual way to have it printed as an appendix. In this way we can proceed without messing around with procedural difficulties.

**Mr. Dinsdale:** It is a new one on me. It is even difficult to decide, Mr. Chairman, whether we should ask that the information be appended to the minutes until we have seen the information. How do we make our decision, sight unseen?

**The Chairman:** It is in tubular form. For example, we have here a very long document in reply to a question by Mr. Givens on cost estimates. It contains four pages of very concentrated figures. It would be rather an impossibility for Mr. Williams to read it into the record in such a way that it would make sense. We have no objection to making it available so that you can continue questioning on it.

**Mr. Dinsdale:** Statements are often made and tabled in the House of Commons and then the House decides whether the material is to be appended to *Hansard*. I would think the same procedure would be acceptable here; that we see it and then decide whether it should be appended to the minutes.

**The Chairman:** It is right here. As far as we are concerned it can be made available. There is no objection at all.

**Mr. Schreyer:** May I ask, Mr. Chairman, in connection with Mr. Dinsdale's theory, if you are afraid that inaccurate data might be put on the record?

**Mr. Dinsdale:** No, we were about to proceed with the meeting without having access to this information and I raised the point that I thought it would be useful in asking questions if we had this statistical information before us. The technical point of a lack of a quorum was raised by the Chairman. I still think we could have the information before us and then we can decide whether it should be appended to the minutes of the proceedings.

**The Chairman:** All right. Give this to Mr. Givens, who raised the original question, and then they can be distributed. In the meantime I will recognize Mr. De Bané and we will continue in the normal way.

**Mr. De Bané:** Mr. Deputy Minister, if you look back at what has happened since February of 1964 and you were to do it again, would you do it in exactly the same manner?

**Mr. Williams:** Mr. Chairman, I am not in a position to say because the Department of Public Works was a construction agency...

• 1120

**Mr. De Bané:** You are an executive.

**Mr. Williams:** We were executing this and we were participating in an interdepartmental committee, but the determination of the program was not the department.

**Mr. De Bané:** Then I will put my question in another way. It is not what you would have done but what in your opinion should be done if you were to do it again. In other words, what is your reaction today to the soaring costs of that building? Did anything happen that in your opinion could have been avoided in some way? What would be the moral of all that?

**Mr. Williams:** Mr. Chairman, it is difficult for me to judge the morals of the situation. What was desired was a good arts centre and what has been built is a good arts centre.

**Mr. De Bané:** I think it is obvious that nobody here is questioning the excellence of the Arts Centre; we are mainly interested in the cost of that building and I am asking you, because there is an aspect of—I will try to say it in French, if you do not mind.

[Interpretation]

In the construction of such a large undertaking there are definitely technical, financing and engineering and other aspects, which are under the jurisdiction of the Department of Public Works. I am asking you whether, in the carrying out of this project, you believe were it to be done over again, the Department of Public Works would advise another kind of construction, or would it do the same, all over again? To take just one example, whether you build an Art Centre, a wharf or an office building, there is always a question of planning. I do not know if you understand the spirit in which I am placing my question



[English]

**Mr. Williams:** I understand what you are getting at is that when we normally build something we estimate the cost and we do a cost benefit analysis and see if the costs equate to the benefits. Whether it is a service or a building we have to put up, we do it in relation to what perhaps it would have been for rental or something of that order, some alternative. In this case there is not an alternative. You are going to have an arts centre and what you are saying is, how would you analyse how much arts centre you wanted, in a sense, or how much an arts centre is worth to Canada.

**Mr. De Bané:** This really is a political question.

**Mr. Williams:** Yes.

**Mr. De Bané:** I understand that you do not like to answer that question and I think you are right. Let us be more specific; looking backwards today, what do you think of the planning of the construction of that arts centre? Was it good planning? Of course, I do not want to mix you up in political decisions.

**Mr. Williams:** From our standpoint it would have been preferable if all requirements had been detailed and all solutions to requirements had been established before any decision was made, say, on site and on starting the work. Ideally you would do all of these things first.

• 1125

**Mr. De Bané:** And may I say that not only ideally, but practically, that is what is done most of the time?

**Mr. Williams:** In most buildings, yes.

**Mr. De Bané:** May I ask, Mr. Deputy Minister, whether the Department of Public Works, as a member of the interdepartmental committee that has been set up, has expressed this view to the other members of the Privy Council, The National Centennial Administration, The Department of Finance, etc.? Was the view outlined to the other members of the committee?

**Mr. Williams:** Yes, in the sense that we aid at the first estimate and subsequently, as reported in my statement, that without that situation you could not be definitive on total cost.

**Mr. De Bané:** What was the reaction of the others in that interdepartmental committee?

**Mr. Williams:** Well, the decisions were made. I was at some meetings but not all of them.

**Mr. De Bané:** But this advice of the representatives of the Department of Public Works was not followed, unless there were complete planning before starting you would not know the definitive costs. The representatives of the Minister of Finance of the Privy Council were not impressed by your views?

**Mr. Williams:** Yes, they were impressed and realized that it was not definitive. Now, in fairness the Department of Public Works was not definitive and, as I said before, there is a responsibility in regard to that first estimate of \$18.2 million because we accepted that as being possible.

**Mr. De Bané:** But not sure, because the planning was not complete.

**Mr. Williams:** But not sure.

**Mr. De Bané:** When I am able to say it in English, I will say it in English.

[Interpretation]

In the enumeration of the Committee, I see no committee dealing with the profit-earning capacity. Am I right or wrong?

[English]

**Mr. Williams:** You say "profitability"; I am not sure what you are getting at.

**Mr. De Bané:** You see, at page 2 you have, The Committee further recommended...an advisory committee on artistic requirements...Advisory Committee on Operation...on Music, Opera...Ballet-Advisory Committee on the Theatre...on Visual Arts.

Was there any committee on the operational aspect?

**Mr. Williams:** Yes, there was a committee on operations and that is a part in which we in Public Works were not involved, but certainly they were looking at the operational costs and what would be done, as I understand it, in the theatre.

**Mr. De Bané:** I understand, Mr. Deputy Minister, that in your Department you have an economic division.

**Mr. Williams:** Yes.

**Mr. De Bané:** Was that division at all involved in that project?

**Mr. Williams:** No; not at all. I think in fairness I should say the economic division in the Department of Public Works is principally involved in those projects which are funded from our money as opposed to other government department funds in which they have programs. They study and fund and we are the agents that carry out the work.

• 1130

**Mr. De Bané:** Is it the Department of Public Works that gave the instruction about the construction? I am asking this question because on page 1 in the last paragraph we see that the firm Affleck and Associates were hired as architects for the project. On page 2, from the last paragraph we see that the Department of Public Works was to design. Who did the design? We see on page 2 that the recommendations to the Cabinet were that the Public Works Department was to design, and on page 1 that Affleck and Associates were the architects. In other words, I would like to know—maybe there are not any contradictions—where the authority was and who had it.

**Mr. Williams:** The Department of Public Works engages consultant architects to do the design of specific buildings and the architects report to us, and out of either our own funds or other department's funds we make payments to them, but the contract to hire that architect and the authority is with the Department of Public Works. Therefore, he reports to us. He is responsible to us. In that context he becomes, in a sense, an extension of the Department of Public Works.

**Mr. De Bané:** Of course, I understand that in the construction of a building, normally anyway, the important instructions given to an architect are always in writing. As the spirit of that construction was excellence before cost, was that specification written in the instructions given to the architect?

**Mr. Williams:** No; it was not.

**Mr. De Bané:** It was not?

**Mr. Williams:** No. I may say that in the briefing and instruction that is given to the architect it is normally fairly general that in some cases the requirements for the project have been established by the Department of Public Works in advance so he is given those

requirements, but along with this he will be given instructions and authority to deal with the client in the detailed development of those and getting approval of the solutions to those requirements.

The same arrangement existed here except that in this case, rather than one specific client it was a series of basically two committees—I think the Committee on Music, Opera and Ballet and the Committee on the Theatre—and the principal consultants, as well as the technical advisers to Mr. Southam. He would deal with them; He would be in direct contact with them, in some cases accompanied by our own staff who were involved in it, and in some cases directly without them. That is not an abnormal situation. It happens in situations for laboratories, schools, penitentiaries, anything that is special other than a standard.

**Mr. De Bané:** Did the interdepartmental committee have anything to do with the choice of the site, or was it exclusively a choice of the National Capital Commission?

• 1135

**Mr. Williams:** No, it was a decision of the interdepartmental committee.

**Mr. De Bané:** On page 1 there is a distinction in paragraph 4, which reads:

The National Capital Commission was instructed to recommend a suitable site for the Centre.

and on page 2, the fourth paragraph says that the recommendations of this interdepartmental committee were accepted along with the recommendation from the National Capital Commission. Why make the distinction for the site?

**Mr. Williams:** The instruction, in reporting to Cabinet the recommendation of the Committee, was that the site be examined, the National Capital Commission making a recommendation on the site.

**Mr. De Bané:** They had to approve it first.

**Mr. Williams:** That is correct. Then the committee received that recommendation and presented its total recommendation. As pointed out—and I think it is appropriate to say so in relation to what I said at the last hearing—the Public Works Department indicated the difficulty on that site, but that does not imply that the Department of Public Works said it was the wrong site.



The difficulties of that site are one factor, but only one factor. The other factors were the advantages of that site in terms of what it would do for the development of the Capital area, and the committee would consider all of the aspects in making the decision and recommendation to Cabinet.

**Mr. De Bané:** From the third paragraph of page 1 we see that the Committee included representatives of the Department of Veterans Affairs. Does that imply that already we have been looking to that fact?

**Mr. Williams:** No; actually there were, in a sense, two reasons why the Department of Veterans Affairs was involved in this. Part of it was because the individual who at the time was the Deputy Minister of Veterans Affairs was an individual who was much interested in and nationally known for his activities in art productions—I hope I did not put that too broadly—but in any case particularly interested in the field of music. Therefore, he was invited to sit on the Committee because of the input he could make.

At the same time some consideration was given to one of the sites recommended or looked at by the National Arts Alliance of possible use by Veterans Affairs, so on the two counts he became part of the Committee.

**Mr. De Bané:** When you say at page 5 that you believe that this increase—going to that site—has been some \$7 million, do you believe that today, or did you believe that at that time?

**Mr. Williams:** No, that was not evident. The cost of what it would do was not at that stage evident because, as I explained in the previous evidence, at that stage we had not designed, or had not made a decision on parking garages and many other things which affected the additional cost of that site proposed to another site.

**Mr. De Bané:** But when we take such a decision, are we not interested in knowing how much it would cost? I understand that excellence has priority over economics, but I have the opinion that site was chosen without enough planning. Am I unfair in saying that?

1140

**Mr. Williams:** At the time the decision was made we did not know how much it would add to the cost of the Arts Centre.

**Mr. De Bané:** This is my point. Is it not ad to take a decision without knowing?

**Mr. Williams:** It is preferable to know, certainly.

**The Chairman:** I wonder if I might interrupt here. I have a number of documents which I would like to have attached to the *Minutes of Proceedings*. The first is a letter from Mr. Gravelle, Secretary of the National Arts Centre Corporation providing us with some information as to the grades of employees at the Centre, and secondly informing us that they had given us three copies of a document entitled "A Proposal for the Musical Development of the Capital Region", which was submitted by Mr. Louis Applebaum, the musical adviser. They will be available at the Clerk's office and may be picked up at your convenience and read.

May I have a motion to have this letter printed as an Appendix to our *Minutes of Proceedings*?

**Mr. De Bané:** I so move.

Motion agreed to.

**The Chairman:** Secondly, I have these other documents that were submitted to us today by Mr. Williams. The first is in reply to a question by Mr. Osler of Mr. Williams of the Department of Public Works on November 7, 1968, in English and in French. The second one is in reply to questions by Mr. Givens and Mr. Hales. The third is a reply to a question by Mr. Schreyer of Mr. Williams. The fourth is a reply to a question by Mr. Givens of Mr. Williams.

May I have a motion to have these printed as Appendices to today's *Minutes of Proceedings*?

**Mr. Dinsdale:** I so move.

Motion agreed to.

**Mr. Givens:** Was the evaluation of the land given orally or is it somewhere in here?

**The Chairman:** It was given orally just before you came in. Mr. Givens, to be fair I think perhaps we should initiate a new round of questioning for those members who got this information from Mr. Williams today so that they might ask supplementaries. I would also recognize you on questions concerning the tremendous costs attributed to the improvement of noise level. Following that we will have Mr. Hales, if he has any supplementaries. Mr. Givens, do you have any questions on that particular item?



**Mr. Givens:** I think we are satisfied—and also Mr. Hales—that this might not necessarily be the last figure on the matter of the noise level. The matter of the noise level which had to do with the increased cost was merely to accommodate the operation of the machinery, and so on, and to keep it down to an acceptable noise level of about 15 decibels. However, this does not involve what I was trying to get at, namely, that from a performance standpoint we do not really know at this stage whether we have achieved the epitome of satisfactory acoustical values of the chamber, and we will not know until we attend on opening night. You work in accordance with the present standard of the arts in sound development, but it is conceivable that you could have the same catastrophic situation notwithstanding your best planning, and everything, such as they have had in the Symphony Hall of the Lincoln Centre. I think we are agreed on that.

**Mr. Williams:** It is conceivable. We have done our best to see that it does not happen.

**The Chairman:** I want to make one thing clear, that when it comes to the noise level from the heating and ventilation systems that this will be 15 decibels or lower. That aspect has been looked after. Is that correct?

**Mr. F. Lebensold (Consulting Architect, National Arts Centre):** That was not the exact statement, Mr. Chairman, that was referred to. It was not to be 15 decibels or lower. If my memory serves me correctly, I think it was slightly different than that.

**Mr. Williams:** What I said was that it was to be 25 decibels maximum and they were to attempt to achieve 15.

• 1145

**The Chairman:** That is one aspect. The acoustics, the quality of the sound, was another aspect.

**Mr. Williams:** That is correct.

**The Chairman:** You have achieved the result you wanted on the question of the noise level from the equipment. That has been achieved, but the other matter is still open until we find out how it works.

**Mr. Lebensold:** That is right.

**Mr. Williams:** The acoustics will be as they seem to the ear of the audience, or particularly the critics. In general the audience will

have excellent acoustics and I am sure they will be generally satisfied. From my knowledge of this, and from what I have learned in the process of trying to get the acoustics to the best degree that can be attained, there will always be some conductor, some singer or some maestro of an opera who will say that the acoustics are not to his liking. What is provided in this theatre is something which, I understand, is an attempt in this direction to a degree that has not been tried elsewhere. There is a control of range over the spoken word, music and singing, but we can meet the requirements of any one of them. However, an absolute guarantee that someone will not complain cannot be given.

**Mr. Givens:** Do you have a cost factor per square foot for the Lincoln Centre in New York? This is No. 2. The Met is not exactly the same.

**The Chairman:** Will you speak to that, Mr. Lebensold?

**Mr. Lebensold:** I will speak to this. The figures for the Lincoln Center are extraordinarily difficult to extract. The buildings are owned and operated by the Lincoln Center. However, all the supplementary space is owned by the State of New York and there is absolutely no way of extracting this information. They are the owners and operators of all the supplementary space.

**Mr. Givens:** What about Charlottetown and Winnipeg, do we have figures on those centres?

**Mr. Lebensold:** If I remember correctly the question was to compare the Ottawa Centre with similar facilities.

**Mr. Givens:** Where it is shown—

**Mr. Lebensold:** We were the architects of the Charlottetown centre and it is not comparable at all, because it has one small theatre as part of the complex and the other facilities are a library, an art gallery, and so on. It is hardly a comparative kind of building. Winnipeg is not a centre in the nature of the one we have here. The reason the Metropolitan Opera House is actually on this list is because you have specifically asked for that cost.

**Mr. Hales:** I would like to follow up Mr Givens' questions. According to these figures it would appear that we have a real bargain in the National Arts Centre, and I am not prepared to accept that. I do not think we have. There must be some differences in these

comparisons. The figures for the Kennedy Centre and the Metropolitan Opera House must include the cost of land, garage, and so on, whereas in the National Arts Centre does that include the value of the land, garage space, and so on?

**Mr. Lebensold:** I can categorically state that in the first, second or third the price of land is not included.

**Mr. Hales:** No land in any of them?

**Mr. Lebensold:** There is no land included in any of them.

**Mr. Hales:** What about the high cost of our underground garage?

**Mr. Lebensold:** It compares rather favourably with the high cost of the underground garages at Kennedy Centre.

**Mr. Hales:** In all three cases do these prices per square foot include cost of parking?

**Mr. Lebensold:** In the first two cases, yes.

**Mr. Hales:** Where is the discrepancy between \$42 a square foot for our centre and these others?

**Mr. Lebensold:** Ours is a little more economical and, as you stated before, it is a bargain.

• 1150

**Mr. Hales:** Even with the high cost of digging out the rock and putting the garage, the tunnel and the approaches all underground?

**Mr. Lebensold:** I stated that it was a high cost, as you have.

**Mr. Hales:** In view of our high costs of building, the underground garage, tunnels and everything, are all included in this \$42 per square foot.

**Mr. Lebensold:** That is quite correct. I would like to repeat again. I disagree with the statement "high costs".

**Mr. Hales:** Well, I think that you would agree that it costs more to put a garage in rock than it does above the ground.

**Mr. Lebensold:** I entirely agree with that. That is why the comparison between the Kennedy Centre and the National Arts Centre is appropriate, because they are both underground.

**Mr. Hales:** Well, maybe we could have the cost of the Charlottetown and the Winnipeg centres at a later date. I know we did not ask for them the other day. You have no other observations to make, Mr. Lebensold?

**Mr. Lebensold:** One centre I did not think was fair to include, and that is the Sydney Opera House which is very comparative as far as facilities are concerned. The reason I did not think it was fair was because it would only show the Ottawa centre as much too much of a bargain, and also because the Sydney Opera House, as you probably know, has had a rather sad experience in that the original requirements which were stipulated for the architects, some 11 or 12 years ago I think, have not been met. We have stuck to our requirements. We have provided what has been asked for. Also, one should bear something else in mind and that is that Kennedy Centre is not scheduled for completion for quite some time. Kennedy Centre is not being built under the lump sum method that we have here in Ottawa. Therefore the Kennedy Centre figures which we have here of \$58 a square foot should still be viewed with some possibility of escalation.

**Mr. Hales:** What about comparison of seating capacity between the three?

**Mr. Lebensold:** They are all different.

**Mr. Hales:** Could you give us the seating capacity for each one?

**The Chairman:** I wonder when you are getting at the figures, Mr. Williams, from the Charlottetown and the Winnipeg centres, if we might also have the Sydney Opera House figures too, if available, so as to round them out.

**Mr. Williams:** To the extent that the Sydney figures are available we can provide them. We will provide the seating capacities of all of them. Actually, it would be better if I provided them. I have them in my papers here.

**The Chairman:** Mr. Osler on a supplementary.

**Mr. Osler:** I certainly sympathize with and agree with the statement about the Charlottetown and Winnipeg buildings because they are quite different types of buildings entirely. But the only area that intrigues me about this whole thing is the escalation—the seeming out-of-controlness—of the financial situation from the beginning.



**The Chairman:** I wonder, Mr. Osler, if you could hold that particular question until later. We are getting supplementaries on this document on questions asked by Mr. Givens.

**Mr. Osler:** These figures are very useful, but could we have any idea of the overages that have been involved? The Kennedy one is not completed so it would be impossible to get that, but I do know that the Winnipeg one, for instance, did not go over its estimate substantially. Now it is a different type of building, but all the way through my point is that they knew where they were going because they knew they had only so much money and that was that. And I do not know whether the same situation applied to Charlottetown. I would like to know whether it applied to Lincoln Centre. What was the escalation factor in these three buildings? You cannot give me the Kennedy one because you say it is not completed.

• 1155

**Mr. Lebensold:** It is very, very difficult to answer this question in a very simple manner because each one of these buildings has a completely different set of circumstances. I think one of the explanations which was given to you the last time for this escalation was in fact the complexity and size of the project. Some of the buildings which you mentioned admittedly contained a theatre nowhere near the kind of complexity we are talking about here. The closest ones are in fact Kennedy and Sydney and Lincoln Centre, of those recently built, of course. There were some of similar types built a long time ago. I do not think any figures exist on these. The escalation on all these has been quite astronomical especially in the case of Sydney. Really, I refrain from bringing Sydney into it because it has such an unfortunate history which was really public knowledge.

**The Chairman:** Any further questions?

**Mr. Hales:** Could we have the seating capacity in these three now?

**Mr. Williams:** Yes.

**Mr. Dinsdale:** A supplementary on this particular document. I take it, Mr. Lebensold, that you are quite familiar with the Lincoln Centre, the Kennedy Centre and the problems deriving therefrom. It did not help us in resolving the same pitfalls here in Ottawa, Or did it inspire us to build in the same direction?

**Mr. Lebensold:** It is very difficult to answer this in a simple manner again, because each one of those buildings has been conceived in a different manner and built in a different manner. The Lincoln Centre has not been built as one complex. It was built actually in pieces. In fact, it is not quite complete yet. It is much larger and quite complex. The Kennedy Centre is not complete yet. Actually there is very little to show as far as construction is concerned and as far as I know from my discussions with the architect of the Kennedy Centre in Washington, the planning on it is not complete yet.

**Mr. Dinsdale:** These were mostly private projects, too.

**Mr. Lebensold:** I think in the case of Lincoln Centre probably the answer is yes. I do not quite know exactly what the structure of financing really was in both to speak on this.

**Mr. Dinsdale:** Not subject to the usual restrictions of public financing. This is the problem we are wrestling with here—how the costs got out of control under the watchful guidance of the Treasury Board.

**Mr. Givens:** There was a great deal of public financing in the Lincoln Centre. It was an urban renewal area for one thing, with slum clearance.

There were people who made contributions of \$100,000 each but that is only a portion of it. A great deal of the public money went into it. The State contributed and so did New York City, and there were people who were watching there too.

**Mr. Lebensold:** I stated that I agreed with Mr. Givens. That is the reason I gave before. That is why it is so difficult to obtain the total figure of the cost of Lincoln Centre because the open areas that are part and parcel of the Centre, such as all the open terraces, all the parking and so on, have been financed by the State of New York. They are owned by the State of New York and the Lincoln Centre does not even know what the value of that facility is. That is why I could not get it.

**The Chairman:** Mr. Schreyer.

**Mr. Schreyer:** Mr. Chairman, I would like to know if the Committee has established whether we get the construction cost per square foot for the Winnipeg Centre?

**The Chairman:** Yes. We have asked for that for Charlottetown and also for Sydney, inasmuch as these figures are available.



• 1200

**Mr. Schreyer:** And in so far as they are relevant.

**The Chairman:** That apparently has nothing to do with it.

**Mr. Schreyer:** Mr. Chairman, I would like to refer Mr. Williams to page 3 of his testimony or his written statement. It seems to me this is the heart of the matter. We are told that the National Arts Alliance and all of the consultants that they had engaged and the interdepartmental committee as well, all accepted the proposition of an arts centre with 175,000 square feet in the initial instance. We are told that from an artistic point of view this was acceptable and adequate. Who made the decision that this was not adequate? Who made the decision to increase the size three or four times?

**Mr. De Bané:** Was that a supplementary, Mr. Chairman?

**The Chairman:** We are still dealing with supplementaries on Mr. Givens's document. After that we propose to review the remaining documents, including yours, before going on to questions, if this is agreeable.

**Mr. Schreyer:** Mr. Chairman, we have been sitting for two days with Public Works officials and I do not believe you have called me out for a line of questioning. I have just been given the privilege of putting supplementaries.

**The Chairman:** Well suppose I call your document on the tenders and so on and you then proceed to question along that line. I am quite certain that an experienced parliamentarian like you will be able to work your questions in. I will give you the floor and you then can ask questions on your own document—with the usual latitude the Chair has been allowing.

**Mr. Schreyer:** I take it that this document showing all the separate tenders called by the Department of Public Works is complete.

I refer to those cases where you called tenders, then accepted the lowest bid, the lowest bid in some cases being only slightly less than the second lowest bid and so on, and then subsequently, after the work was in process, it was found that there would have been adjustments in respect of extras and so on. Has the Department of Public Works received any complaints from any of the

other firms that have bid that the amount of adjustment for extras would put the lowest bid considerably above the second or third lowest bid?

**Mr. Williams:** No, we have received no complaints. And when you speak of extras you must realize that that concerns work that was not in the bid. It is an additional payment for additional work the contractor had to do.

**Mr. Schreyer:** Let me just rephrase the question slightly. At any phase when you called tenders was it necessary subsequently for the Department of Public Works to engage in a process of adjustment with the contractors leaving—extras completely out of it? Was it necessary to adjust the figure because of misestimating in the first place?

**Mr. Williams:** No, the contract we enter into is very explicit, that the adjustments that can be made are only in relation to things which we did not include at the time we called the tenders—that is, changes in design or additional work, or a change in the specified conditions which we put on the contract at the time we called it. These are the only things that you can pay for—something that is specific. You measure the actual extra work he does and you pay him for that either by "a negotiated price", or on a cost-plus basis.

**Mr. Schreyer:** A major problem was encountered in the foundation work. It was found after the work started that there were really many unexpected problems due to rock fault and so on. How did the Department deal with this problem—by way of extra compensation, adjustment or what?

• 1205

**Mr. Williams:** On the previous day I went through the extras on each one, explained what they were, and those are the extra amounts he was paid. In the case of rock, for example, in the contract with The Foundation Co. of Canada Ltd., there was a specified limit of excavation included in the contract and a portion of the garage to be built. As I indicated in the previous testimony, because of the nature of the site we knew there would be adjustments required because we were reasonably sure that what we specified would not be exact. So the extra was beyond the limit of what we had indicated to be excavated, and then we negotiated with the contractor for a unit price to take that out. The

negotiations on the unit price were based on what the costs were in taking out that part included in his contract.

**Mr. Schreyer:** Cost-plus.

**Mr. Williams:** In that case we got a flat unit price. It was not cost-plus. We negotiated a price per cubic yard, measured it, and then paid him that amount.

**Mr. Schreyer:** More specifically, when it was found that because of rock fault there would have to be quite a lot of grouting done, was that dealt with, again, on an extra payment basis?

**Mr. Williams:** Yes, he was paid extra for the grouting work he did.

**Mr. Schreyer:** Mr. Chairman, I will return now to the other question I posed. I would like to know who made the decision that the original concept and plans as put forward by the National Capital Arts Alliance, all their consultants and inter-departmental committees, was lacking?

**Mr. Hales:** Mr. Schreyer, if you would not mind a supplementary before leaving this list, I notice on page 2, garage structure, that the Foundation Company of Canada Limited received a tender. Did they not go broke during the process of this building?

**Mr. Williams:** No.

**Mr. Hales:** Am I thinking of another company?

**Mr. Williams:** Yes.

**Mr. Hales:** Is it correct that the estimated cost was \$2 million and the firm you gave the tender to was just a little over \$1 million? I am referring to page 2; the Foundation Company of Canada, Ltd. (Montreal) got a contract for \$1,049,620.00 and the estimated cost was \$2 million.

**Mr. Williams:** The document, as you have it, is correct. That was the original estimate. However, at the time we went to tender, from my knowledge of what had happened on the previous contract, we reduced the block area and called for less than was included in the \$2 million estimate.

**Mr. Hales:** Then should not this estimated cost be revised? It should not be \$2 million then.

**Mr. Williams:** That is correct; it should have been revised in the statement you have in front of you.

**Mr. Hales:** Can you give us your estimated cost then—correct estimated cost?

**Mr. Williams:** I can give you the adjusted one we made immediately before we went to tender. I will provide that.

**Mr. Hales:** Who prepared that?

**Mr. Williams:** That would be prepared by the consultant architect and the Department of Public Works because at that stage the garage situation had not been totally decided. One and a quarter million dollars is the appropriate figure, sir.

**Mr. Hales:** So we should cross out this \$2 million and put \$1¼ million there?

**Mr. Williams:** That is correct, sir.

**Mr. Hales:** Whose responsibility was it to ask Treasury Board for this expenditure?

**Mr. Williams:** The Department of Public Works.

• 1210

**Mr. Hales:** When you went to Treasury Board, not only for this amount but other amounts during the course of the building were you confronted with many questions by them why this was escalating from time to time?

**Mr. Williams:** Yes.

**Mr. Hales:** Were you able to satisfy Treasury Board on every occasion that they should okay the money?

**Mr. Williams:** We made our submissions including those having to do with money, and they were subsequently approved on the basis of their judgment from the information we gave. I am not familiar with the process by which they make their decision.

**Mr. Hales:** Were there any great delays on Treasury Board's part?

**Mr. Williams:** Not great delays, to my knowledge.

**Mr. Hales:** Thank you, Mr. Chairman.

**The Chairman:** Mr. Schreyer?

**Mr. Schreyer:** Mr. Chairman, Mr. Hales' questioning brings to mind a supplementary



which I will ask in my own questions. Mr. Williams has been in Public Works a long time and perhaps he can explain why there seems to be so much apparent inconsistency with regard to tendering practices by the Crown.

I can think of specific instances in which, after a contractor has bid on a given project and circumstances unforeseen have arisen and caused considerable expense to the contractor, there is no willingness or readiness on the part of the Crown to reopen the contract and to make adjustments. I can think of the case of the construction of the Red River Floodway where circumstances entirely unforeseen in the underground soil and rock formation were such that many contractors were put almost to the wall. The Crown was not prepared to reopen the matter. But here there was, it seems to me, a very ready willingness to make adjustments and to pay on a per unit basis the added cost to the contractor. How do you explain this apparent inconsistency?

**Mr. Williams:** There is not an inconsistency, as I see it. I am not that familiar with the Red River Floodway contract, but to relate to the specific extra rock you are talking of, that was more quantity than we had shown in the tender. He was doing—

**Mr. Schreyer:** I am not questioning the extra quantity; I am questioning the fact that because it was found that there was rock fault which required extra grouting work and extra expense to the contractor, adjustments were apparently made.

**Mr. Williams:** That is correct, because he was not required to grout. He was required to excavate. The grouting was something that we added because we were not satisfied with the rock at that elevation and we wanted to make it impervious. So in addition to excavating we instructed him to grout and then we would pay for that.

There is also a clause in the standard government regulations which specifically refers to soil conditions and it says that if the conditions that we depict in the tender documents are issue are wrong, the Department will negotiate for an increase in price if it costs him more, or an allowance for it, or a credit if it is less.

**Mr. Schreyer:** You justify the practice, then, on the basis of the wording of the contract, the contract provided.

**Mr. Williams:** That is correct. It provides this. It is equity of a contract which is written into the contract.

**Mr. Schreyer:** Very good, thank you. I return now to this main question which is in the pursuit of excellence. After all we had the submission of the National Arts Alliance and its advisers and consultants that such and such a centre with such and such an area would, from an artistic point of view, be adequate and acceptable. Now why would this change so drastically from 175,000 to 474,000 square feet? Who changed it?

**Mr. Williams:** I shall refer to the opening statement, where I said: The original concept provided by the National Arts Alliance in 1963 and accepted by the Interdepartmental Committee contemplated that these requirements could be met in a group of theatres with a floor area of 175,000 square feet. However, if you will look on page 4 in which I continue to talk of their cost figures I stated:

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Their cost figures—

and “their” is the National Arts Alliance.

—were naturally developed around costs which they had obtained on other theatres which had been constructed in the past. They recognized, however, that they were introducing new features in the multipurpose concept in which excellence was to be guaranteed for a wide variety of performances.

And I carried on pointing out that while that is what they said was the solution, they also added the riders to it that they wanted more. So it is not a case of someone making a decision that that is enough and someone else saying it is not. The National Arts Alliance went as far as they could go in terms of an estimate and said something better is required.

**Mr. Schreyer:** Now I am a little confused, Mr. Chairman, because on one page we are told that the Alliance acting on the basis of the advice received from its consultant made a submission in which they talked about the construction of an arts centre with an area and so on of 175,000 square feet. This was changed and I would like to know what body made the decision that this was inadequate as to size and opted for a centre three times larger.



**Mr. Williams:** The extension or the expansion of the building, and consequently of costs, was the direct result of the establishment of the requirements by the advisory committee on what was to be done in the centre. These were developed and priced as they were developed.

**Mr. Schreyer:** But you say, sir, that the original concept provided by the Alliance and accepted by the Interdepartmental Committee contemplated a group of theatres with a floor area of 175,000 square feet; that the Interdepartmental Committee had accepted that in the initial instance.

**Mr. Williams:** Yes.

**Mr. Schreyer:** It was later changed. Did the Interdepartmental Committee change their minds and make a new submission to Treasury Board?

**Mr. Williams:** No.

**Mr. Schreyer:** Surely it can be told specifically what group or what body made the decision to increase the size of this proposed arts centre.

**Mr. Williams:** The process there was that they accepted the report and concept with the riders of the National Arts Alliance. This was acceptance of a program to build an arts centre and this they put forward. As I have indicated the National Arts Alliance had placed an estimate of \$9 million which was not accepted by Public Works nor contributed to by Public Works. This was given to the Interdepartmental Committee.

**Mr. Schreyer:** This \$9 million was based on 175,000 square feet?

**Mr. Williams:** That is correct. Having received this, the Interdepartmental Committee, again as recommended by the National Arts Alliance, set up the advisory groups to determine the requirements. And the requirements determined by the advisory groups were in excess of what the National Arts Alliance had looked at in the first place. But the setting up and the consideration of the various groups to determine the requirements was also a recommendation of the National Arts Alliance.

**Mr. Schreyer:** I do not know if this is a reflection on the National Arts Alliance, but presumably this is a group made up of men and women interested in and somewhat experienced in the arts and what is needed in

the way of a centre for the performing arts. They make a submission which they feel is adequate and a year later it is changed drastically. It seems to be a reflection on their judgment. Not only that, but I presume that they engaged the services of consultants.

I would like to know how much was paid out for consultant services in 1963 and the first half of 1964. It would seem that whatever was paid to consultants was a waste of money, because ultimately a decision was made to scrap completely their first submission and to go for a centre that would be three times as large.

• 1220

**Mr. Williams:** As I pointed out, the National Arts Alliance was a public body and was not financed by government. To my knowledge it was not financed by government.

**Mr. Schreyer:** But the consultants' fees were, though.

**Mr. Williams:** No.

**Mr. Schreyer:** None at all?

**Mr. Williams:** None at all. This was a gratuitous thing which they sent to the government. Now I must also point out that their prices were net figures for what they thought would be carried on. But they fully realize that they had not developed to the stage that would be required were they to build one. This is why they said, "Get your advisory committees working early".

**Mr. Schreyer:** Perhaps it is not fair to cast any aspersion or doubt on the work that was done by the National Arts Alliance, but when they make a submission to the authorities—in this case, the Department of Public Works—on the basis of a plan calling for 175,000 square feet, the question should be asked whether it was deemed completely inadequate.

One hundred and seventy-five thousand square feet seems to me to be large enough. Is the O'Keefe Centre much larger than that? I think it is about the same size.

The original plans called for 4,800,000 cubic feet. Again, the O'Keefe Centre is somewhere in that vicinity.

The question to which I am interested in getting an answer is why it was felt that the original concept of a centre of 175,000 square feet was so inadequate that it had to be completely scrapped.

**Mr. Williams:** I cannot answer much more fully, sir; than to say that what they said they wanted done could not be accommodated in the general space. In the terms of the study by the Advisory Committees for determining requirements they could not be accommodated in their figure of 175,000 feet.

What is being done, and what is provided, you see, is not comparable to the O'Keefe Centre; it could not be done. Therefore, the judgment of the Advisory Committees was that it could not be done and that more space and more facility were required.

**Mr. Schreyer:** Yes; I understand that the O'Keefe Centre and the National Arts Centre are quite different in design and intended function, but perhaps I put too much faith in the work that was done by the National Arts Alliance.

It seems to me that if they were making a submission in which they were thinking in terms of three major proposals—an opera, a theatre and a salon—and they were thinking if these three, were they not?—they were thinking in terms of 175,000 square feet.

**Mr. Williams:** That is correct.

**Mr. Schreyer:** And these were men and women who have considerable knowledge of what is needed from an artistic point of view in an arts centre. Was it the Department of Public Works or Treasury Board that made the decision to go from this proposal to the one we have now?

**Mr. Williams:** It was, again, the Advisory Committees which determined the requirements of what we have built.

**Mr. Schreyer:** The Advisory Committees, made up of personnel from various departments?

**Mr. Williams:** No; from the various arts—those in opera, ballet and the theatre—of whose efforts Mr. Southam was the co-ordinator. They determined the requirements. These were approved by the Inter-departmental committee which is made up of government, those in the Advisory Committees were of the theatre in its various forms.

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**The Chairman:** Mr. Williams, perhaps it could be of assistance to us to have available the reports of these various committees. We have the one on the musical development. Perhaps we could have one on each of the

others. They could be distributed to the Members, if there are sufficient copies. If not, perhaps we could have one copy of each for the Clerk's files, which could be then made available to Members who wished to look at them.

**Mr. Williams:** They would be reporting to Mr. Southam.

**The Chairman:** Perhaps after this meeting I will get in touch with Mr. Southam and ask him if this could be done.

**Mr. Osler:** I have a supplementary on that line of questioning. It is probably not your responsibility, but I, as, I think, was Mr. Schreyer, am trying to find out whose responsibility it is.

Getting back to this 175 versus 474, I presume that in this discussion we are entirely setting apart the garage facilities. In other words, in the complex being built, which is the complex about which we are actually talking rather than the one that was originally proposed, having regard for the requirements established by the Advisory Committee such-and-such was decided upon.

**Mr. Williams:** That is right.

**Mr. Osler:** That implies that somebody made a decision having regard for, but not necessarily following. For you to be firmer than I am suggesting you are being why do you not change your words slightly and say "In the complex being built, which follows the concept of the Advisory Committees"? What you are saying is "Having regard for the concept of the Advisory Committees," which really implies that somebody else took that and built something else on top of it. This is what I think Mr. Schreyer is trying to get at.

I do not think it is your responsibility, but somebody must have changed the name of the game before it started.

**Mr. Williams:** I am trying to be quite clear about it, in our terms, that the Advisory Committees were instructed to determine the requirements and advise the architect on what were the criteria for each aspect, to which he had to provide a solution.

Presumably they started from the National Arts Alliance report, and these, the requirements they came up with and to which the architect had to provide the solutions, were more than those in the National Arts Alliance report.

**Mr. Osler:** All right; but who is "they"?

**Mr. Williams:** I beg your pardon?

**Mr. Osler:** Who is "they"? This is what we are trying to find out.

**The Chairman:** "They" are the Advisory Committees.

**Mr. Williams:** The Advisory Committees that set up the requirements. They gave their requirements to the architect who developed solutions for them, and the cost estimates for these were presented to the Interdepartmental Committee and by it to Treasury Board for approval; and they were approved.

**The Chairman:** Mr. Dinsdale, on a supplementary.

**Mr. Dinsdale:** Would this substantial increase in the concept of the Centre for the Performing Arts represent an attempt to combine, on this particular location, which was originally reserved for a convention site, the National Centre for the Performing Arts and the convention complex which was originally conceived by the Parkin Plan and was not contemplated as moving forward for some considerable time?

**Mr. Williams:** No. Sir the Arts Centre it was recognized that the facilities for, or requirements of, a convention might be met, but it was not designed as a convention hall. In the Parkin Plan there was a convention hall, as originally presented.

The City of Ottawa, in the meantime, has made certain provision for conventions, and, as far as I know, in the Parkin Plan, which again is not a fixed plan, there is still provision for convention facilities.

• 1230

**Mr. Dinsdale:** The National Centre for the Performing Arts has expanded to such an extent that it has practically usurped the site that was originally designated for the convention centre and which was quite specifically outlined in press reports back in 1963, for example.

**Mr. Williams:** We may not be referring to the same report, but the convention hall—at least in one of the plans, the Parkin Plan that I have some knowledge of—was not on the site where the Arts Centre is now, but across the canal on the site of the Union Station.

**Mr. Dinsdale:** According to the newspaper reports back in 1963, and I have got them before me, it was quite a substantial complex

of public buildings and the approach to the Mackenzie King Bridge was to have been the main vista and so on, and it appears that the whole plan has been changed in midstream which would account for the tendency to grow like Topsy as has been indicated as we have been proceeding with this investigation.

**Mr. Williams:** Concerning the Parking Plan, you have a newspaper report before you with which I am not familiar, but there was certainly a complex that involved a convention centre and the one I am familiar is one which at one stage, anyway, was designated as being where the Union Station is. I am not aware of one that had it on precisely the site that is now the National Arts Centre.

**Mr. Dinsdale:** Perhaps I can approach it from this direction: Speed seemed to have been of the utmost importance in this development and major changes took place as represented by the increase of the building in square feet. I suppose when you move speedily towards some specific target date—and I think in this instance it was Centennial year—you are bound to run into the problems that have been so clearly outlined here.

**Mr. Williams:** Certainly the desire to meet a date is a factor in cost. There is no argument about this; this is true in any plan.

**Mr. Dinsdale:** Then I suppose this is what gave rise to the formula, excellence and quality and not necessarily economy, to meet that July 1 target date.

**The Chairman:** It would seem to me that it would be easier to do it slipshod if you wanted to do it on a quick basis, rather than excellence.

**Mr. Williams:** I am not sure whether that is a question for me to answer, sir.

**The Chairman:** He is asking for your opinion.

**Mr. Williams:** It is an expression of a philosophy. Certainly in terms of trying to meet a date there is a tendency to start things before you have total decision. That is agreed; there is no question about it, and this can be hazardous or, on the other hand, it can provide a slipshod job. It can go either way. In this case the decision was made that we were going to do a good job of what we were doing.

**The Chairman:** Do you have a supplementary, Mr. De Bané?



**Mr. De Bané:** I think, Mr. Chairman, it is not a question of a supplementary. I was asking questions. You recognized me at the beginning of the meeting and suddenly we shifted to another subject. I will try to come back to my point.

**The Chairman:** Then perhaps since you have corrected me, quite rightly, we could go on with these other documents. I have recognized Mr. Osler and his series of...

• 1235

**Mr. Williams:** Mr. Chairman, may I interrupt for a moment? This has to do with Mr. Schreyer's question and in giving my evidence the previous day I gave misinformation on who called the tenders for prime cost items. You will note in your documents that I have listed the prime cost items and I said that the tenders had been called by the prime contractor and awarded subject to the Department. In fact the Department called the tenders for those prime cost items and then assigned them as subcontracts to the prime contractor.

**The Chairman:** Mr. Osler's information here concerns Treasury Board's submissions made by the Department of Public Works and Mr. Schreyer also had an enquiry of the Chairman concerning the desirability of having Treasury Board provide this information. I want to ask Mr. Schreyer whether this would be sufficient.

**Mr. Schreyer:** I think so.

**The Chairman:** Fine.

**Mr. Givens:** Mr. Chairman, on a point of order before Mr. Osler starts, and I ask this for clarification, what will be the end result of what I consider this exercise in futility? Obviously we are not going to dismantle the building and throw it into the canal. What are we going to do? Will we table the report in the House? Is this what will finally emanate from this Committee?

**The Chairman:** Presumably.

**Mr. Givens:** And the report will be just a report for information?

**The Chairman:** The usual report, when you are doing estimates as we are doing, is that the Committee has considered the estimates and commends them to the pleasure of the House.

**Mr. Givens:** I see.

**The Chairman:** If the Committee should so desire we might provide a lengthy report on the particular item with which we spent a great deal of time and this would be something for the steering committee to determine. Should they decide to do this a report would be written which would then be presented to the Committee for approval.

**Mr. Givens:** Other than that there is no positive action to be taken; something to be done or something to be built. I mean, it is a *fait accompli* and...

**The Chairman:** That is right.

**Mr. Givens:** When we are through flogging the horse the buildings are there and that is all there is to it.

**Mr. Williams:** Bury the horse.

**Mr. Givens:** That is correct.

**The Chairman:** Early in the new year I hope that we will have an opportunity to examine in much more detail the coming operational budget of the National Arts Centre which I think will be of great importance.

**Mr. Givens:** That is operations; that has nothing to do with the physical plant.

**The Chairman:** That is right.

**Mr. Givens:** Thank you.

**Mr. Fairweather:** Mr. Chairman, Mr. Givens does not realize that the nation is waiting to have a copy of this report on every kitchen table.

**Mr. Mongrain:** Order, please, Mr. Chairman.

**The Chairman:** Mr. Fairweather, you are not speaking into a microphone.

**Mr. Fairweather:** It is just as well.

**Mr. Givens:** Mr. Fairweather said that the nation was waiting with bated breath to hear about this.

**The Chairman:** Then perhaps we could arrange to have a gaudy cover printed for our report. Mr. Osler?

**Mr. Osler:** So long as the nation does not have to have its kitchen table taken away to pay for the damn thing. It may not have a kitchen table by the time the report comes out.

I do not know that I am going to have any questions, and the question of whether we should ask the Treasury Board is something that I would like to clarify in my own mind.

These figures if taken together add up to \$60,979,000 odd and yet we are talking about \$45 million. Could somebody just very briefly lead me by the hand and tell me, do we add these figures?

**Mr. Williams:** No, sir. The submissions to the Treasury Board arise from the contract regulations that if you have an extra you must have Treasury Board approval of that specific item, or if you are going to engage a consultant you must have a Treasury Board approval to do so. They have to be listed here because they are actual submissions we have made, but also included in these are over-all requests to Treasury Board for approvals of budgets which would include the individual items. For example, the \$18.2 you will notice is a budget item; it includes many of the individual submissions.

**Mr. Osler:** My perplexity, Mr. Chairman, arises out of this sort of thing. Just for clarification, under 1964 you add to \$19,476,000 there is a budget item of \$18,223,000. At the end of 1964 would the Treasury Board have approved expenditures of \$19,476,000?

**Mr. Williams:** I am not clear where the \$19 million...

**Mr. Osler:** Well, you just arbitrarily take it.

**Mr. Williams:** I see.

**Mr. Osler:** November, 1964, was your last 1964 submission. In 1964 the Treasury Board had before it figures that add to \$19 million odd. Do you see?

• 1240

**Mr. Williams:** Yes, and individual expenditures had not occurred at that stage. There was an approval for a consultant fee—general approval—to hire consultants. We put a general figure on this to give some order of magnitude because this is before design, before you know cost. So we put up an authority to hire consultants.

The next item—there is an approval that there would be provision for visual arts. The Treasury Board, by the regulations, requires that this be given specific approval. That was approved. Then the next one was the budget figure, which includes those two items and forecasts that there will be additional submis-

sions which over the progress of the work will total up to \$18 million.

**Mr. Osler:** Thank you. My objective in asking these fees was to try and find out at what point a business-like decision could have been made to either go ahead or not go ahead with the thing, and I am not sure that these figures show us.

**The Chairman:** It may well have been that there was no such point that took place in time.

**Mr. Osler:** It may well have been that there was no such.

**Mr. Williams:** I think, if I could suggest, sir, the comparison of estimates which was asked for by Mr. Givens, gives you certain specific dates with budget figures. Perhaps that is the document you would be—

**Mr. Osler:** Thank you.

**Mr. Williams:** It would perhaps be more helpful in looking at this.

**The Chairman:** If there are no further questions on the other one, then I would be prepared to recognize Mr. Givens on this document. Yes, Mr. De Bané?

**Mr. De Bané:** On page 7 of the report, we see that in the third paragraph the total cost was \$18 million, and we see in the other document concerning that \$18 million that it was just approval in principle. Does that mean that that figure on page 7 was not as accurate as it should be, you know, by approval in principle? Does that mean that even at that stage the amount of \$18 million was not accurate? What do the words "approval in principle" mean?

**Mr. Williams:** It is an approval of a budget, but recognizing that, before or in the spending up to that budget, there would be a number of individual items which would have to be referred back to the board for specific approval...

**Mr. De Bané:** Oh, I see.

**Mr. Williams:** ...which are the sort of things that are listed subsequently.

**Mr. De Bané:** Thank you.

**The Chairman:** Mr. Mongrain on a supplementary?

[Interpretation]

**Mr. Mongrain:** Mr. Chairman, I should like to ask a supplementary question of Mr. Lebensold

I put aside all the estimates or provisions which were made in 1963, 1964, 1965 and 1966, I am talking about the National Arts Centre as it is now, the building itself. Could you categorically state, in front of this Committee that in your opinion, the building, as it is now, is actually worth the 44 or 45 million dollars, we are told it will cost?

[English]

**The Chairman:** Do you wish to answer that?

**Mr. Lebensold:** I would not wish to answer that question.

• 1245

**Mr. Williams:** As I have said, I believe, and perhaps I should quote from that statement: "In terms of what has been built, we are satisfied that it is worth that money."

**Mr. Mongrain:** Now, could you tell us that a lot of money could have been saved on this building—on the cost of this building?

**Mr. Williams:** Not to provide what has been provided.

**Mr. Mongrain:** I have another one. After your experience in the last 10 years, have you seen any building of such magnitude being built at the exact cost that was foreseen in the plans or the estimates?

**Mr. Williams:** I am not familiar with the arrangements for the Winnipeg theatre to the extent that it is comparable, but to my knowledge anything that is comparable as a complex to what has been done here has not been built within what was first thought would be the cost. They have all gone over.

**Mr. Mongrain:** Mr. Chairman, I think I will be out of order, but I will ask you to bear with me. I would like to ask a question of Mr. Givens. Could you tell us, Mr. Givens, how much the City Hall in Toronto cost per square foot and how that compares with the original estimates.

**Mr. Givens:** Well, I cannot give you a square foot breakdown, but once the contract was let to a firm by the name of Anglin-Norcross, we did not exceed the cost. As a matter of fact, the company went broke. The con-

tract price was \$24.5 million. But just to give you an example of what happens in monumental structures of this kind—by monumental I mean buildings that are not built for \$12 per square foot like an office building—when the plebiscite was first put to the people of Toronto the City Hall was to cost \$13.5 million. It wound up costing us the \$25 million, plus the cost of the land, plus the cost of the garage, of course. But the contract price was never exceeded. There was a critical survey run and expenditures were watched like a hawk.

**Mr. Mongrain:** Thank you, Mr. Givens.

**The Chairman:** That runs almost around 100 per cent increase from the \$13.5, from the \$13.5 million at the time of the plebiscite to what the final cost was of \$25 million.

**Mr. Givens:** Except, Mr. Chairman, that the plebiscite antedated the actual construction by several years.

If I want to make an addition to my plant and I need 175,000 square feet, I call in an architect and I say: "I need 175,000 square feet, build it as cheaply as you can." But when you are fooling around with politicians you have to sell them a dream first. So you have the conceptual aspect and at that stage nobody knows whether they are coming or going or whether they are on foot or on horseback. This is where everybody gets misled. So they say \$9 million and by the time it gets into the hands of the architects who have to deal a little more realistically with it—and then the real test of course is eventually when it goes out to tender and you sign a contract and by that time you are up a couple of hundred per cent. But there is no other way that you could do it when you are dealing with a City Council or a governmental body. First you have to sell the dreams.

**Mr. Mongrain:** I have only one more remark and then I am finished.

[Interpretation]

Mr. Chairman, we have had the same experience in my own municipality, where the Place de l'hôtel de ville was inaugurated. This includes the town hall, an arts centre, a library, a theatre and so on. When the project was presented to the population, we were told somewhat as Toronto, that it would cost \$1,800,000. We have reached \$4 million, but the final figure has not yet been set. So this may perhaps serve as an illustration to show that Mr. Givens' statement is right.



That is all, Mr. Chairman.

[English]

**The Chairman:** Mr. Dinsdale, on a supplementary.

**Mr. Givens:** On a point of interruption. As an epilogue or an epitaph to this I think you should know that it costs you about \$125,000 cheaper than it might have, because Mr. Southam wanted to buy the Henry Moore sculpture that my Council would not vote the money for. So, I went out and raised the money myself and now we have that in front of the new City Hall, so you saved yourself \$125.

• 1250

**Mr. Dinsdale:** Mr. Chairman, now that we have investigated all the monumental buildings across the country, perhaps I should introduce the centre for the performing arts at Brandon, Manitoba.

**The Chairman:** We all have to get re-elected!

**Mr. Dinsdale:** It stayed closely within the budget. I just want to ask a question arising out of Mr. Osler's later question. There are various items for consultant fees. First there is the appointment of a consultant, \$695,000; then there is another item of \$228,000; a special consultant, \$27,500; consultant fees, \$43,400; a special consultant, \$30,000; consultant fees, \$54,633; consultant fees, \$61,500; special consultant, \$36,000; special consultant, \$91,000. I suppose these were different firms that were called in at various times for advice in the extraordinary proceedings in connection with this project. How many different firms or people would be involved in these fees? Also, is it customary to have such high costs for consultant fees on Department of Public Works' projects?

**Mr. Williams:** I will answer the last part first while I am looking for the list. There were more special consultants on this job than on other jobs because, as I said in my opening statement, we were to have specialists to develop the criteria that would be required for the various performances and the type of the things that were to go on, and these people were to be brought in early to advise the prime consultants in the development on the solutions. There are more of them on this list because, again, it was an extraordinary job from the standpoint of what we were attempting to do. It is not the

norm in the sense of erecting buildings or laboratories or what have you. In the list of special consultants there is Bolt, Beranek and Newman Inc. on acoustics for the hall. There is also N. J. Pappas and Associates.

**The Chairman:** Would it be possible as you run down the list to give the cost for each consultant?

**Mr. Williams:** I do not have this available at the moment. If I cannot do so during the hearing I will produce it for tabling, or whatever you wish, but I can give you the actual amounts paid for each of the special consultants. They were Bolt, Beranek and Newman Inc. for the acoustics for the hall; N. J. Pappas and Associates, acoustics for the theatre; De Leuw Cather and Co. of Canada Ltd., traffic control; William Lam, special lighting; Silas Edman, theatre operations; Jean Rosenthal, stage lighting; Ben Schlanger, site lines and seating; George Izenour, stage equipment; James de B. Domville, theatre consultant control; graphics, Design Collaborative, Montreal; landscaping, Richard Strong and Associates; opera consultant, Harry Horner; catering and restaurants, R. W. Enterprises.

• 1255

**Mr. Dinsdale:** Mr. Chairman, I think the tabled document would suffice.

**Mr. Williams:** You wish the tabled document with the figures on it?

**Mr. Dinsdale:** Yes.

**The Chairman:** Do you have any further questions, Mr. Dinsdale?

**Mr. Dinsdale:** I have one question, although it is not quite related to the document which was returned to Mr. Osler. There was a ceiling placed on expenditure, and that was on visual arts. The original figure was 3 per cent. I am very intrigued to see that in one department Treasury Board finally clamped down. Why was a ceiling placed in this instance and not in other instances?

**Mr. Williams:** There were to be art works purchased in relation to a figure which was put up, and despite the fact that to produce the building at that location would cost more, the Board felt that the amount of art that would be provided would be consistent with what was decided in the first place. Possibly I am trying to say what went through the minds of the Board, which perhaps is inappropriate, but that is as I understand it.

**Mr. Dinsdale:** What is the amount that Treasury Board permits on for instance, a post office building or an office building which is built by the Department of Public Works? Is there a percentage formula they work on?

**Mr. Williams:** Yes, it is 1 per cent, but here again it is not automatic. We have to give consideration to the function of the particular building or structure. That is, you would not automatically put 1 per cent—to take the ridiculous—on a penitentiary.

**The Chairman:** Are there any further questions on this?

*[Interpretation]*

**Mr. La Salle:** May I express my thoughts?

**The Chairman:** Yes.

**Mr. La Salle:** I have been listening to and looking at all these briefs for some time now. As a member said, there is no question of owing up the Centre, far from it. I have had the opportunity and the good fortune to sit it. It is understood that the opportunity for all members to visit the Centre is something I appreciate very much. But trying to establish whether it is worth \$46 million, or less, is something very difficult to discuss. I would like to make a reflection because, so far as people in general are concerned—and I am one of them—it is hard to explain such a cost when talking about \$12, \$33 and \$46 millions. I do not know whether it is a habit of the Department when it is dealing with such a fantastic project to accept changes simply because an Advisory Committee has been set up. In fact, the responsibilities are thrown back to the Advisory Committee, and when it is not the Advisory Committee it is the Department of Public Works. I wonder whether the Department is used to accepting the fact that a project starts with a given figure and then the figure is multiplied by two or three.

1300

I believe that, in the interest of the public, it would be wise for the Department to demand more precise details at the outset to provide as clear as possible an idea as to future developments. I am somewhat amazed at the ease with which we accept that the project was much smaller at the outset than it is at present. For some this seems perfectly normal.

I am flabbergasted to hear that there was no coherence. I doubt it. The first figures are

provisional. At the end we have final figures. Personally, I am troubled and worried when I see that such an important Department, of the government, should not have demanded more specific figures.

I thought that one could have more or less exact figures, even if this project is as fantastic and as worthwhile as it is.

I would like to know whether the Department can do better or whether we can definitely expect from it, when dealing with another project, to discuss costs or the realization, once the project is entirely finished.

*[English]*

**Mr. Williams:** Certainly our record of the estimating in relation to the first estimate presented of \$18 million was not good in the sense that we did not know, even at that stage, exactly what was going to be built; but we have to accept responsibility for having accepted those figures from the consultant.

In the normal course of events, we have more experience in assessing the feasibility of plans at that stage of development as we are dealing with requirements that we have had many times before—offices, laboratories, schools and the rest of it—and we can make a better judgment. In this case we really had no basis on which to make a better judgment. Certainly you are quite right in saying that normally we do not go beyond these amounts. In the sense of a service department building something for someone else with their money, we do not exercise control in telling them what they can build and whether they should go ahead with a program or not. That is a decision which the Department makes with the approval of the Board or their estimates by Parliament, and we do not say whether they should go ahead or whether they should not. That is the departmental or the Treasury Board decision. Is that what you are looking for, sir?

**Mr. La Salle:** Oui.

**The Chairman:** It is now one o'clock and I think if members would like to sit this afternoon it could be arranged. Is there any discussion on this?

**Mr. Osler:** I am sorry; I did not hear you.

**The Chairman:** Well, we have an option. We have run to the end of our time. We can sit this afternoon if members are agreed to do this. If not we shall meet Thursday morning.

**Mr. Mongrain:** Mr. Chairman, I would like first to be allowed to make a very brief remark.

[Interpretation]

I would like to correct what my colleague from Joliette just stated. I know he does not intend to lead anybody into mistakes. He said, though: "I cannot conceive that such a serious Department as the Department of Public Works would accept so easily such large increases in costs".

• 1305

I would like to remind my colleague that with all the questions put forward and all the answers received, these increases were not lightly accepted. A first cost was set before the site was finished. Then the cost was changed because the site was changed. Then the Advisory Committees specified the various requirements, and all this was submitted to the architects and engineers for approval.

The whole project was submitted to the Department of Public Works for study and approval. Then this was handed to the Treasury Board for acceptance. I am sure the Treasury Board discussed this with the Cabinet, and seeing as so much thought was given to the next election at the level of the cabinet and the Treasury that there was no intention of throwing millions away.

This was not lightly accepted. All these increases were accepted after serious consideration as the project developed. I insist on saying this was such a huge project that it was impossible to plan the exact cost ahead. Examples were given for much smaller projects which doubled or tripled in cost as they were being built. I am through, Mr. Chairman.

**Mr. LaSalle:** I should like to answer Mr. . . .

[English]

**The Chairman:** I do not think we want to get into any argument now. I think that the thing to do is to make a decision as to whether to sit this afternoon. If we decide not to sit this afternoon then we will sit, as scheduled on Thursday morning. Are there any comments on this?

**Mr. Osler:** May I ask what subject we will be discussing on Thursday morning?

**The Chairman:** The same subject; the same witnesses.

**Mr. Givens:** I have a Finance meeting.

**Mr. Osler:** There is no point in meeting this afternoon if we have the same witnesses and the same subject on Thursday.

**The Chairman:** Well, it just gives us some extra time; that is all.

**Mr. Osler:** How are we running for time, Mr. Chairman?

**The Chairman:** We are getting a little tight but there is still plenty of time. We have scheduled everybody.

Is it agreed then that we sit this afternoon? We do have permission from the House, so we will meet in this room at 3.30 p.m.

#### AFTERNOON SITTING

• 1553

**The Chairman:** Gentlemen, I think we can begin.

The last document to consider before going on to general questioning is a resume of the cost estimates to date on the National Arts Centre. Does anyone have any questions on this particular document? This is the one that contains the estimates and the actual costs and the development of the costing of it. Yes, Mr. Guilbault?

[Interpretation]

**Mr. Guilbault:** Mr. Chairman, on page our of the estimates there is one item, in which I am particularly concerned, i.e. the special consultants, the estimate for experts of \$95,000, while the most recent estimate shows—\$275,000. I would like to know, why did the fees increase so rapidly? What type of experts were they, and so on?

• 1555

[English]

**Mr. Williams:** Mr. Chairman, the initial estimate of how much we thought we would require for determining and developing the criteria and examining the solutions by the prime consultant proved inadequate in that we required their services, or the consultants and committees required their services, a great deal more. The kind of work they did and the kind of consultants and who they were is being provided. There was a request for a return of this this morning, and we will be tabling it on Thursday.

**Mr. Guilbault:** I do not believe that these were the consulting engineers or architects,



because they appear on the previous page at 6 per cent; so these are probably consultants of a very special nature.

**Mr. Williams:** Yes, as I said this morning, they are special consultants for acoustics for the hall, acoustics for the theatre, traffic control, special lighting, theatre operation, stage lighting and so on.

**The Chairman:** Mr. McCleave?

**Mr. McCleave:** If this question was asked this morning, Mr. Chairman, please rule me out. The fine weather in Halifax was not matched by equally fine flying weather everywhere else. My question concerns the extra costs of excavation. I take it from what Mr. Williams told us the other day that it is a fair statement that there were underground water seepages that accounted for the difference in the cost in the excavation parts of the contract.

**Mr. Williams:** Generally, there was less, as it developed. We had taken all precautions or substantial underground water; we did not hit perhaps as much as we had anticipated, although there was some. There was rock routing and waterproofing that we had to put in. The major part of it was simply the condition of the rock, and taking out more to get good bearing than was included in the initial estimates.

**Mr. McCleave:** You had to dig deeper, is that the idea?

**Mr. Williams:** That is right.

**The Chairman:** Are there further questions on this? That is fine, then Mr. De Bané has some questions on a new topic.

**Mr. De Bané:** It is always the same topic, Mr. Chairman; it is the existence or absence of planning. Looking at your report, Mr. Deputy Minister, the last paragraph on page 5, the whole of page 6 and the first paragraph on page 9 all are devoted to the question of the disadvantages and the additional costs of the Confederation site. May I assume from the emphasis you give on these three pages the question of site—emphasizing the disadvantages and the difficulties—that your department as a member of the interdepartmental committee, was against that site?

**Mr. Williams:** From the standpoint of all of the things I said, yes.

**The Chairman:** What were your reasons for going against that site?

**Mr. Williams:** From our standpoint, it related to construction. From a construction standpoint—the cost of construction—it had disadvantages. I am also recognizing that as part of the committee there were advantages in other areas.

**Mr. De Bané:** Did the committee have an idea of how much more it would cost when they chose that site?

**Mr. Williams:** No, not in terms of \$7 million as I now estimate. Those could only be developed as the design was developed and the decision made on how much garage and where, as one element of the site.

**The Chairman:** You were opposed for technical reasons to going on the present site?

**Mr. Williams:** Our problem was that it was reported to the committee that from our standpoint it would be a difficult site to construct on; it would be expensive relative to some of the other sites suggested.

• 1600

**The Chairman:** Did you suggest any other site, in preference?

**Mr. Williams:** No, we did not, although the National Arts Alliance had considered others. In looking at it, we were looking at one site which they had looked at particularly.

**Mr. De Bané:** The last paragraph on page 5, the whole of page 6, and the first paragraph on page 9 deal with that site. As you say on page 9:

..., the Department's concern on rock conditions was more than adequately confirmed, in that shoring and rock excavation would exceed estimates.

May I know, Mr. Deputy Minister, the names of the members on that committee?

**The Chairman:** The interdepartmental committee?

**Mr. De Bané:** Yes.

**Mr. Williams:** We would have to table those.

**Mr. De Bané:** Was the National Centennial Administration, which was to pay for that Centre, aware of how much more it would cost?

**Mr. Williams:** Not when that decision was made, because at that stage designs had not been made.

**Mr. De Bané:** Do you have any objection, Mr. Deputy Minister, to tabling the contract that was concluded between your Department and the architects and all the original instructions that you gave to the architects? Would you have any objection to that? I will not insist if it is improper; I understand he was your extension.

**Mr. Williams:** Yes. The contract is certainly permissible to be tabled. I would have to hold judgment on the correspondence because it becomes an interdepartmental matter which in many cases is not permissible.

**Mr. De Bané:** On page 7 the last sentence of the first paragraph reads:

The architects had not adequately assessed the consequences of these criteria in terms of cost.

Is there any connotation to the adverb "adequately"?

**Mr. Williams:** Yes, that relates to the estimate in June, the \$18 million estimate.

**Mr. De Bané:** It is \$12 million.

**Mr. Williams:** Well, all right. In comparison between budget figures, it is \$12 million for the building. At that stage they knew there were three halls, they knew the type of requirement but they were not defined and knowing the type they had not "adequately" assessed them. However, it was impossible for them to do it precisely because at that stage they had not been developed to the degree that they could provide design solutions. When I say "adequately" I mean precisely that they were unable to do so, and they made a judgment of what they would be and the judgment proved to be inadequate.

**Mr. De Bané:** And knowing that estimate of \$12,800,000 could not be precise, on June 3 the interdepartmental committee approved the cost of the building, if I read this correctly.

**Mr. Williams:** Yes, that is right.

**Mr. De Bané:** And one month after on July 16, still on page 7, the Treasury Board approved \$18.2 million.

• 1605

**Mr. Williams:** That is correct.

**Mr. De Bané:** Can you explain how between June 3 and July 16 it rose to \$18.2 million?

**Mr. Williams:** I must say the \$12.8 million is the consultant estimate of the cost of the building. The \$18 million includes the other things that they did not put in, the visual arts, an assumed price for a garage, the moving of services on the site, consultants fees, so that the figure of \$18.2 million in July is the same figure that we were talking about in June. There is no change reported in that period.

**Mr. De Bané:** For the building?

**Mr. Williams:** For the building. The building was still \$12.8 million. The difference between the \$12.8 million and the \$18 million are things in addition to the building.

**Mr. De Bané:** So the paragraphs between the one relating to June and three paragraphs down concerning acoustics, which has cost \$3 million more, is not included in this \$18 million?

**Mr. Williams:** No, when I say "not adequately" in the paragraph before, it was the sort of thing that they had not adequately made provision for and they were unable to at that period.

**Mr. De Bané:** Concerning the second paragraph on page 7, it was on good advice that the 35 decibel criterion was abandoned?

**Mr. Williams:** It was on the advice of the Advisory Committee on Standards and Criteria.

**Mr. De Bané:** Do they have any idea how much more it would cost to lower that to 15 decibels?

**Mr. Williams:** No.

**Mr. De Bané:** And still on page 7, the last paragraph, immediately after the approval of the Treasury Board of the \$18.2 million, it is said that the consultant continued to work on the production of designs. So the designs were not yet completed?

**Mr. Williams:** That is correct.

**Mr. De Bané:** This morning you told us that way of working was caused by the date on which you wanted to complete that job. Who insisted on completing the work by such a date?

**Mr. Williams:** I do not think I said that. I said that by going ahead we could achieve this. Initially, it was proposed as a centennial project, and the idea would be that if it was

to be a centennial project, yes, complete it for July 1, 1967, but as the criteria were developed and the designs were proceeding we had to examine what it would have cost to go ahead to force it, to bring it to completion in what would have been a very short period of time, and it was felt that you could not be that sure that you could finish it in the time and probably you would spend a substantial amount of money trying to do so. For that reason it was said, go ahead with the design and do it in three phases of contract which means you can get on with it but you are not doing it as a crash program.

**Mr. De Bané:** I understood this morning that the way the job has been done it was in a rush because we wanted to finish it by a certain date.

**Mr. Williams:** There was a desire at the start but it had been dropped—

**Mr. De Bané:** By June, 1964, was that idea abandoned?

**Mr. Williams:** Just a moment; no, it was later than that. The review of what would have to be done and how we might go on a crash program was made in March, 1965 and decided at that stage it would be pointless to attempt to complete it for July 1, 1967.

**Mr. De Bané:** Now, on page 8, I understand that Phase I was done for the amount that had been expected. In the third paragraph on page 8...

1610

**Mr. Williams:** It was. There was \$169,988 worth of extras on Phase I.

**Mr. De Bané:** Then at the bottom of page 8 we see that Phase II was expected to cost around \$1 million and it cost 70 per cent more.

**Mr. Williams:** That is correct.

**Mr. De Bané:** Was that principally because we had underestimated the cost of Phase II?

**Mr. Williams:** No, it was additional work added to the contract. I went through these in detail the first day of the extras in each one.

**Mr. De Bané:** I am sorry. I asked you the same question last week. On page 9 in the fourth paragraph, we see:

In May 1965, the Interdepartmental Committee met and was advised that the cost

estimates at \$18 million would be exceeded.

You told me that is not exactly correct; that they had been advised before May 1965. In July 1964 the Treasury Board approved the \$18 million.

**Mr. Williams:** That is correct.

**Mr. De Bané:** On page 9, we see that in May 1965...

**Mr. Williams:** Yes, the Interdepartmental Committee was advised. That is correct.

**Mr. De Bané:** I would like to know if contrary to that statement they had been advised before that date.

**Mr. Williams:** You are speaking of between June 1964 and May 1965.

**Mr. De Bané:** Because it was the first time since June that the Committee had been advised that the cost estimated would be exceeded.

**Mr. Williams:** No, May 1965, as I am aware, was the next official report to the Interdepartmental Committee indicating the increase in cost.

• 1615

**Mr. De Bané:** Would it be correct to say that between the approval of the expenditure of \$18 million in July 1964 and the announcement in May 1965 that that amount of \$18 million would be exceeded, the Interdepartmental Committee, which includes people from the Finance Department, the Privy Council, thought that \$18 million would be exceeded, the Interdepartmental Committee, which includes the people from the Finance Department, the Privy Council, thought that \$18 million would be sufficient?

**Mr. Williams:** That is correct.

**Mr. De Bané:** On page 9, in the last paragraph, do I understand that by February of 1966 the plans, the design for Phase III were completed?

**Mr. Williams:** Yes. They were completed for a tender call on Phase III. There were changes subsequent to that, as I have mentioned.

**Mr. De Bané:** So they were completed for the tenders by February 1966, and I see on page 11 that tenders were called on March 15, 1966.



**Mr. Williams:** That is correct.

**Mr. De Bané:** And were received on May 17, 1966.

**Mr. Williams:** Yes.

**Mr. De Bané:** Although the Interdepartmental Committee was advised in May 1965 that the \$18 million expenditure would be exceeded, it is only in May 1966, exactly one year after, that they knew by how much it would be exceeded.

**Mr. Williams:** Yes, that is correct. I think the May 1966 figure is the bid figure you are referring to.

**Mr. De Bané:** Yes.

**The Chairman:** You are not dealing with the estimated figure, which was by the consultant, of \$22 million. You are dealing with the \$31 million figure that was the bid figure.

**Mr. De Bané:** Yes. In May 1965 they were told that it would be exceeded and by February 1966, some ten months after, the consultant estimated at \$22.5 million and one month after in May, \$31 million, almost \$32 million.

**The Chairman:** An escalation of \$9 million between the final estimated cost and the bid cost.

**Mr. De Bané:** Yes, the tenders were called on March 15, and one month after they had received the tenders. Would it be possible, Mr. Deputy Minister, to have the minutes of the Interdepartmental Committee?

**Mr. Williams:** I am not in a position to say whether or not this is possible.

**The Chairman:** My understanding, Mr. De Bané, is that this is a privileged internal document. I will look into it and find out if it is possible.

**Mr. De Bané:** Did that committee have an executive, a sort of executive board?

**Mr. Williams:** No. I think in terms of continuing liaison and direction it would be through Mr. Southam, the co-ordinator.

**Mr. De Bané:** I am trying to figure out how that worked. You told me a moment ago that the artistic committee suggested that the criteria of 30 or 25 decibels be lowered to 15 and you calculate today that this demand has cost \$3 million, and you told me you did not tell them that it would cost \$3 million more. I am

trying to understand if there was a complete separation between the question of demands and the question of artistic requirements. They asked for 15 decibels. It cost \$3 million more and we do not even tell them how much more it would cost. Fortunately, they did not ask for 5 decibels instead of 15.

• 1620

**Mr. Williams:** At the time they asked for it we did not know what it would cost. It is only as you develop the interrelated design that you can come up with the cost. The figure of \$3 million which Mr. Lebensold gave this morning is an assessment which he has made after the fact, but at the time it was being done it affected the design of the mechanical, the electrical, the structural, all of these elements of it, and you could not separate it from the lighting, heating and the many other things that were going into the design of the building. You could not isolate it and the isolation that has been done now has been done after the fact, going through and assessing these.

**Mr. De Bané:** Is it then fair to say, Mr. Deputy Minister, that there was a tremendous lack of planning? Is that unfair or is it correct? Let us be candid about it.

**The Chairman:** I think it is an unfair question to put to our particular witness. I think that basically how it works—the whole problem, once it was approved by the Cabinet was put into the hands of an interdepartmental committee. The interdepartmental committee set up subcommittees to investigate the cost of various aspects of it, with the acoustics and the sound as one, so they came back and they said this is what we require. They sent it to the architect and the architect designed his building around these centres. Then when it became necessary to have an increase in cost, they went to Treasury Board and to Cabinet, and Cabinet had a choice of either approving or disapproving, and in these cases they were approved. The point I am trying to make is that the decision-making process is not at the level of Mr. Williams.

**Mr. De Bané:** Definitely, and that is why I want precisely to limit my questions to the aspect of planning, just the question of planning.

**Mr. Williams:** Well, it is the difference between the planning that we were to do to build the building and the planning of the total program, and we were planning a build-

ing in which we were given requirements by a customer or a client and we were providing the facility to meet those requirements. As we did the designs we put prices on them and reported them. That is our part of the function which we did. Whether the program was totally planned properly, I cannot really say.

**Mr. De Bané:** Really, I do not understand. Of course, it is obvious that such expenditure was approved by such and such, but from the point of view of engineering, of planning a construction, I would like to know if usually your Department becomes involved in projects without doing the planning before hand?

**Mr. Williams:** Well, we did our planning for this, but in most projects you have some comparison against which to draw the requirements, and you know whether or not they are within the limits or whatever they want to have for the project, but for this one we did not have this.

**The Chairman:** There were no standards.

**Mr. Williams:** There were no standards against which I could judge this.

**Mr. De Bané:** Mr. Deputy Minister, I will tell you why I am asking this question, because in Quebec City they are also building an arts centre under the Centennial Year, and after having met with the people involved in it, they told me that, before starting that job, they spent four years doing the planning, and I would like to know in your opinion if this is the proper way before starting a job?

• 1625

**Mr. Williams:** It would be a much nicer, a better way of doing it, yes, if you could plan everything in detail four years in advance.

**The Chairman:** Would you like to make a comment on that, Mr. Lebensold?

**Mr. Lebensold:** I may add that I had the privilege of advising the Minister of Public Works in Quebec about the potentials of cutting back of the escalated cost of the Grand Théâtre de Québec, and the only way in which the cost could be cut was by changing the requirements that were studied for such a long time before, and in fact these requirements were changed and the cost of the building was reduced.

**Mr. De Bané:** Definitely, because they take—they give certain consideration to the aspect of costs. Of course, they have changed

their plans a bit because they have to pay part of it.

Now, Mr. Lebensold, I would like to know what is the decibel rating of the other main centres in Canada, like Montreal, Place des Arts, the one in Charlottetown, and all the others.

**Mr. Lebensold:** I am not aware of the decibel rating in Quebec. In certain areas, at Place des Arts, the decibel rating was 25 decibels, and found to be quite sound satisfactory by some of the audience. Actually the standards for buildings of this kind are constantly changing. Probably when the original submission for criteria was made, 35 decibels could have been acceptable perhaps to some groups of people, but that was a fair amount of time back, and you may not be aware of the fact that since then a great number of halls have been completed, including Place des Arts, and the Winnipeg centre.

**Mr. De Bané:** What is the level now in Winnipeg?

**Mr. Lebensold:** I could not answer that question. I think that the level in this room must be around 35 or 40 decibels, and for that reason probably quite impossible for a performance.

**Mr. De Bané:** I am asking you about Winnipeg. You are an expert in that.

**Mr. Lebensold:** Oh, I may be an expert, but I am sorry I have not got this information. I can probably get it by asking someone about this.

**Mr. De Bané:** Was your advice asked about that level, the decibel level?

**Mr. Lebensold:** Advice? I would like to state that in this field, we seek the very finest advice we can get, and actually our advisors in the field of acoustics are the same I think as those who have been involved in Winnipeg.

**Mr. De Bané:** And did they tell you how much it was in Winnipeg?

**Mr. Lebensold:** I do not remember that particular discussion. They have felt however, as well, that the level of 15 decibels, aimed at 15 or as stated before in our discussions 25 to 15, was the desirable figure.

**Mr. De Bané:** But you did inquire of the level at Winnipeg.

**Mr. Lebensold:** Winnipeg was not opened at that time. It was opened only recently.

**Mr. De Bané:** At the Metropolitan do you know what it is?

**Mr. Lebensold:** At the Metropolitan I am aware of the fact that it was higher than 15.

**Mr. De Bané:** And they have found it acceptable.

**Mr. Lebensold:** They found it not acceptable, but they may have to live with it.

**Mr. De Bané:** Do you know, Mr. Lebensold, what is the ideal number of seats for a city like Ottawa?

• 1630

**Mr. Lebensold:** This is a subject that has been discussed at meetings of one of the advisory committees, quite exhaustibly—

**Mr. McCleave:** Two hundred and sixty-five?

**The Chairman:** It is down to 264 now.

**Mr. Lebensold:** This has been a subject which was discussed very exhaustibly and there were very many varying opinions. In this particular instance all we could do is describe roughly what the size of an audience does to the quality of the ambiance, or the environment, either for the audience or for the performers, which are the two subjects you have to deal with in the design of an opera house if you are dealing with opera, or a theatre in the case of theatre and so on.

**Mr. De Bané:** But did you not give any consideration to the fact that it was built in Ottawa?

**Mr. Lebensold:** I think all our discussions today indicate that we have been very much aware of the fact that it was in Ottawa on Confederation Square. We considered two factors; the ideal number for the audience and for the stage. When I said "we" I meant the discussion which took place at which I was present; and this was the advice given to us by the committee appointed to deal with the subject.

**Mr. De Bané:** Did you give your opinion about that?

**Mr. Lebensold:** We cannot give our opinion about the economic feasibilities or audience participation; it is not our particular field.

**Mr. De Bané:** I had thought that one of the main responsibilities of an architect building

an opera, theatre or something like that was to advise on what is the ideal number of seats compared to the environment of the city.

**The Chairman:** I do not think that would be acceptable. The architect is given a commission to do something, the standards of which have been set by the people who are promoting it.

**Mr. De Bané:** I will rephrase my question. What was the responsibility of your firm, Mr. Lebensold, in that? Was it just to execute ideas which were given to you, or is your work an active role in that project? Is that correct, Mr. Chairman?

**The Chairman:** Yes, that is a good question.

**Mr. De Bané:** Was it merely the execution of orders, or do you participate and give your advice?

**Mr. Williams:** Mr. Lebensold was the architect employed by Public Works.

**Mr. De Bané:** Yes.

**Mr. Williams:** And he was to receive direction on the criteria from the advisory committees who were the specialists in the various functions. In receiving the advice he would naturally go to committee meetings and they would discuss this; but the decision on the number of seats—whether it should be 2300 seats for the opera in Ottawa—is a decision which was given as a requirement by the advisory committee. It then became part of the theatre which we had to design.

**Mr. Lebensold:** It would be presumptuous of an architect to walk in and tell a community what it needs which really affects an integral part of its life. I should say perhaps that we do participate very actively in the discussions. Many times the requirements are quite impossible to meet. When they are absolutely impossible, the architect states that what they are asking for is utterly impossible; or that it may be very costly or very inexpensive, depending on the case.

**Mr. De Bané:** Would you imply that you have no personal opinion about the number of seats that has been decided on?

**Mr. Lebensold:** If you are asking for my personal view...

**Mr. De Bané:** Yes, I am.

• 1635



**Mr. Lebensold:** This is my personal opinion. I think in Ottawa the decision which has been reached has been perhaps one of the first ones which I very strongly applauded and it was, in fact, to limit the size of the audience to a small number for a large hall rather than continue this trend of very large opera houses or concert halls which have been built in North America. I can proudly recall now that this trend now is being followed in other cities in North America because all the European houses, all the large European houses, are generally about the same size as the house which we are building here in Ottawa.

**Mr. De Bané:** Do you think, Mr. Lebensold—and now I am asking your opinion—that it makes any sense to have in Ottawa the second largest stage in North America?

**Mr. Lebensold:** This is a relatively simple thing to answer. One of the committees with which we had been discussing the sizes of stages had been very much involved in the advice given to us on the requirements on the spaces needed for proper production of opera, ballet and music. It was their very, very strong recommendation that we should provide sufficient space for production of opera. Much space has not been provided sufficiently in any of the large halls in Canada or the United States to date, with the exception of the one in the United States, the exception being the Metropolitan Opera House.

**The Chairman:** Mr. Osler, on a supplementary.

**Mr. De Bané:** One last question.

**The Chairman:** I am sorry, Mr. De Bané as one last question.

**Mr. De Bané:** Mr. Deputy Minister, maybe now you understand more my first question. This morning, when I asked: looking back, could you do it in exactly the same way? I was merely referring to the question of engineering and planning. Do we have any lesson learned from that experience from the engineering point of view?

**Mr. Williams:** Again, from our standpoint it is much better if before you start you have a lot of the requirements detailed and the solutions made. Yes, it is much better from the standpoint of the person who is going to build.

**The Chairman:** Mr. Osler.

**Mr. Osler:** I am sorry. If I am not to the point, please slap me down because I was not here at the beginning of this line of questioning.

**The Chairman:** You should never give the Chairman an invitation like that.

**Mr. Osler:** Well, I would like to ask two questions. One of them I think I was asked the other day to refer to you people when I asked it of Mr. Pelletier, and it is this. According to a very rough but probably inept calculation without the benefit of amortization tables and everything else, it seems to me that it is going to cost something like \$3.2 million a year to write this building off if it is to be written off on the same basis as the CBC buildings are written off. This, then, is obvious to me: that it is not going to be part of the budget of the National Arts project here. Who, in fact, does own this building and who writes it off? Or does anybody?

**Mr. Williams:** The Government of Canada has title to the building. Possibly Mr. Southam should speak to this but as I understand it, that is a capital expenditure which has been made and it is not intended to write it off in that sense.

**Mr. Osler:** You do not amortize your capital expenditures over the life of the building?

**Mr. Williams:** No.

**Mr. Osler:** The other question then may or may not be out of order, Mr. Chairman. In the written brief here there is a statement near the beginning which, loosely translated I think means that it was considered a good idea to have a centennial project of this type in Ottawa. Centennial projects of this type in any other cities were financed on a shared basis with the municipalities, the provinces and the federal government and I wonder if at any time either the City of Ottawa or the Province of Ontario and even possibly the Province of Quebec which is close enough to be able to use it a great deal, was brought into the discussions about capital expenditure?

• 1640

**Mr. Williams:** Not to my knowledge, beyond the contribution with reference to site that the city has provided.

**Mr. Osler:** So that in a way this is a completely unique centennial project; it does not parallel those in other centres.

**Mr. Williams:** It is not part of the shared program that took place in other centres. No, it is a capital federal contribution in the capital region, in the capital area.

**Mr. Osler:** Did Ottawa have any shared centennial projects of this nature. I know you are not necessarily competent to answer that.

**Mr. Williams:** I cannot answer that. I believe so, but I am not certain.

**Mr. Osler:** Thank you.

**Mr. Dinsdale:** If the way is clear I would just like to ask—I think it will be a final question to the Public Works people—was this project dealt with in isolation or did the planning include the complex that was originally conceived as occupying this important strategic area on Confederation Square. I am thinking now of the Museum, and the National Gallery, which will be shifting from the Lorne Building in due course, or was the National Centre for the Performing Arts conceived in isolation without any attempt to integrate or co-ordinate with the over-all plan?

**Mr. Williams:** No, it was co-ordinated with and examined in relation to all other planning in the total downtown area.

**Mr. Dinsdale:** So I would conclude from that, Mr. Chairman, that there is a time schedule for the other projects, such as the National Gallery, and they will proceed as originally conceived?

**The Chairman:** If Mr. Pelletier has his way, if he gets the right answers to his questions, the National Gallery could be dispersed across the country.

**Mr. Williams:** There will be a planned development, involving the Parkin plan, the Roxborough site, and the Lorne Building, yes.

**Mr. Dinsdale:** Mr. Chairman, in your answer to the question, I would take it you expect there are going to be some more ad hoc decisions.

**The Chairman:** We have scheduled the National Museums Corporation for next Tuesday. That might be an appropriate time to ask the question.

**Mr. Dinsdale:** I am very suspicious of ad hoc decisions, after this experience.

**The Chairman:** I agree.

**Mr. Dinsdale:** But at the moment then—subject to changes in policy for the Museum

and the National Art Gallery—it is impossible to say what might happen to the old Union Station. That matter is, I believe, up for discussion. Has Public Works any responsibility for the over-all planning in an attempt to co-ordinate with the Gréber plan for the National Capital and the Parkin plan which supplemented the original Gréber plan, or are we in a state of flux?

• 1645

**Mr. Williams:** I think that you will have to accept the fact that the plan as proposed at any point in time is not static; it will change, as your plans do and everyone's plans do, with the changing requirements and the changing conditions. There is an over-all plan which was developed and it is amended and changed in the light of changes that are required. As far as placing the Arts Centre in that location, it was looked at and made certain that it would fit in the location, and it would fit in with a good development of that portion of Ottawa. When you talk about what will be the Museum; whether it will be the same as was planned at the point you were looking, I am not certain. I am not certain what point you were looking at, but certainly there will be more development in that area on a planned basis, and Public Works participates in this because we have requirements to provide facilities, and it is to see where they should be provided and how they fit in with the over-all plan.

**Mr. Dinsdale:** I appreciate, Mr. Chairman, that it is impossible to be specific. I merely raised the question in the hope of getting some reassurance that the plans that were made, and carried to a relatively advanced level of development as laid down by the Gréber plan and the Parkin supplemental plan, will not be entirely thrown overboard. I would imagine the National Capital Commission is the guardian of these things in the long run.

**The Chairman:** I would suggest that you also seek membership in the Regional Development Committee, which has the National Capital Commission under its wing.

**Mr. Dinsdale:** I am spreading myself pretty thin right now.

**The Chairman:** Are there any further questions for the Public Works representatives?

**Mr. McCleave:** Yes, if Mr. Williams had his life to live over, and could tackle this thing



from the beginning again, would there be any steps he thinks that could have been taken to prevent the size of the bill that we are being presented with?

**Mr. Williams:** Again, these are what were asked to be provided, and they have been provided, and I believe they have been provided very well; and they have been provided at a reasonable price. Now you could go into the mechanics of how we did some of the contracting, and you could start an argument and say "if you had done it this way it would have been a little cheaper", but this is speculation after the fact. You never know whether it is true or not. As far as I am concerned, we have done a good job in providing what we have been asked to do.

**Mr. Chairman,** could I get in another word here. I did have the opportunity this morning to correct an impression that I gave in the evidence, from the newspaper report; an impression I left that I felt it was the wrong site. I corrected that this morning; I said that from our standpoint it was an expensive site, but there were other elements of it. It is reported that an estimating error caused the cost to rise. The costs were there for what we are building; the estimating had nothing to do with the cost. If the estimate had been bang on, the cost would have been there. It is just that in this case it would not have been an error in estimating.

**Mr. McCleave:** But maybe they would have stopped it before it had reached that proportion.

**Mr. Williams:** These estimating errors referred to are the difference between the price that was quoted at the time the tenders were in—the famous \$9 million between the bid price for Phase III and the estimate.

**Mr. McCleave:** Well, that is all right.

1650

**Mr. De Bané:** Mr. Deputy Minister, of course I will not argue that, as you have just said, it is worth \$45 million. I will not argue with that, but what is most surprising to me, and for that I would say—I would not hesitate to say that it is mismanagement—the Treasury Board in July 1964 approved an overall price of \$18 million; in 1965 the Committee was told it would exceed \$18 million; and in May 1966 it was told at last that it would cost around \$45 million. In other words, I would say that somebody who

undertakes to build something without putting a limit to his expenses, of course he will have value for his money, but that is not the point. I imagine the people of the Treasury Board approving an \$18 million project for Ottawa, an expenditure of the government, and then it costs \$45 million. Of course the \$45 million are there. But you know, since we met last week I have shown your statement to many engineers and architects and they told me it is obvious that there was a tremendous lack of planning. The reasoning that we have there \$45 million worth—I will not argue with that, but I would say that starting a job without looking for a definite price is a bad policy. Do you not agree?

**Mr. Williams:** I agree.

**The Chairman:** Again I think I should make it quite clear that this is not to be laid at the door of Mr. Williams.

**Mr. De Bané:** I approached the project in different ways.

**Mr. McCleave:** Once he got on this bargain slide he did his best, Mr. Chairman, I am convinced of that.

**The Chairman:** Are there any further questions? If there are no further questions, then I would like to thank Mr. Williams and his associates from the Department of Public Works for the information they provided and the way in which they did provide it. Thank you, very much. I am sure you will all be delighted to know that we will be having the Public Archives and National Library on Thursday and the National Museums Corporations on Tuesday.

**Mr. Dinsdale:** Mr. Chairman, will we be discussing these matters with Treasury Board at any stage?

**The Chairman:** I have been in touch with Treasury Board, and Treasury Board said they would not be able to provide any more information than Public Works has provided, in that the decision-making, and what not, was privileged and that if you want to go back into the decision-making process then it became a matter of Cabinet. Where that leads, I am not prepared to say. However, we have left open another couple of meeting dates just in case we want to take this up again.

**Mr. Dinsdale:** In other words, that gives to policy level, and policy remains ever inaccessible.



**Mr. Mongrain:** You can discuss it in the House.

**The Chairman:** Get out of the level of this Committee.

**Mr. Dinsdale:** We are going around in circles, unfortunately. When the Minister was before us he said Public Works and Treasury Board would deal with these matters.

**The Chairman:** We can still call Treasury Board if you wish; it makes no difference to the Chair. Whether you will get any information out of them is a debatable point. From what they have told me it is a categorical no, but if we call them, they come.

**Mr. Dinsdale:** The important point is the radical departure from the usual careful policies of public finances; financing which got Public Works and everybody else concerned into this difficulty.

**The Chairman:** I think the real problem is, as Mr. De Bané quite properly pointed out, that when they started out on this adventure they did not know where they were going, and they were not able to lay down their plans at the beginning and say, these are the standards we must aim for, the various areas of the building, and have these standards developed as the construction went on. So, of course, you had a constantly escalating level of expenditure because of this oversight and if you want to put the finger on anybody, if you want to blame somebody, then you really must go to the people who approved the decisions to continue and that, of course, takes you into the matter of policy as you correctly pointed out. All the interdepartmental committee and all the civil servants can do is to recommend, and if you are wrong in our system you pay for it in an election.

• 1655

**Mr. Dinsdale:** I think perhaps we had better have the agenda committee wrestle with this arrangement. There is an old saying about comparing politicians to Christopher Columbus who did not know where he was going when he set out and did not know where he was when he arrived.

**The Chairman:** And he did it on borrowed money.

**Mr. Mongrain:** Mr. Chairman, I would like to risk a personal opinion. I think the place to start the discussion that Mr. Dinsdale is

pointing to is in the House of Commons. That is where we discuss policies; over here we are supplied with figures and the answers we have asked for. Now if we want to have a discussion on policies of the government, the House is the place to do it. That would be my opinion.

**The Chairman:** Well, if it is agreeable to members, perhaps we could have a meeting of the Subcommittee on Agenda and Procedure, say tomorrow at 2 o'clock.

**Mr. McCleave:** May I suggest for the consideration of the Subcommittee that you gentlemen consider whether Mr. McIlraith, the former Minister of Public Works should not be called. We obviously do have to get to grips with a political figure on this one.

**The Chairman:** I would be happy to speak to Mr. McIlraith.

**Mr. Mongrain:** He was not the Chairman of the Treasury Board.

**The Chairman:** No, he was Public Works.

**Mr. Mongrain:** Mr. Benson was, I think, for a while at least.

**Mr. Osler:** Mr. Chairman, I am quite easy any way that is decided, but it seems to me that we will be wasting an awful lot of people's time if we have a former head of the Treasury Board, a former Minister of Public Works and one of two former Secretaries of State, neither of whom are available, who really I suppose, if you are getting into the realm of policy, are the people with whom you would want to go over these step-by-step things. I would not be against an attempt to do so, but I do not know where it is going to lead us.

**The Chairman:** I think that is the problem in a nutshell.

**Mr. Osler:** I think we have got to the point where we know where the final decisions were made and the buck was no longer passed. What we can do by going further I do not know, but I am quite willing to sit here while we do.

**Mr. Dinsdale:** I think the main point in this whole exercise is that we come up with sufficient information that will make it possible to avoid a repetition. As elected representatives we are all responsible to the taxpayer, and it is the taxpayer that takes it on the chin in cases of this kind, but I think perhaps we can

discuss this in the Agenda Committee to see whether it would be helpful in casting further enlightenment upon this can of worms.

You know in the case of Winnipeg, Mr. Osler, that assistance of this kind would have been very much appreciated in your Centennial project and it would have been appreciated in my constituency as well as in many other parts of Canada. I think this is the crux of the matter; the expenditure of public funds in a responsible and equitable way.

**The Chairman:** Are there any further comments?

**Mr. McCleave:** Mr. Chairman, I do not think we need call a whole variety of Ministers; I think Mr. McIlraith was at or near the heart of the whole thing from the start and I would be content to ask just a few questions of him.

**The Chairman:** Well, I will put it to Mr. McIlraith.

**Mr. McCleave:** I am sure he will be delighted.

**The Chairman:** I shall report to the Subcommittee if you could meet in my office at two o'clock. Is it agreed? Fine; I declare this meeting adjourned.

## APPENDIX "E"

## NATIONAL ARTS CENTRE

November 8, 1968.

Mr. M. Slack,  
Secretary of the Standing Committee on  
Broadcasting, Films & Assistance to the Arts,  
Room 406, West Block,  
Ottawa, Ontario.

Dear Mr. Slack:

The Standing Committee on Broadcasting, Films and Assistance to the Arts when discussing the Revised Main Estimates (1968-69) of the National Arts Centre Corporation, asked its Director General, Mr. G. Hamilton Southam, to table the following documents: a) the so-called Brown Book—the National Capital Arts Alliance's 1963 submission to the Government; b) the 1965 Applebaum report on the creation of an orchestra; c) a survey of subsidy policies of European countries prepared in 1965 by a member of the staff; and d) salary scales at the Centre.

The Brown Book was distributed to each member during the course of the Committee's meeting on 29 October 1968. It was agreed between Mr. Reid and Mr. Southam that since there were very few copies of the Applebaum report left, we would send to you three

copies, one for the Chairman of the Committee and two for you to circulate to the members. These copies are attached herewith. Our only copy of the survey of subsidy policies of European countries was returned to us last week after you had run off copies of the document for the Committee's use. With regard to salary scales, I would explain that the Centre has 20 grades divided into four classes as follows:

Class A (grades 1 to 10) from \$3,120 to \$8,937

Class B (Grades 11 to 16) from \$9,360 to \$16,585

Class C (grades 17 to 18) from \$15,600 to \$22,500

Class D (grades 19 to 20) from \$19,750 to \$27,000

We have 19 employees in Class A, 12 in Class B, 4 in Class C and none in Class D. The Director General's salary, fixed by Order-in-Council, is \$24,840.00.

Yours truly,

Pierre Gravelle,  
Secretary of the Corporation.



## APPENDIX "F"

PARLIAMENTARY COMMITTEE ENQUIRY, NATIONAL ARTS  
CENTRE, OTTAWA, ONTARIO

In reply to a question by Mr. Givens to Mr. Attached is a resumé of the cost estimates  
G. B. Williams of the Department of Public Works to date on the National Arts Centre.  
Works on November 7, 1968.

## NATIONAL ART CENTRE

## SUMMARY OF ESTIMATED COSTS

Prepared by Department of Public Works

	Estimate of June 1964	Estimate of February 1966	Estimate of May 1966	Final Estimated Cost
<i>Garage</i>				
Exc. Phase 1 (Excavation) .....		1,000,000.00	1,452,988.00	1,452,988.00
Foundations, Phase 2 (Portion of Garage) .....		1,531,283.00	1,667,000.00	1,730,352.00
Tunnel, Phase 2A .....		650,000.00	550,000.00	592,442.00
Garage Portion included in Phase 3 (V. K. Mason) .....	Per Stall Basis Only	2,368,717.00	2,830,012.00	2,830,012.00
TOTALS .....	3,800,000.00	5,550,000.00	6,500,000.00	6,605,794.00
			V. K. MASON LTD.	
<i>Main Building</i>				
Excavation (Part Phase 1) .....	350,000.00	453,000.00	453,000.00	432,994.00
Architectural .....	3,729,000.00	5,417,740.00	7,500,000.00	7,500,000.00
Structural .....	2,250,000.00	3,294,069.00	5,118,300.00	5,118,300.00
Mechanical .....	2,320,000.00	5,000,000.00	9,397,000.00	9,397,000.00
	Estimate of June 1964	Estimate of February 1966	Estimate of May 1966	Final Estimated Cost
Electrical .....	1,640,000.00	3,557,000.00	4,096,000.00	4,096,000.00
Stage Equipment .....	1,241,000.00	920,000.00	920,000.00	920,000.00
General Conditions .....	1,350,000.00	1,700,000.00	1,553,702.00	1,553,702.00
TOTALS .....	12,880,000.00	20,342,069.00	29,038,052.00	29,017,996.00
Anal Promenade—Req't. not known, therefore not incl. June or Feb. Est. ....			259,750.00	260,500.00
Reinforcing steel and rental pans—incl. in Struct. above but awarded as sep. contracts to avoid delay .....		242,931.00	312,931.00	312,931.00
Excav. Contingency .....			165,000.00	
TOTALS .....		242,931.00	737,681.00	573,431.00
GRAND TOTAL (Construction) ..	16,680,000.00	26,135,000.00	36,275,683.00	
<i>EXTRAS TO MASON'S CONTRACT</i>				
Overrun of P.C. Allowances .....				255,000.00
Acoustical Adjustments .....				250,000.00
Excavation .....				1,192,919.00

	Estimate of June 1964	Estimate of February 1966	Estimate of May 1966	Final Estimated Cost
<b>EXTRAS TO MASON'S CONTRACT (Cont'd)</b>				
Sound Surround System .....				137,801.00
Federal Sales Tax .....				200,000.00
Contingencies .....				1,380,000.00
Works of Art .....				160,000.00
Post Tender Items .....				130,000.00
Adjacent areas .....				70,000.00
Miscellaneous changes .....				245,698.00
<b>TOTAL .....</b>				<b>4,031,418.00</b>
<b>GRAND TOTALS (B.F.) .....</b>	<b>16,680,000.00</b>	<b>26,135,000.00</b>	<b>36,275,683.00</b>	<b>40,228,639.00</b>
<b>Visual Arts Programme</b>				
Originally programmed at 3% (Reduced by T.B. to \$500,000) .....	386,400.00	630,000.00	866,973.00	500,000.00
<b>TOTALS .....</b>	<b>386,400.00</b>	<b>630,000.00</b>	<b>866,973.00</b>	<b>500,000.00</b>
<b>Consultant's Fees</b>				
Garage (6% of 6,500,000.) .....	190,000.00	312,000.00	390,000.00	390,000.00
Phase 3 (7% of main complex) .....	966,600.00	1,495,380.00	2,112,897.00	2,391,000.00
Visual Arts (5% of (247,000.) .....		31,900.00	44,348.00	12,350.00
<b>TOTALS .....</b>	<b>1,156,800.00</b>	<b>1,839,280.00</b>	<b>2,547,245.00</b>	<b>2,793,350.00</b>
<i>Special Consultants</i> .....		95,000.00	95,000.00	275,000.00
<i>Site Supervision</i> .....		329,903.00	330,000.00	330,000.00
<i>Municipal Services</i> .....		450,000.00	450,000.00	400,000.00
<i>Miscellaneous (Site Costs)</i> .....			480,712.00*	171,500.00*
<b>Miscellaneous (Equipment and Furnishings)</b>				
Loose Equipment and Furnishings .....			663,000.00	900,000.00
Furnishings for Lobbies and Salon .....			78,692.00	90,000.00
Finishing of Unassigned Areas .....			148,431.00	350,000.00
Cafe and Restaurant Equipment, Pipe Organ, Etc. ....			1,090,804.00*	467,500.00*
<b>TOTALS .....</b>			<b>3,336,639.00</b>	<b>2,904,000.00</b>
<b>COMPLETE JOB TOTALS .....</b>	<b>18,223,000.00</b>	<b>29,972,867.00</b>	<b>43,026,540.00</b>	<b>46,425,989.00</b>

\* Amounts include items in original budget which now show as a decrease in the final cost resulting from certain items of work being done as additions to V.K. Mason's contract.

## APPENDIX "G"

## PARLIAMENTARY COMMITTEE ENQUIRY

## NATIONAL ARTS CENTRE

## OTTAWA, ONTARIO

1. Reply to previous question by Mr. Givens:

"'Tremendous cost' attributed to the improvement of noise level criteria is estimated to be approximately \$3,500,000."

2. Reply to previous question by Mr. Givens:

"The following unit cost comparisons are based on publicized costs and calculated areas. In the case of Kennedy Centre both are preliminary estimates:

National Arts Centre .....	\$42. per sq. ft.
Kennedy Centre (Washington) .....	\$58. per sq. ft.
Metropolitan Opera House (New York) .....	\$82. per sq. ft."

3. Reply to previous question by Mr. Givens:

"There are a total of nineteen sump pumps distributed throughout the basement areas. All are automatic and also connected to emergency power. They are deemed to provide sufficient pumping for any foreseeable eventuality."

4. Reply to question by Mr. Hales:

"See reply to Question No. 2 above."



## APPENDIX "H"

PARLIAMENT COMMITTEE ENQUIRY—NATIONAL ARTS  
CENTRE, OTTAWA, ONTARIO

In reply to a question by Mr. Osler to Mr. G. B. Williams of the Department of Public Works on November 7, 1968.

The following is a list of Treasury Board submissions made by the Department of Public Works relative to this project.

<i>Date Submitted</i>	<i>Subject</i>		
April 24, 1964	Appointment of Consultant	\$695,000.00	
May 8, 1964	Visual Arts	270,000.00	
June 29, 1964	Approval in Principle	18,223,000.00	Budget
September 29, 1964	Consultants' Fees	228,000.00	
November 20, 1964	Management Consultant	60,000.00	
January 14, 1965	Phase I Contract	1,283,000.00	
March 2, 1965	Relocation of Services	254,282.00	
March 16, 1965	Extras—Phase I	23,159.00	
April 12, 1965	Interim Payment to Consultants	No Additional Cost	
April 26, 1965	Special Consultant	27,500.00	
April 28, 1965	Visual Arts	7,000.00	
April 29, 1965	Reinforcing Steel Supply	275,130.85	
May 10, 1965	Extras—Phase I	75,000.00	
May 11, 1965	Rental of Steel Pans	37,800.00	
June 8, 1965	Extras—Phase I	68,870.00	
June 10, 1965	Phase II Contract	1,049,620.00	
June 30, 1965	Sculpture Competition	43,400.00	
July 14, 1965	Consultants Fees	51,447.00	
August 23, 1965	Extras—Phase II	280,000.00	
October 28, 1965	Extras—Phase I	2,959.17	
October 29, 1965	Extras—Phase II	150,000.00	
December 17, 1965	Extras—Phase II	51,436.36	
January 12, 1966	Relocation of Services	22,000.00	
March 1, 1966	Extras—Phase II	1,888.20	
March 29, 1966	Special Consultants	30,000.00	
April 5, 1966	Rock Extra—Phase II	250,000.00	
April 6, 1966	Release of Holdback—Phase II	—	
June 1, 1966	Phase III Contract	31,848,000.00	
June 28, 1966	City of Ottawa	48,102.12	
July 28, 1966	Phase II A Contract	515,000.00	
July 13, 1966	Consultant's Fees	54,633.00	
August 22, 1966	Site Supervision	185,000.00	
August 29, 1966	Excavation Extra—Phase III	60,000.00	
September 26, 1966	Visual Arts Budget (891,670.00)	500,000.00	Revised
December 5, 1966	Consultants' Fees	61,500.00	
January 9, 1967	Visual Arts	65,000.00	
February 1, 1967	Special Consultants	36,000.00	
March 14, 1967	Visual Arts	20,000.00	
March 14, 1967	Visual Arts	49,000.00	
April 10, 1967	City of Ottawa	1.00	
May 1, 1967	Rock exc.—Phase III	792,919.00	
August 29, 1967	Special Consultants	91,000.00	

<i>Date Submitted</i>	<i>Subject</i>	
September 22, 1967	Visual Arts	50,000.00
November 3, 1967	Visual Arts	25,000.00
February 9, 1968	Canal Promenade	\$260,500.00
May 7, 1968	Extras—Phase III	736,041.18
May 14, 1968	Visual Arts	15,000.00
August 27, 1968	Revised Budget	2,105,701.00

(Not Yet Approved)

## APPENDIX "I"

PARLIAMENTARY COMMITTEE ENQUIRY  
NATIONAL ARTS CENTRE  
OTTAWA, ONTARIO

In reply to a question by Mr. Schreyer to Mr. G. B. Williams of the Department of Public Works on November 7, 1968.

The following is a list of separate tenders called by the Department of Public Works on this project:

Contract—Phase I, Excavation, Shoring and Bridge Diversion for the Canadian Centre for the Performing Arts.

Estimated Cost—\$1,250,000.00

Tenders Received: January 13, 1965

C. A. Pitts, General Contractors, Limited (Toronto) .....	\$1,283,000.00
Beaver Construction (Ontario) Limited (Montreal) .....	1,390,424.00
McNamara Highway Construction Limited (Toronto) .....	1,654,000.00
Thomas Fuller Construction Co. (1958) Limited (Ottawa) ..	1,785,000.00
Dibblee Construction Company (Ottawa) .....	1,836,684.00

Contract—Phase 2—Garage Structure and Bridge Approach—Canadian Centre for the Performing Arts—Ottawa, Ontario.

Estimated Cost: \$2,000,000.00

Tenders Received: June 9, 1965

The Foundation Co. of Canada Ltd. (Montreal) .....	\$1,049,620.00
Ellis-Don Limited (London) .....	1,114,261.00
Perini (Western) Ltd. (Ottawa) .....	1,238,000.00
Ron Engineering & Construction Ltd. (Ottawa) .....	1,349,000.00
W. D. Laflamme Limited (Ottawa) .....	1,535,000.00

Contract—Phase 2A—Albert Street Garage Entrance Tunnel—National Arts Centre—Ottawa, Ontario.

Estimated Cost: \$450,000.00

Tenders Received: July 20, 1966

Spino Construction Co. Ltd. (Montreal) .....	\$515,000.00
Beaver Underground Structures Ltd. (Montreal) .....	543,504.00

Contract—Phase 3—Main Complex—National Arts Centre—Ottawa, Ontario.

Estimated Cost: \$22,500,000.00

Tenders Received: May 17, 1966

V. K. Mason Construction Ltd. (Ottawa) .....	\$31,848,000.00
Janin Building & Civil Works Ltd. (Toronto) .....	32,300,000.00
Foundation Co. of Canada (Ottawa) .....	32,450,000.00
Anglin Norcross (St. Laurent, Quebec) .....	33,850,000.00
Perini (Western) Ltd. (Toronto) .....	35,397,000.00



Sub-Contract: *Catering Equipment*—National Arts Centre—  
Phase 3—Ottawa, Ontario.

Estimated Cost (1967): \$250,000.00

Tenders Received: September 26, 1967

Les Accessoires de Cuisine Limitée (Quebec) .....\$242,030.95

Kitchen Specialties Inc. (Montreal) ..... 243,067.44

Rideau Aluminum & Steels Ltd. (Ottawa) ..... 250,990.66

Sub-Contract: *Stage Equipment*—National Arts Centre—  
Phase 3—Ottawa, Ontario.

Estimated Cost (1967): \$600,000.00

Tenders Received: July 28, 1967

Hall Stage Equipment Ltd. (London, England) ..... 590,000.00

Canadian Contract Sales (Montreal) ..... 649,679.00

Sub-Contract: *Parking Equipment*—National Arts Centre—  
Phase 3—Ottawa, Ontario.

Estimated Cost (1967): \$95,000.00

Tenders Received: September 12, 1967

Cameron, Grant Inc. & Taller and Cooper (Montreal) ..... 106,638.15

Britton Electric Co. Ltd. (Montreal) ..... 112,911.00

Sub-Contract: *Hall, Theatre and Studio Seating*—National Arts Centre—  
Phase 3—Ottawa, Ontario.

Estimated Cost (1968): \$200,000.00

Tenders Received: March 19, 1968

O. Ducharme et Fils Limitée (Montreal) ..... 206,556.42

Canadian Seating Company Ltd. (Toronto) ..... 247,309.70

Contract—Supply of Reinforcing Steel—National Arts Centre—  
Ottawa, Ontario.

Tenders Received: July 1965

The Steel Company of Canada Ltd. (Montreal) ..... 260,525.50

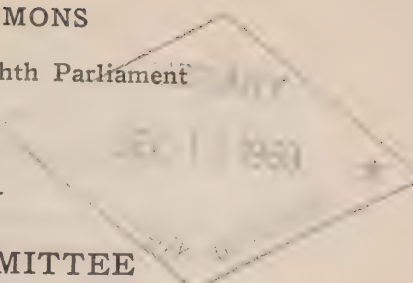
Acier D'Armature du Quebec Inc. (Montreal) ..... 275,130.85

Dosco Industries Ltd., Truscon Steel Works (Montreal) ..... 295,250.00

Awarded to Acier D'Armature du Quebec Inc. since The Steel Company of  
Canada Ltd. could not guarantee delivery according to the contract schedule.



HOUSE OF COMMONS  
First Session—Twenty-eighth Parliament  
1968



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STANDING COMMITTEE

ON

# BROADCASTING, FILMS AND ASSISTANCE TO THE ARTS

*Chairman:* Mr. JOHN M. REID

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MINUTES OF PROCEEDINGS AND EVIDENCE

No. 9

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THURSDAY, NOVEMBER 14, 1968

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Revised Main Estimates (1968-69) of the Public Archives  
and the National Library.

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## WITNESSES:

Dr. W. K. Lamb, Dominion Archivist, Public Archives and Mr.  
Guy Sylvestre, National Librarian, National Library.

ROGER DUHAMEL, F.R.S.C.  
QUEEN'S PRINTER AND CONTROLLER OF STATIONERY  
OTTAWA, 1968



STANDING COMMITTEE ON BROADCASTING, FILMS  
AND ASSISTANCE TO THE ARTS

*Chairman:* Mr. John M. Reid

*Vice-Chairman:* Mr. J. A. Mongrain

and Messrs.

Broadbent,  
Corbin,  
De Bané,  
Dinsdale,  
Durante,  
Fairweather,

Givens,  
Guay (*Lévis*),  
Guilbault,  
La Salle,  
Matte,  
McCleave,

McGrath,  
Osler,  
Schreyer,  
Schumacher,  
Stafford,  
Stanbury—(20).

M. Slack,  
*Clerk of the Committee.*

## MINUTES OF PROCEEDINGS

THURSDAY, November 14, 1968.

(11)

The Standing Committee on Broadcasting, Films and Assistance to the Arts met this day at 11.25 a.m. The Vice-Chairman, Mr. J. A. Mongrain, presided.

*Members present:* Messrs. Corbin, De Bané, Dinsdale, La Salle, McCleave, Mongrain, Osler, Schreyer, Schumacher, Stafford, Stanbury (11).

*In attendance: From the Public Archives:* Dr. W. K. Lamb, Dominion Archivist; Dr. W. I. Smith, Assistant Dominion Archivist; Mr. A. C. Taylor, Director of Administration and Technical Services; *From the National Library:* Mr. Guy Sylvestre, National Librarian.

The Vice-Chairman advised that at the next sitting the Chairman would report on the last meeting of the Subcommittee on Agenda and Procedure regarding hearing additional witnesses on the National Arts Centre.

The Committee proceeded to the consideration of the Revised Estimates 1968-69 of the Public Archives.

The Vice-Chairman called Item 75, Public Archives, General Administration and Technical Services.

Dr. Lamb made a statement on the organization of the Public Archives and was examined thereon.

Item 75 was carried; Dr. Lamb was thanked by the Vice-Chairman and permitted to retire.

The Vice-Chairman then called Item 65, National Library; Mr. Sylvestre made a statement relating to the financial requirements of the National Library and its various operations and was examined thereon.

The examination of Mr. Sylvestre being completed, the Vice-Chairman thanked him for his presentation.

At 1.05 p.m., the Committee adjourned to the call of the Chair.

M. Slack,  
*Clerk of the Committee.*





## EVIDENCE

(Recorded by Electronic Apparatus)

**Tuesday, November 14, 1968**

I will now ask Dr. Lamb to make his statement.

• 1122

**The Vice-Chairman:** Gentlemen, even though we do not have a quorum I think we will start and we will take this opportunity to hear from our guests this morning. Mr. Reid is ill today but he will be at the next meeting, when he will present a report to the Committee. Today, we will consider the revised estimates of...

**Dr. W. K. Lamb (Dominion Archivist):** Mr. Chairman, I think the most useful thing I can do is perhaps to say just a few words about the organization of the Archives and point out one or two interesting things that happened since the occasion last year when I had the privilege of appearing before this Committee and discussing the estimates.

• 1125

**Mr. Dinsdale:** Just on that point, Mr. Chairman, we had an agenda committee meeting the other day which was principally to deal with the matter that Mr. McCleave raised, that is, in pursuing the discussion on the National Centre for the Performing Arts we might have Mr. McIlraith appear before us, and certain complications arose in this regard. I think it rather important to at least resolve this aspect of the matter, and we might do so if we had a report from Mr. Reid at our next meeting. We might also consider the possibility of an interim report. We spent some considerable time at the National Centre for the Performing Arts, and this might also be something that would be worth considering.

The Public Archives consists of three branches. The one best known to the public, because it is the one that deals with the public, is the Historical Branch. That branch includes the Manuscript Division, the Map Division, the Picture Division and the Library, which are the four places to which members of the public come when they are seeking information. There are two interesting points I would like to mention. First of all, we had expected, partly because of the new building—which incidentally has worked out extremely well—and partly because of the Centenary, to have a large increase in the use of the Archives last year, and the interesting thing is that that increased use is continuing. The number of people who actually come into the building and made use of its facilities we think by the end of this year is going to be up 25 per cent over 1967, which was perhaps somewhat exceptional because of the Centenary. Both the Library and the Archives have received a very warm welcome. Incidentally, you may also be interested to know that our meeting facilities, our auditorium and our three meeting rooms, are used all the time. I have lost track of the number recently, but quite some time ago I calculated that 150,000 people have made use of those rooms since the building opened in June of 1967.

The other thing I would like to mention is something that will be of special interest to members. That is, the late publication—because the book could not be compiled com-

Public Archives

75. General Administration and Technical Services \$2,267,000

pletely until well along in 1967—of the *Canadian Directory of Parliament*. Mr. Dinsdale will be particularly interested in this for two reasons. First of all, we wrote a letter to him yesterday telling him we could not send him a free copy because when this project and various other major publication projects were undertaken it was distinctly understood there was to be no free distribution from the Archives. It was to be a sale. Your Mr. Dinsdale spoke to the Minister and the Minister's office has asked me to arrange to make copies available free of charge to those members who request them. Therefore, when you receive the letter that was sent to you a couple of days ago would you just please ignore it and we will be sending you a copy of this in due course.

This is a major reference work. It includes a short biography of every member of the House and Senate from July 1, 1867 to July 1, 1967. There are about 3,200 biographies and to run them all down—especially the people who were in Parliament for brief periods long ago—was a tremendous job, but I think we have done it quite successfully. There will be omissions, there will be mistakes, and we will welcome corrections, but I think this is a landmark book. As I say, owing to the arrangement made between Mr. Speaker and the Secretary of State any member who wishes a copy will receive one if he requests it. I have not yet completed arrangements for the actual distribution but I will be letting you know about that in due course.

The second branch of the Archives is the Records Management Branch, which does a tremendous housekeeping job for the departments and agencies of government. We are responsible for seeing that records are scheduled; that anything that does not need to be kept is disposed of promptly to save staff, space and other costs; we look after dormant records in record centres and finally, by the authority of a public records order, an Order in Council passed in September of 1966. I am responsible for actual destruction. No records of the Government of Canada can either be destroyed or transferred to other ownership without my approval. The order also instructed all departments of the government to have their records scheduled by May 1, 1969. May 1, 1969, is creeping closer all the time and I recently wrote to all the deputy heads of departments and agencies to inquire about

their progress. We have already heard from about half of them, and the picture is very promising indeed. I do not think we will have 100 per cent scheduling by May 1, 1969, but we are going to have so nearly a complete scheduling that I think that date promises to be a real landmark in the economical and proper management of the official records of the Government of Canada.

#### • 1130

The third division, which is headed by Mr. Taylor who is with me this morning, is the Administration and Technical Service Branch. The Administration Branch, of course, looks after a great number of housekeeping details and it also looks after many things for the National Library. When the two institutions began to grow up together the Treasury Board requested that we should not duplicate services but expand already existing ones to serve both agencies. So the Archives gives many services to the Library such as bindery, photographic, personnel accounting and so on.

One of the major activities is the central microfilm unit which, although it is very much part and parcel of archival activities, is doing more and more work of other kinds for departments of the government. Microfilming is becoming more and more important in all sorts of systems that are being adopted—record systems and so on, and this unit is helping a great many departments to improve their services, their record-keeping, and their facilities in that respect.

Mr. Chairman, that is a rapid bird's eye view of some of the things that have come to light in the last year that I thought might possibly be of interest to members of the Committee.

**The Vice-Chairman:** Thank you, Doctor. Mr. Dinsdale is next.

**Mr. Dinsdale:** Mr. Chairman, I have a few questions that I would like to direct to the witness this morning.

Before I commence with questions I would like to recognize what is, I suppose, Dr. Lamb's last appearance before this Committee. He is ending 20 years of illustrious service in the capacity of Dominion Archivist. I know, from my association with him, that he has made a great contribution in this field of public service.

I know how keen Dr. Lamb was on having a National Library established, because we did have many conversations on that matter in days gone by. We have our National Library in operation today and I am sure that even though Dr. Lamb is not going to be directly identified with it in his years of retirement he will maintain his interest and serve on a volunteer basis.

There is one area of questioning I would like to commence this morning. I have several areas on which I would like to question but I do not want to monopolize too much time this morning. Perhaps we can rotate when I have completed this one area of questioning.

You referred to access to documents, which has now been consolidated under the Dominion Archivist. Does that refer to all documents from all departments of government?

**Dr. Lamb:** There are two distinct things here, Mr. Dinsdale: custody and access. So far as the record centre at Tunney's Pasture is concerned, let us say, for example, that we receive departmental records from External Affairs—or from Energy, Mines and Resources, or wherever they may come from. We take possession of these records, we service them, and we send them back to departments when they need them at the rate of 400 or 500 inquiries a day. However, control of access to those, as long as they are in the records centre, rests with the department and not with us. We control access by consultation with the department once they come to the Archives proper. The contents of the Wellington Street building are under my control so far as access is concerned, with certain limitations set by departments that have transferred material to us.

We have never had in Canada a general access rule, but this has been a matter of discussion. I do not think it would be proper for me to say anything definite, but a definite rule is in the making and I would hope that it will be operative before long. This would be an over-all rule permitting access to all government records beyond a certain age provided they did not come within two or three quite necessary categories that must be protected—security, for example. In a sense our personal papers should not be available in the interest of proper privacy of the individual and so on, but apart from that the general run of records would become automatically available after a passage of time. The rule in

the United Kingdom, for instance, has been recently amended from 50 years to 30 years, and I would hope that ours would follow along that line.

• 1135

**Mr. Dinsdale:** Is there a rule in the United States, or do they have any rule in that regard?

**Dr. Lamb:** There is no overriding rule, but the ones that are of most interest to Canadians are those concerning the Secretary of State and so on, and thirty years is becoming pretty well recognized internationally as a fair and desirable period.

**Mr. Dinsdale:** I commented about the American accessibility because their memoirs and other documents that appear in profusion seem to be free of some of the problems that our current crop of political writings have encountered. We are getting a whole spate of books today which are based on fiction than on fact—guesstimations and speculations—which involve the discussion of pretty serious and intimate aspects of government. Do you expect the rule being contemplated would cover a 30 year period.

**Dr. Lamb:** I think the important point to consider here is that this would be a rule beyond which everything would be available, but it would not say that things cannot be available until they are so many years old. There is nothing to prevent arrangements within the period as well as outside it.

**Mr. Dinsdale:** And this would be determined by the departments concerned, or the individual.

**Dr. Lamb:** The department or the individual who controlled the papers.

**Mr. Dinsdale:** My reason for raising this question is that I have had inquiries, for instance, from students and scholars engaged in research who, apparently, find the door pretty tightly closed on some of these matters, particularly with reference to External Affairs. Would External Affairs be subject to the 30 year rule too?

**Dr. Lamb:** Yes.

**Mr. Dinsdale:** And any exceptions would have to be on a decision basis after determining the intent of the scholar, the area to be covered and so on?

**Dr. Lamb:** Yes. I think there will be three categories where material would have to be



protected. One is the matter of security—if it is not deemed in the interest of the country that certain files should be made available. Another is papers that might cause complications to foreign countries—there might be considerations there. And still another, is the right of privacy. The government is in possession of many files relating to individuals. I, for instance, do not think it would be proper to have these become automatically available; I think a person is entitled to that protection. That is generally recognized, not merely here but in other countries.

**Mr. Dinsdale:** This would apply to Privy Councillors of course.

**Dr. Lamb:** Oh, yes.

**Mr. Dinsdale:** Thank you.

**The Vice-Chairman:** Mr. Corbin?

**Mr. Corbin:** Mr. Chairman, since I am new to this—what will I call it—game of politics I would like to know from Dr. Lamb if there are special services available to members of Parliament from the National Archives.

**Dr. Lamb:** What kind of service have you in mind?

**Mr. Corbin:** I am referring to research staff at our disposition, among other things.

**Dr. Lamb:** No, we have no special staff that serves members.

**Mr. Corbin:** We are considered part of the general public.

**Dr. Lamb:** Yes, but we may have a slight prejudice toward helping you perhaps more than we would others.

**Mr. Corbin:** I am interested in the title of that book you have published. What is the name of it again, please?

**Dr. Lamb:** *The Canadian Directory of Parliament 1867-1967*. I may say that a translation problem arose in this connection and the French edition has been delayed. However, a complete French version will appear in due course.

**Mr. Corbin:** I have a few other questions, Mr. Chairman.

**The Vice-Chairman:** Yes, go ahead.

**Mr. Dinsdale:** Are we moving from research?

**Mr. Corbin:** I am still in that general field, Mr. Chairman.

**The Vice-Chairman:** I have only one other name on my list.

**An hon. Member:** I want to refer to the research side of it.

**Mr. Corbin:** I will be reverting to that in another question. What working relations or exchange programs, if any, do you have with the provinces?

• 1140

**Dr. Lamb:** There are no formal exchange arrangements, but all the provincial archives and the federal archives work very closely together. We are on the happiest personal terms with them all. In fact, several of them at one time were on our staff, many of them have taken courses that we have given and so on, and I could say that there is the happiest relationship and very friendly relations existing between them. Because one is federal and one is provincial you cannot have any organic connection, or anything of that kind, but for all practical purposes there is very complete co-operation.

**Mr. Corbin:** You are a happy group.

**Dr. Lamb:** Oh yes.

**Mr. Corbin:** I have another question, Mr. Chairman. Mr. Lamb, do you handle requests by mail from citizens and if so, are there any charges for such services?

**Dr. Lamb:** There is no charge except for copying, if the copying threatens to be fairly expensive. If it is just a matter of a page or two, or just answering a question, and if the easiest way to answer it is by copying a document, we will do so. However, if there is extensive copying involved we will write and say that we think they should see these documents. They amount to so many pages. The copying charge will be so much if you use microfilm and so much if you use xerox, and so on, but for the actual answering of questions there is no charge.

**Mr. Corbin:** Do you have a good working relationship with universities, colleges and so on?

**Dr. Lamb:** Oh yes.

**Mr. Corbin:** You have. That is all.

**The Vice-Chairman:** Mr. De Bané.

**Mr. De Bané:** I would like to know how many people under your authority at the executive level are bilingual. Do you have any idea?

**Dr. Lamb:** That involves the very difficult question of the definition of "bilingualism", does it not?

**Mr. De Bané:** To me a bilingual person is someone who speaks two languages—and perhaps more fluently than I speak English.

**The Vice-Chairman:** That is asking pretty much. In a position like that I would put it another way, I would say those people who can get along in both languages.

**Dr. Lamb:** I think an example of this would be Mr. Smith, who is sitting beside me. He has an excellent knowledge of written French and understands it without any difficulty, but as it happens he has relatively little opportunity to speak it. He went to take private lessons some time ago with the idea of improving his French and his teacher said, "There is nothing I can do for you. You just need to go out and talk." However, French is the mother tongue of 55 per cent of the staff of the Archives. The Director of the Historical Section is a French Canadian. As we come down the stairs I am first, Mr. Smith is second and Mr. Weibrenner is Head of the Historical Section. Scattered all through the divisions we have archivists whose mother tongue is French. I will put it this way. We have no difficulty in giving quite satisfactory service to a person who only speaks French.

**Mr. De Bané:** Do you even make translations of documents?

**Dr. Lamb:** No, not as a rule. We have done in a few exceptional cases. You mean if a document was in English and someone wanted a French version? No, I think from the standpoint of an archive that is unsound. A document is a document. If it is in French we leave it in French. If it is in English we leave it in English. I do not think we should take the responsibility of attempting to produce an official text in the other language.

**The Vice-Chairman:** Dr. Lamb, I would like to ask you a supplementary question. You said that 55 per cent of your staff speaks French only. I would hope they would speak both languages, too.

**Dr. Lamb:** I doubt if we have one French person who cannot get along in English, but

the mother tongue of 55 per cent of them is French.

**The Vice-Chairman:** I suppose that most of the other 45 per cent can get along in French. They understand it and they can get along?

**Dr. Lamb:** Yes.

**The Vice-Chairman:** Mr. Stanbury.

**Mr. Stanbury:** Mr. Chairman, I wonder if Dr. Lamb could tell us whether or not the Archives have become involved in film preservation, as well as the retention of printed records?

• 1145

**Dr. Lamb:** We are really just moving into that field. Haphazardly—by happy accident—we have acquired a considerable number of interesting items in both fields. Because they have the facilities to look after them, the films are largely held by the National Film Board in Montreal. We now have a very nicely-equipped lab where we can make sound recordings, where we can play tapes, where we can interview people and things of that kind. This is very recent, we are just moving into it. We have not done it yet to any great extent.

**Mr. Stanbury:** Do you have any plans to expand this aspect of your work?

**Dr. Lamb:** Yes. Unfortunately, it will depend on dollars and cents, and I gather that dollars and cents are not going to be too plentiful in the next little while.

**Mr. Stanbury:** In record retention do you see some considerable opportunity for savings through the use of microfilm?

**Dr. Lamb:** Microfilm is not cheap. It is actually much cheaper—unless you are going to keep documents permanently—to store them than to microfilm them. The economically-designed storage space is much cheaper than microfilming. The microfilm salesman like to tell you that you save 99 per cent, etcetera, but they do not tell you that the cost of saving that 99 per cent is.

**Mr. Stanbury:** So in microfilming you are concentrating on the records that have to be kept permanently, and this is the area where you see savings?

**Dr. Lamb:** Yes. Then, of course, you have to decide whether the papers are so inherent-

ly interesting that you want to keep the originals or whether a film would be adequate.

**Mr. Stanbury:** It is just the information you want to keep.

**Dr. Lamb:** That is right.

**Mr. Stanbury:** So you are carefully segregating those areas in which microfilming is economic.

**Dr. Lamb:** Yes. I can give you an example of that. For many years the Department of Finance microfilmed pay cheques as a matter of keeping a record and we finally persuaded them that it was cheaper to agree upon a period within which cheques should be kept and let us store them. The saving was quite substantial.

**Mr. Stanbury:** Fine.

**Mr. McCleave:** I would like to ask a supplementary on this matter of tapes and the like. As you know, Dr. Lamb, your words are being recorded this morning and perhaps it would be of interest to your successor 100 years from now if he could hear what the original archivist sounded like. However, the more important question is do you have records of parliamentary hearings which are offered to you or actual tape recording of something like the Federal-Provincial Conference on Housing and Urban Development which was held earlier this year, or any of the federal-provincial conferences where they might have made tape recordings. Is this sort of thing available to you?

**Dr. Lamb:** No. By and large, Mr. McCleave, the recording of conferences in that way is relatively recent. For a long time they had loud speakers in rooms but they did not have a tape recording as a product. That is fairly recent and most of these tapes are still being held because they are of practical reference use to the people concerned. I expect they will begin to come to us. I do not think they will be destroyed. After all, they are government records and they would come to us. There is obviously a time lag here. They do not come to us until they have served their immediate practical purpose. By the way, one thing that we are interested in doing—and I want to speak to Mr. Speaker about this—is having sample recordings of the proceedings of the House. The tapes are not going to be preserved in toto permanently. For instance, I

think we should have a new Prime Minister's first statement in the House of Commons, and things of that kind, and there is no particular difficulty about it except the physical problem of spotting the items you want, snipping them out and preserving them.

I think perhaps we can do something in that respect through the indexes. Mr. MacLeod, who is in charge of the indexing, is a good friend of ours and as a matter of duty and routine he goes through the proceedings minutely and I think that he would probably know the kinds of things that would interest us and be able to spot them so that we could have them. I do not think it is necessary to preserve everything but I think we should have something. The only tape that we have at the moment from the House is the tape of the explosion. The staff thought that should be preserved for posterity, so it came to me in a little box. I may say it was a very disappointing noise on the tapes.

**Mr. McCleave:** What about CBC record where you would have, for instance, some of the great voices from the past. Is this sort of thing available or do they jealously guard it? I know they have a fair collection themselves.

• 1150

**Dr. Lamb:** No, the CBC is very generous about this. As a matter of fact, there have been discussions between Dr. Davidson and myself fairly recently and there are some colossal problems there. The CBC has 150 million feet of film and obviously this whole footage need not be preserved. The great difficulty is to check 150 million feet of film and select and segregate what should be kept.

**Mr. McCleave:** It could be pared by eliminating the commercials, I suppose.

**Dr. Lamb:** I think something can be done though. But considering they have storage problems and budget problems and everything else, the CBC have been very, very good about preserving their things, by and large, especially since bringing in television.

**Mr. Dinsdale:** I have a supplementary on the parliamentary records, Mr. Chairman. Proceedings are taped. Are these tapes preserved?

**Dr. Lamb:** Mr. Dinsdale, I am afraid I do not know whether any of them have yet been destroyed, but the intention is not to keep



them all permanently because they are used essentially for transcription purposes. I think before they are destroyed they should be screened, and with the help of the indexes certain outstanding speeches or occasions should be taken out and preserved.

**Mr. Dinsdale:** Has this been going on ever since we installed the public address system?

**Dr. Lamb:** Yes. Is that now about five years? Four or five years.

**Mr. Dinsdale:** Longer than that.

**Dr. Lamb:** Longer than that. Time flies.

**Mr. Dinsdale:** Is there any problem other than a technical problem?

**Dr. Lamb:** No. It would be a problem of staff time and of identifying, on the tape, the particular section that you wanted to preserve. We are perfectly capable of looking after the tapes, trying them, preserving them and everything of that kind.

**Mr. Dinsdale:** Are the parliamentary officials quite happy to have these made available?

**Dr. Lamb:** Yes. I think a formal request from me about this matter should go to Mr. Speaker. We have discussed it informally but it has not come yet to the point of a formal request. I hope it will very shortly.

**Mr. McCleave:** But you do not anticipate difficulties in retaining some of these records of our proceedings.

**Dr. Lamb:** No. Not if we can segregate the items we want. That is the major problem.

**The Chairman:** Mr. Schreyer.

**Mr. Schreyer:** Dr. Lamb, I understand, probably incorrectly, that the use made of the Public Archives really divides into two kinds: one, the use made of it by the departments as they call back certain material and the other, by people engaged in academic research. Do you keep records of the number of people who come to the Public Archives actually to work there?

**Dr. Lamb:** This year, to the end of October, there were 23,943.

**Mr. Schreyer:** This is for one calendar year?

**Dr. Lamb:** For 10 months ending October.

**Mr. Schreyer:** Then I would take it you do a good deal of photostating which is then sent out to the various academic institutions on request from professors.

**Dr. Lamb:** Yes.

**Mr. Schreyer:** Did you indicate to Mr. McCleave if, at the present time, you have any selections of CBC material?

**Dr. Lamb:** The only important CBC material we have goes back to war days. You perhaps remember the Mathew Halton broadcasts, the war broadcasts. They were all recorded on metal disks and they are very temporary. You can only play them a few times. A collection of over 500 of these was sent to us for safekeeping and later CBC and ourselves both recognized that they were of very great interest and would be of very great interest in the years to come and that they should not be left in that form. They were sent by sections to Toronto and re-recorded so that they would be permanently available. That is the most important material.

**Mr. Schreyer:** You have no continuing arrangement with the CBC yet.

**Dr. Lamb:** No, that is one of the matters Dr. Davidson and I were talking about.

**Mr. Schreyer:** I think I heard you say, sir, that you are required to decide on all documents and records intended for destruction.

**Dr. Lamb:** That is right.

**Mr. Schreyer:** I assume you cannot do this personally. How many persons do you have assisting you in making this kind of decision?

• 1155

**Dr. Lamb:** The decision is made in two places. Within the Manuscript Division of the Public Archives there is a Public Records Section which is the place to which public records that are going to be preserved permanently will ultimately come. That staff looks at things and gives me reports, suggestions and advice. Then, in the Records Management Branch there is also a group there, the Advisory Services Division of a half dozen people who are thoroughly familiar with registry procedures and departmental procedures and things of that kind. They are capable of looking at things both from the point of view of the departments—of the practical usefulness

of the records from the department's point of view and the necessity, perhaps, of keeping them for a longer or shorter period from the department's point of view—and also bearing in mind the long-term interest of the Historical Branch in the Public Archives proper.

These are very competent and experienced people and I get the reports and go over them personally. They all report to me and I do not sign anything unless I have had a report and am satisfied that the review has been satisfactory and that what is being done seems reasonable; and nothing is destroyed without the knowledge and written consent of the department concerned and the consent of the Comptroller of the Treasury and the Auditor General.

**Mr. Schreyer:** You may not be aware personally of this particular case but I raise it now because I think it gives some insight into the way in which you proceed with the destruction of old papers.

I understand that about two months ago your office was on the verge of giving approval to the destruction of some Métis land script and related papers. There had been no interest in them, no requests, and then I understand that at the eleventh hour there was a sudden awakening of interest in these old papers and script by persons connected with the Manitoba Métis Federation, or whatever the organization's name is, and that it was possible to prevent their destruction.

What kind of procedure is involved in trying to get the Dominion Archivist to hold off on the destroying of records? Did you simply write him a letter saying there is some interest welling up to the surface and asking him to hold off with the destroying of these papers? Is it as simple as that?

**Dr. Lamb:** As far as the Métis records are concerned, I have no personal recollection of this. I do not think I ever signed a document or thought of signing a document authorizing their destruction because, to my mind, they would stick out like a sore thumb the minute I saw them.

In so far as your other question is concerned, we get hints and suggestions from quite a wide variety of people—sometimes from the provinces. For instance, some records that from the federal point of view have outlived their usefulness may nevertheless be quite interesting from the provincial point of

view. This would apply, for instance, to Department of Public Works records. It is of no particular significance to me to preserve a Public Works operation of building a bridge in Alberta, we will say, but it may be of great interest to the provincial archives there and we frequently hear from the provincial archives. We frequently query the provincial archives, in fact, and say, "Now, are these of interest to you? I am willing to authorize a transfer to you as an alternative to destruction, if they are of use to you."

But suggestions come in in a great many ways from individuals who may have knowledge of something but this is pretty carefully watched. I can assure you that I do not take this responsibility in the slightest degree lightly. It is an enormous responsibility. Someone has to have it. As a matter of fact this used to rest with a committee and the Glassco Commission pointed out that the committee always did what I suggested they should do and they said, "why should you not just do it and be done with it?" And that is ultimately what was arranged.

• 1200

**Mr. Schreyer:** Thank you.

**Mr. Corbin:** I have a question for Dr. Lamb, Mr. Chairman. I would like to know if your present facilities are adequate, and if not what expansion you are planning and for what target date.

**Dr. Lamb:** I think our facilities are quite adequate for the moment and for some time to come. I think one consideration here is going to be the rate at which the National Library expands. The Library and the Archives share one building. Ultimately it may well be that the two institutions will grow to the extent that both can no longer occupy that building. My hope there—and we have already made preliminary suggestions to Public Works—is that they will reserve the No. 2 Building area next to our building in the hope that if and when it became necessary to expand, a twin building or another building could be put there with a tunnel between, so that we could still have the great advantages of, in effect, having everything under one roof and yet have adequate accommodation for the two. However, at the moment, so far as the Archives is concerned we are very happy indeed.

**Mr. Corbin:** I have another question, looking at the figures here. How do you account for the increase in rent costs or operating costs for the building from \$401,600 to \$694,000 which is almost a \$300,000 increase?

**Dr. Lamb:** We took possession of the new building in the spring of 1967 and the Estimates naturally reflect the fact that we have moved into new, large and much more expensive premises.

**Mr. Corbin:** Expensive in what way?

**Dr. Lamb:** Before we moved into our new building we were in an old building on Sussex Drive and scattered around. We had the Loeb building on Besserer Street, and so on. We were scattered around in wretched premises in various places, some of them pretty low-grade spots, and naturally when you come to cost account it on a rental basis the new building is more expensive than that.

**The Chairman:** Are there any other questions?

**Mr. Dinsdale:** Yes.

**The Chairman:** Mr. Dinsdale?

**Mr. Dinsdale:** Mr. Chairman, concerning the service you can provide to the Parliamentary Library, we have a research branch of the Parliamentary Library now which is a greatly appreciated service, handicapped because of lack of staff, and the demands for research are on the increase as public affairs become more complex. Is there any direct co-ordination with the research people that you might have at the National Library and the research people in our Parliamentary Library? For example, if our researchers in the Parliamentary Library sent through an SOS for information on a particular item that was under active discussion in the Commons, would there be any attempt to co-ordinate and expedite?

**Dr. Lamb:** Mr. Dinsdale, on many occasions we receive requests, sometimes on a very hurry-up basis, for background information or something of that kind and we deal with these as a matter of course. We do not give them special treatment but we will give them special priority. I mean, if they are urgent we do our level best to meet them.

You mentioned the Library. I am no longer responsible for the Library. As far as the Archives is concerned, naturally we have the

older material, the background material, but that is certainly at the disposal of anyone who asks for it and we would do our best to supply whatever was needed and have done, I am sure, on many occasions. They are not segregated in any way; they just come in in the flow.

**Mr. Dinsdale:** So there is no direct co-ordination to meet the special needs of Parliament?

**Dr. Lamb:** No, and there is no designation within our organization of staff specifically for that purpose. I think that is what you have in mind.

**Mr. Dinsdale:** Yes, this is what I have in mind. Is there any discussion along that line?

**Dr. Lamb:** No, it has never been raised with me.

**Mr. Dinsdale:** Now, concerning staff, do you have problems in getting trained staff? Perhaps this applies more to the Library than to the Archives. Has there been a great shortage of librarians and trained people?

• 1205

**Dr. Lamb:** I think Mr. Sylvestre is full of information on that topic. So far as the Archives is concerned, good archivists are not too plentiful. Our great difficulty is that for all practical purposes an archivist must be trained on the job. It is not the kind of job you can learn at school. You must have certain background requirements but there is no place you can learn except by actually handling material and working with collections. That means that it takes years to produce a first-class archivist from our point of view and, of course, the very sad thing is that these people are highly desirable commodities from the point of view of universities. Having had a man for six, eight or ten years and developed him into a first-rate archivist you will find that a university comes along and entices him away, for his research knowledge is very valuable. I cannot replace him other than by growing another archivist, which takes years. There is no place where I can go outside and hire archivists. We produce most of the archivists in the country.

**Mr. Dinsdale:** It is what you would call an in-service training program.

**Dr. Lamb:** That is right.



**Mr. Dinsdale:** Is there any university course that is helpful as background in preparing an archivist? Are any of the universities co-operating in this regard?

**Dr. Lamb:** The whole matter of training for archivists is of great concern today in Canada, the United States and Great Britain and there are schools beginning to appear, but all those schools recognize that even after a man has spent a year at a course, he has an awful lot to learn in service.

Three times in co-operation with Carleton University—the last time being last summer—we have given a non-credit certificate summer course—there is no degree involved but there is a certificate that they completed the course—in archives and records work and I think it is a very good course. It has been very helpful. It has enabled a lot of people, say from the provincial archival institutions, from universities that have manuscript collections, and so on, to come here and examine our techniques, how we handle things, what we do, and the result is that across the country there is becoming some uniformity in standards and approach to services, and so on, that I think is very worth while, but there is as yet in Canada no full-fledged archives schools.

I think, Ottawa is the logical place for one because it is absolutely essential that it should be where it has ready and immediate access to a large archival institution, because of this great necessity for practical work as well as the theory.

**Mr. Dinsdale:** So you have begun a summer course, at least, which might eventually expand into something beyond its present size.

**Dr. Lamb:** Yes, and that has been given three times and this last one was very successful indeed, and I hope we could do it again.

**Mr. Dinsdale:** I have one more question on this matter of access to documents. Some departments have their own historians right within the department. This includes External Affairs, Defence and so forth; perhaps it applies to all departments, I am not sure. Do the official historians within the branch have access to the documents or are they subject to the same restrictions?

**Dr. Lamb:** No; for instance, the staff of the Historical Division on External Affairs would

have access to anything that their own Department permits them to see. They would not have automatic access, but if they are working for the Department I presume the Department would let them have access. The same would apply to Professor Wise and his staff in the Historical Directorate in the Department of National Defence.

**Mr. Dinsdale:** That would be an internal departmental decision?

**Dr. Lamb:** Yes, but when they come to the Archives they are subject to just the same limitations as anyone else.

**The Chairman:** Shall Item 75 carry now? Item 75 agreed to.

**The Chairman:** Well, Doctor, thank you very much. This has been very interesting testimony.

I now call Item 65.

#### DEPARTMENT OF THE SECRETARY OF STATE

##### J—National Library

65 General Administration including a payment of \$140,000 to the National Library Purchase Account for the purpose of acquiring books, in conformity with section 12 of the National Library Act—\$1,585,000.

I would ask Mr. Sylvestre to make a statement.

##### [Interpretation]

**Mr. Guy Sylvestre (National Librarian):** Mr. Chairman, I would like to make a short general statement about the National Library, before attempting to answer the questions that you and your colleagues may wish to ask.

##### • 1210

As stated by the Secretary of State, in his opening remarks, when he appeared before this Committee, October 31 last, the total financial requirements in 1968-69 are \$35,000 lower than the previous year. This is due to a large reduction in payments to the National Library Purchase Account, from \$250,000 in 1967-68 to \$140,000 in 1968-69. My predecessor requested a lower payment to this account this year. There was a balance of \$150,000 at the end of the year, 1967-68, due to the curtailment of the Library's book purchases pro-

gram. This resulted from the generous gifts of books received during the Centennial Year, especially that of Great Britain to the approximate value of \$270,000.

Increases in expenditures are shown under salaries and wages due to the greater number of employees—227 as against 210—required to deal with the increased number of reference and bibliographic requests, interlibrary loans, titles reported to the Union Catalogue, and publications received, catalogued, classified, listed or indexed, etc.

More funds were requested under Allowances to cover stipends in lieu of pay and tuition fees for the librarian-in-training program. Currently there are 10 employees in training.

The increase under Telephones and Telegrams is principally due to the growing use made of Telex thus supplying information more rapidly to other libraries and so facilitating research throughout Canada.

In a word, the cost of services provided by the National Library is less than 6 per cent higher this year than the previous year, although these services constantly grow due to increased demands from all parts of Canada, and even from abroad.

I should add, however, that we will require Supplementary Estimates in the amount of approximately \$155,000 this year. This amount involves \$127,000 for salaries and wages. The remaining \$28,000 is for Professional and Special Services, and relates to the recently introduced automation of the index to *Canadiana*.

[English]

As you noticed, Mr. Chairman, these remarks deal only with figures. I should like to leave it to the Committee to decide whether they would like me to give a statement on the various programs under the various divisions, as Dr. Lamb just did, or give this by way of answers to questions.

**The Vice-Chairman:** What is the opinion of the Committee?

**Some hon. Members:** A statement.

**Mr. Sylvestre:** I will be as brief as possible. We have in the National Library three main branches as well as the Office of Library Resources. The first branch is Acquisitions. This branch decides what books we should order, processes the orders and so on, and

they do the same thing for periodicals or records. Another branch, which is much larger, is the Cataloguing branch. It is divided into three sections. One is called the Descriptive Cataloguing Section and this is the branch where they produce the cards which go into our own catalogues—in other words, they catalogue our own collection. There is also the Subject Cataloguing section which was established later and which ascribes headings to the various cards.

The most important section in the Cataloguing branch, from the national point of view, is the National Bibliography branch. This is the branch that produces *Canadiana*, which is the national bibliography. As you no doubt know, when the National Library Act was passed in 1952 and took effect on January 1, 1953 legal deposit was adopted in the country. From that time on the National Library received two copies of every book published in Canada, and in most recent years we added periodicals, excluding newspapers. All these publications, which now amount to more than 12,000 a year, are fully catalogued by this branch and printed in *Canadiana*, which I am sure you have seen. This bibliography is not only extremely useful to a great many Canadian and foreign libraries for purposes of cataloguing—they have in this way very direct access to bibliographic information on Canadian publications—but a good many libraries use them also as a buying guide. They check it from month to month because it is a monthly publication with yearly accumulations. As a supplement, so to speak, to *Canadiana* we also produce Canadian Thesis which is an annual list of theses accepted by Canadian universities.

• 1215

The other large branch is the Reference branch. This branch is divided into a number of sections. There is a newspaper section, there is a serial section where are received and processed 7,000 periodicals which we now receive currently.

One of the two most important branches is the Public Service division which gives a reference service to other libraries as well as to individuals who come and use our facilities on the premises.

The most important service from the national point of view is the *National Union Catalogue*. The National Catalogue now contains cards describing the content of over 300



Canadian libraries. It now has reached the point where it is almost impossible to manage with the facilities at our disposal and we are looking into automation in this area to cope with the situation because libraries, especially the larger university libraries, have very large book budgets now. Toronto, for instance, this year has the largest book budget in North America after Harvard and they report all their accessions to us, which now come at an average of over 4,000 a day. There are now over 8½ million entries in the *National Union Catalogue* which represents over 13 million volumes. This is an essential service without which a great deal of research that is going on in the country would be made much more difficult if it were not for the *National Union Catalogue*.

We now give locations of books on the average of about 230 a day and in this way we can make it known to other libraries, or as far as that goes, to people who come to the National Library to get information right on the premises, where the books they need for their research are available in the country. When we do not have the book listed in the *National Union Catalogue* at all we get in touch with the Library of Congress, to which we are linked by TWX, and they usually are able to produce a location in the United States. From there on we can proceed with interlibrary loans. In this way a great many publications are available to people wherever they may happen to live in Canada.

In addition to these three branches there is a new office, the Office of Library Resources, which was established only this year. It consists at the moment of one person, but it obviously will have to grow. The main purpose of this office is to conduct a survey of research collections available in the country. We have started to conduct this survey. At the moment we have visited seven university libraries, and this is continuing. The findings will be made available to all libraries through the publication of a bulletin. They will also have direct access at any time to the information that we were able to gather. The purpose of this principally is not only to help people locate where principal research collections are but, at the same time, to serve as a basis for future co-ordinating collecting in Canada.

• 1220

Mr. Chairman, this gives you at least a sort of Cook's tour of the National Library. I will

be glad to answer any questions that you may ask.

**The Vice-Chairman:** Thank you very much.

[Interpretation]

Mr. De Bané.

**Mr. De Bané:** There was something, I did not understand in your statement. On the first page: the first sentence of the second paragraph, you said the estimates required for 1968-1969 are \$35,000 less than those of the previous year. Then in the last paragraph of page 2 you say that, this year, we shall have to ask for a supplementary estimate of approximately \$155,000. I do not understand that.

**Mr. Sylvestre:** The Estimates that we have in front of us which are the revised estimates are \$35,000 less than the previous year, but we have already indicated to the Treasury Board that we would make a request for supplementary funds estimated at about \$155,000 to be submitted to the House in due time.

**Mr. De Bané:** The Minister said, on October 31 last, the budget would be \$35,000,000 less this year, has this changed since the 31st of October?

**Mr. Sylvestre:** This has not changed. It is simply that the appropriate time for the preparation of the supplementary estimates is not here yet. I think it will be about the end of November.

Here I simply gave you an indication, a general idea of the moneys that we would need. I simply wanted to warn you that these estimates would be requested soon.

**Mr. De Bané:** Thus, it will cost \$155,000 more?

**Mr. Sylvestre:** \$120,000 more.

**Mr. De Bané:** What is the relationship between the National Library, which you head and the Library of Parliament?

**Mr. Sylvestre:** These are two distinct institutions. I know that Mr. Dinsdale asked Dr. Lamp, earlier, about the relationship between the Archives and the Library of Parliament. These relations are, for obvious reasons, quite close, that is closer than those between the National Library and the Library of Parliament.



For many years the Library of Parliament was a sort of pseudo-national library, because there was no national library in Canada. It bought a very considerable amount of books over a period of one century, because no one else in the country did. It was, for a long time, the largest library in Canada. This is not the case any more.

The Library of Parliament is increasingly specializing itself. I have spent fifteen years over there, so maybe, Mr. Chairman, you will allow me to say a word about it. Today, the Library of Parliament specializes mostly in the conservation of parliamentary documents and books on law, economics, social questions, welfare, history.

Now that the National Library exists, all these other libraries which belong to the State are always happy, of course, to co-operate with the Library of Parliament to make available to the M.P.'s, through the Library of Parliament certain documents of reference books that can not be found at the Library of Parliament. These are loaned in the same manner as we ourselves borrow books from the Library of Parliament, if we do not have them, when these works are requested by various parts of the country.

• 1225

**Mr. De Bané:** A rather simple question: Where is the National Library situated in Ottawa?

**Mr. Sylvestre:** It is the last building on the north side of Wellington Street, just past the Supreme Court and facing the Department of Trade and Commerce.

**The Vice-Chairman:** A brand new building into which they have just moved. Could I ask a supplementary question, with your permission, Mr. De Bané. In practice, let us say that Mr. De Bané or another member makes a request for such-and-such a book at the Library of Parliament, and the Library of Parliament does not have it. Would the Library of Parliament automatically make the request of the National Library, or do we have to make a request ourselves?

**Mr. Sylvestre:** No, but you can of course make the request directly, Mr. Chairman, but the normal procedure is to address yourself first to the Library of Parliament.

I am very happy that you placed this supplementary question, it will allow me to give more information to underline the very

extensive use made of the collective catalogue. If a member of Parliament or a senator needs a book, a periodical, a magazine, which cannot be found at the Library of Parliament, we, at the National Library are automatically asked whether we have it, and/or where the book can be found. Since we have the collective catalogue, which comprises the repertory of more than 300 libraries—the libraries of all the Departments, universities, provincial legislatures, and of all the large public libraries—this means that if our National Library, which is a rather new institution,—it is only 15 years old—does not have the magazine, periodical or book requested, we can tell the Library of Parliament where that book can be found in Canada, preferably in Ottawa. Thus, we can obtain the book in a minimum of time.

**Mr. De Bané:** How many books do you have at the National Library?

**Mr. Sylvestre:** We have about 400,000 titles.

**Mr. De Bané:** And at the Library of Parliament?

**Mr. Sylvestre:** A little less.

**Mr. De Bané:** About the same number?

**Mr. Sylvestre:** Perhaps 300,000 or 350,000 titles.

**The Vice-Chairman:** Another supplementary question. Beside these reference works I suppose you also have all kinds of documents which are not necessarily books, but could be special reports, on documents of that nature?

**Mr. Sylvestre:** No, very few. In fact, we of course receive all the official publications of the Canadian Government and the provincial governments, as is the case with the Library of Parliament. We also have exchanges with foreign countries, but relatively few as yet, because, as Dr. Lamb mentioned before last year, the National Library did not have a building providing it lacked the proper facilities for its own needs. Therefore, it could not set up extensive programs of exchange. We simply did not know where to put the books.

**The Vice-Chairman:** Mr. De Bané.

**Mr. De Bané:** Which is the American institution which could be your counterpart?

**Mr. Sylvestre:** It is the Library of Congress, but there is a difference. The Library of Congress is the National Library of the United States, and is at the same time the

library of the House of Representatives and of the American Senate.

**Mr. De Bané:** Could you tell us why we have chosen to have two separate institutions: a Library of Parliament, and a National Library, while in the United States the Library of the Congress serves both purposes?

**Mr. Sylvestre:** It is not very easy to reply to your question. At the start I might mention that it is quite unusual for a library of Parliament to be the national library, as is the case in the United States. In some other countries, like in Australia, for example, they recently established a national library which is distinct, separate from the Library of Parliament. In Ottawa, there might be a problem of architecture, of geography, I'm not quite sure, but I don't see how it would have been possible to build behind the Parliament buildings a library which would have the dimensions of the National Library. It might have been possible to build it somewhere else, and it could have been possible to build it somewhere else, and it could have been decided that the Library of Parliament would be part of this National Library. But this is a question that the MP's themselves have to resolve.

• 1230

If I understand correctly, the main advantage of the American system is that the National Library is also the Library of the Capitol. I am afraid that our system compels us often to buy two copies of the same book. Is this exact?

**Mr. Sylvestre:** Very often we not only buy two copies of the book, but ten copies of it. I believe it is very important in Canada to do two things: first, to try and study as well as possible, as comprehensively as possible, much more so than what we did in the past, the question of co-ordination of collections. I am quite sure, for example, that in a few years it will be possible for all large libraries in Canada to revise their purchasing policy, because they will know much better than now what the purchasing policy of other libraries is.

At present, there is a specific problem for Parliament. When you sit evenings, you expect—and this I know from experience—to have fast service at night or even over weekends. Up to now, it has not been the policy of the National Library to provide service on evenings.

Parenthetically speaking, I might as well tell you right now that I have already discussed this question with our heads of departments. I told them I believed it would be necessary, very shortly, to offer reference and loan services, evenings and over weekends, at the National Library. I believe that the demand for such a service does exist.

**The Vice-Chairman:** Mr. Sylvestre, to complete Mr. De Bané's idea, I imagine that with your National catalogue, the Parliamentary Library will not purchase books for which requests are rare and which you do have. It will know that you have them. So, there will be no duplication. You can purchase many copies of the same book because a good many people might ask for them at the same time. But what I mean, is that there is no duplication between the two libraries.

**Mr. Sylvestre:** Indeed, there is no duplication among the two libraries. In fact, the Library of Parliament no longer purchases as many books as in the past because it is aware of the fact the National Library has these books. There is another point which should be stressed: the purpose of the National Library is not to serve, first of all the population of Ottawa.

Consequently, when we purchase a book, or when we subscribe to a magazine, very often this book or this magazine is part of the National Library collection, or has been loaned to Toronto, Vancouver or Halifax. If an MP feels he should have access to a book very fast because the problem he is interested in will be discussed in the House or in Committee in two days, he won't be very pleased when told: "Yes, we do have a copy, but it is in Edmonton".

**Mr. De Bané:** Mr. Sylvestre, I stand to be corrected, should I be mistaken. I understood that the Capitol Library in Washington operates as a National Library and as the Library of Congress. However, I believe I understood that there is a group of officials in that library which is exclusively at the service of members of Congress. Is that right?

**Mr. Sylvestre:** Yes, that is so. In Washington, there is a department called the Legislative Reference Service with a budget over \$2 million, and with over 200 employees who work exclusively for American representatives. Naturally, they use the collection of the Library of Congress which is the largest



in the world. It now has 14,000,000 books and even greater number of manuscripts, films, recordings, and so on.

• 1235

**Mr. De Bané:** I wish to quote a sentence from a document prepared by the Research Branch of the Canadian Library of Parliament which was published on June 7th, 1968, four months ago, and I quote:

[English]

The service provided at Washington... that is, the Research Branch,... is greater than that of Ottawa, not only in range but in depth.

[Interpretation]

I wonder whether, if we were also to concentrate both institutions and have a special staff to deal exclusively with requests by MP's, we might not also be able to work more in depth. What do you think of my suggestion?

**Mr. Sylvestre:** I believe there is a very definite distinction to be made between the responsibilities of the National Library on the one hand, and the responsibilities of the Library of Parliament on the other hand. Please allow me.

**Mr. De Bané:** Yes.

**Mr. Sylvestre:** The National Library does not have and will probably never have, certainly not in the near future, what can be specifically called a research department. The Library of Parliament did not have such a service a few years ago. The members of both Houses passed a resolution to request the institution of a research department at the Library of Parliament.

**Mr. De Bané:** In 1965.

**Mr. Sylvestre:** Yes. This department provides for a very specific clientele, so to speak, and is capable of taking into account the context wherein it operates.

However, in a Library such as the National Library which serves the entire Canadian population and all the universities, in all subjects except science and technology—the National Scientific Library, which is part of the National Research Council, deals with these fields—it is very difficult to have a research department, except so far as bibliographical fields are concerned. But, to expect to have experts in economics, social sciences,

law and so on, to fill the needs of Canada who would need such a huge budget, that I do not believe that...

**Mr. De Bané:** Yes, but in the States, within this Library, they have a group of officials dealing exclusively with the members of Congress.

**Mr. Sylvestre:** Yes, but the research department of the Library of Parliament is always welcome at the National Library to consult publications, or documents which are not to be found in the Library of Parliament. Moreover, it has access to the libraries of the various departments. It does not have to do all the research in the Library of Parliament which has a very specialized collection, a very good collection, but which fills the essential needs of Parliament, but sometimes one has to go elsewhere for further data.

**The Vice-Chairman:** Excuse me if I interrupt you, but I believe that Mr. De Bané will realize, with time, that it is a question of service too.

Other colleagues, and I myself, have quite often asked for books or reference documents on very short notice. These documents or references are needed while we are in the House but, if all this material has to be picked up at the National Library, it would take half an hour and maybe more. It is a question of service. I visited the Library of Congress in the States, and I heard from a number of Congressmen whom I know that this is one of their grievances. The service is slow.

It is perhaps a question of the age of the librarians. The Library of Congress has been in existence for very many years; maybe their organization is better than ours.

• 1240

[English]

**Mr. Dinsdale,** a supplementary.

**Mr. Dinsdale:** Yes, I am interested in this subject and, as Mr. Sylvestre has said, it has been under discussion on Parliament Hill for a number of years.

**The Vice-Chairman:** Mr. Dinsdale, I would like to interrupt you. There is a mistake on your sheet. It is not "Sylvester"; it is "Sylvestre". That is French.

**Mr. Dinsdale:** I thought I said "Sylvestre".

**The Vice-Chairman:** I thought you were reading that sheet. There is a mistake on it.



**Mr. Dinsdale:** I have not got it.

**The Vice-Chairman:** I apologize.

**Mr. Dinsdale:** I have known Mr. Sylvestre for many years. The model that we were looking at in the initial discussions was, of course, the Library of Congress because it does serve the dual function of serving Congress and the United States as a whole. Now that we have got the divided jurisdiction and now that we do have the beginnings of a research unit in the Library of Parliament, is there no attempt to co-ordinate the resources of the National Library with the research resources of the Library of Parliament so that it might gradually expand the research service that is available to M.P.'s?

The Library of Congress as I have seen it in action concentrates in the first instance on serving Congress. You can get speeches written; you can have almost anything done for members of the Congress. Everybody wants research facilities enlarged substantially within the Library of Parliament, but this process of gradual enlargement might be minimized if we could co-ordinate the functions of the two libraries. Is there any thinking along these lines? Is there any attempt to co-ordinate or move forward in this direction?

**Mr. Sylvestre:** There is but the embarrassing situation I am in, if I can be very frank about this, is that what we are discussing today is this year's budget, technically. To that extent I think I can say this much: There is already a good deal of co-ordination going on in what you call resources. In other words, the Library of Parliament no longer acquires a type of material which is likely to be of very little use to parliamentarians and which they hope will be available in the National Library, but to co-ordinate the resources and to co-ordinate services are two very different problems.

We do not have any type of research services as such but our resources, as I have said before, are of course available to the services of the Library of Parliament. There is a great deal more co-ordination that should be possible in the years to come, especially as we introduce automation in a number of our operations.

I can speak to that point if you wish, provided it is understood that I am just looking into the future and not talking about present services. The moment you automate such

things as the National Bibliography and the *National Union Catalogue* and you include the new list of periodicals which exists too, and as long as you have the necessary apparatus in other libraries which do not have to be fully automated but have the necessary terminals, they can be on line with the National Library computer when there is one and they would immediately have direct access to the information that already is available in computerized form.

#### • 1245

This opens all sorts of possibilities. You can do this with such things as newspaper clippings, for instance. I just want to use this as an example. At the moment I do not know how many clipping services there are in the Government of Canada. I know there is one in every department; there is one in the Prime Minister's office; there is one in the office of the leaders of all parties; there is one in the Library of Parliament. A great many people clip and index items from the newspapers and these have to be stored. From time to time you have to weed out your files, and so on, and all this is very costly because it involves not only a great number of people but a great many working hours.

It should be possible, I hope, eventually to microfilm every item of interest in every Canadian newspaper and store all these clippings in a system which can provide immediate retrieval. The Miracode equipment, for instance, will give you immediately, provided it is properly indexed on a microfiche, any item that has been put in the bank and in this way you could imagine that eventually if the decision is made to proceed with such a scheme that you could have a central bank where everything that has been clipped from papers and indexed could be immediately retrieved, and with electronic transmission you could have terminals not only in the Library of Parliament but in every departmental library, and they could get immediately a copy of any item or items they want from this bank.

If you want to look into the future, the moment we have a great many of our operations automated there will be all sorts of services that we will be able to provide, not only to Parliament but to the various Department of government and to the Canadian population as a whole which it is not possible to do to the same extent at the moment.

**The Vice-Chairman:** It would just be a case of budgeting money to invest.

**Mr. Sylvestre:** We certainly would need a great deal more money than we have available at the moment to embark on this type of...

**Mr. Dinsdale:** Is computerization being seriously considered, or is it merely...

**Mr. Sylvestre:** Yes; I am glad you asked this question, Mr. Dinsdale. Shortly after I came to the National Library I asked the Data Processing Division of the Bureau of Management Consulting Services which had been helping us in preparing the index to *Canadiana* and was working on the automation of *Canadiana*, the National Bibliography, not to look any longer at *Canadiana* in isolation but to make a complete survey of the automation potential of the whole library as an integrated information system.

I have just received this week after three months the preliminary report which recommends that a complete survey be made of all branches, to look at them as the integral part of what would be a completely integrated and fully automated information system.

I read this report the other day. I agree with its basic recommendation, which is that such a survey be undertaken and, in addition to that, I have also appointed in the National Library as my principal adviser on systems, Mr. James Gardner, who used to be the Chief of the Management analysis Division of the Advisory Services and appeals Branch of the Public Service Commission, which has been transferred recently to Treasury Board—he has been on the National Library Staff since September 1—he and I have been in touch with colleagues in Toronto and Laval, where a good deal of work in the field of automation has been going on over the past few years, to look at these problems in a co-operative way.

[Interpretation]

**The Vice-Chairman:** Mr. Corbin?

**Mr. Corbin:** Mr. Chairman, I have here a document in English—if you will allow me to read it—which states that:

[English]

by statute, two copies of every book published in Canada must be delivered to the National Librarian within one month from the date of publication.

[Interpretation]

Mr. Sylvestre, I would like to know whether you have any problems implementing this Act, and what control you exercise to make sure that two copies of every volume published in Canada are, in fact, made available to you?

**Mr. Sylvestre:** There are two distinct situations here. On the one hand, there are the publishers who have established...

**The Vice-Chairman:** May I interrupt you Mr. Sylvestre? Could you say what your source of reference is, Mr. Corbin?

[English]

**Mr. Corbin:** The portfolio of the Secretary of State, a directory of the Department.

[Interpretation]

**Mr. Sylvestre:** On the one hand, the Canadian publishers collaborate with us fully and we have no problem obtaining copies of their. We do have a problem though, when a very small publishing firm, a local newspaper, or an individual who publishes a booklet, or a book, or a book of personal memoirs and he does it in a sort of accidental way. Then we must try and obtain the information. We have a team of librarians whose task is to obtain everything published in Canada. This is one of the branches of the National Bibliographic Service. All Canadian reviews or magazines are checked to see what books are mentioned, and in this way we sometimes find reports about books we have not been made aware of. We also do it for a large number of dailies, because, usually, if somebody publishes a book or a booklet somebody will talk about it somewhere. Then, as soon as we are made aware of such a publication we write and we never have any problem obtaining the necessary copies.

Sometimes, when it takes us two or three years to obtain the necessary data, somebody answers: "Unfortunately, I have only two or three copies left. Would you accept one only?" And usually, in cases such as these, we say: "All right". But this never happens with well established publishing houses.

**Mr. Corbin:** Mr. Sylvestre, would you say that you manage to obtain 99 per cent of books published in Canada?

**Mr. Sylvestre:** Yes, I believe so. In the national bibliography we do not only have books published in Canada, we also have

books of Canadian authors published abroad, including the various translations of such books.

**Mr. Corbin:** These are not covered by the Act, though?

**Mr. Sylvestre:** No, but we buy them. Secondly, we also check and purchase systematically all foreign books, in any language whatsoever, dealing with Canada, or dealing with part of Canada.

[English]

**The Vice Chairman:** Mr. Osler?

• 1255

**Mr. Osler:** I have two very brief questions.

Relative to collecting books, which you have just been discussing, you have no law that requires publishers to do this, in the sense of the Library of Congress, for instance, where it is quite clear that if you wish to protect your copyright on a book you have to do this. In Canada the onus is really the other way around, is it not? There is no compulsion on anyone to put a book in, because his copyright is already protected?

**Mr. Sylvestre:** No, Mr. Chairman; on this point there are two laws which are relevant. One is the National Library Act and the other is the Copyright Act.

Section 52 of the Copyright Act provides that you may deposit the book when you ask for a copyright; and in the National Library Act there is a clause, called a legal deposit clause, which provides that every publisher in Canada shall deposit with the National Library two copies of any book he publishes; and this now applies to periodicals, except newspapers. But the regulations under the Act provide that if you have deposited the two copies under the Copyright Act you are deemed to have complied with the National Library Act, so that you do not have to deposit full copies.

**Mr. Osler:** But as I understand the law in Canada, If I write a book I have copyright. The onus is on someone else to prove that he has purchased copyright from me. In the United States the onus is on the worker to prove that he has copyright in the United States, whereas in Canada, if I write a book the onus is on the general public to prove that I have no copyright. There is, therefore, no compulsion on the author to deposit the book as there would be in the United States?

**Mr. Sylvestre:** I believe this is true. I am no lawyer, Mr. Chairman, and, in addition, we do not administer the Copyright Act in the National Library, but I am told by the Department of Justice that what gives you protection under the Copyright Act is not the fact that you have deposited the book. In other words, you may never deposit a copy and you are still protected.

**Mr. Osler:** All right. Thank you.

**Mr. Stanbury:** To put it very simply, copyright in Canada does not depend on registration.

**Mr. Sylvestre:** No; that is right.

**Mr. Osler:** My second question, Mr. Chairman, is this: In time, will the functions of the *National Union Catalogue* and of the Library Resources Office become one, or is the Library Resources Office going to grow into a planning organization?

**Mr. Sylvestre:** That is what I would hope.

In the first instance, the *National Union Catalogue* is purely and simply a file containing the information on what there is in research collections throughout the country. It just provides the information.

We already use the *National Union Catalogue* in our own acquisition program. For instance, each time a title that is requested cannot be located anywhere in Canada this is immediately reported to our Acquisitions branch and we place an order. In many instances, it is an out-of-print book and is not always easy to locate, but we put standing orders with various second hand dealers in the hope that we will get a copy, so that it will be available somewhere in Canada.

It is pretty obvious to me, however, that the present organization of the National Library is obsolete. I do not mean that as a reflection on the past, but it was established 15 years ago, as it was organized, when the National Library was established. It has expanded but it has not been completely reorganized, and the basic decision we will have to make on the type of organization we need is going to depend entirely on the report we get from the systems-analysts when they recommend what type of system we should have in the National Library. To try to reorganize it before we had this report would not achieve very much.



**Mr. Osler:** To clarify this point further, Mr. Sylvestre, if I am trying to do some research on a particular subject this national union catalogue is of huge value. When the Library Resources Office is working well it will be of value in a different way. I really wish to know in what way it would be different? Would it be that they would simply say to me that there are experts on such-and-such a field at the University of Western and that they had the best collection.

**Mr. Sylvestre:** Yes.

**Mr. Osler:** In that case, all they are doing is refining the other one.

**Mr. Sylvestre:** Yes; basically, the Library Resources Office is not meant to serve the public as such, but to serve other libraries.

Obviously, however, if you came to us and asked where was the best collection of, say, Pakistani documents in Canada we would tell you. The basic purpose of it, however, is to make information available to libraries not only so that they can better serve their clientele but that they can plan the building of their own collections in co-operation with other libraries in the area.

**Mr. Osler:** Thank you very much.

[*Interpretation*]

**The Vice-Chairman:** Mr. Sylvestre, I wish to thank you for your statement and all the useful information that you have given us.

[*English*]

As we do not have a quorum I will not call this item. We will discuss it at our next meeting.

Thank you.

**Mr. McCleave:** Perhaps it would be safe to say that we will not require the witness again.

We are very grateful to him for being here this morning.

**The Vice-Chairman:** If we ever have any problems I am sure Mr. Sylvestre would be willing to come; but I do not expect that we will need his presence at our next meeting.

**Mr. Sylvestre:** I am at your disposal anyhow, Mr. Chairman.

**The Vice-Chairman:** Thank you.

OFFICIAL REPORT OF MINUTES  
OF  
PROCEEDINGS AND EVIDENCE

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ALISTAIR FRASER,  
*The Clerk of the House.*

OFFICIAL BILINGUAL ISSUE  
(see panel on back cover)

FASCICULE BILINGUE OFFICIEL  
(voir au verso du fascicule)

HOUSE OF COMMONS  
First Session  
Twenty-eighth Parliament, 1968

CHAMBRE DES COMMUNES  
Première session de la  
vingt-huitième législature, 1968

STANDING COMMITTEE  
ON

COMITÉ PERMANENT  
DE LA

BROADCASTING,  
FILMS AND ASSISTANCE  
TO THE ARTS

RADIODIFFUSION,  
DES FILMS ET DE L'ASSISTANCE  
AUX ARTS

Chairman: Mr. John M. Reid

Président: M. John M. Reid

MINUTES OF PROCEEDINGS  
AND EVIDENCE  
No. 10

PROCÈS-VERBAUX ET  
TÉMOIGNAGES  
N° 10

TUESDAY, NOVEMBER 19, 1968

RÉUNION DU  
MARDI 19 NOVEMBRE 1968

Revised Main Estimates (1968-1969) of  
the National Museums of Canada.

Budget principal révisé de 1968-1969,  
concernant les musées nationaux du Canada

From the National Museums of Canada: Mr.  
C. J. Mackenzie, Secretary General; Dr.  
W. E. Taylor, Director, Museum of Man;  
Dr. Jean S. Boggs, Director, National Gal-  
lery; Dr. A. W. F. Banfield, Director,  
Museum of Natural Sciences; and Dr. D.  
M. Baird, Director, Museum of Science  
and Technology.

Des musées nationaux du Canada: M. C. J.  
Mackenzie, secrétaire général; D<sup>r</sup> W. E.  
Taylor, directeur, Musée de l'homme; D<sup>r</sup>  
Jean S. Boggs, directrice, Galerie natio-  
nale; D<sup>r</sup> A. W. F. Banfield, directeur,  
Musée d'histoire naturelle; et D<sup>r</sup> D. M.  
Baird, directeur, Musée des sciences et de  
la technologie.

ROGER DUHAMEL, F.R.S.C.  
Queen's Printer and Controller of Stationery  
Imprimeur de la reine et contrôleur de la papeterie  
Ottawa, 1968



STANDING COMMITTEE ON  
BROADCASTING, FILMS AND  
ASSISTANCE  
TO THE ARTS

*Chairman:* Mr. John M. Reid

*Vice-Chairman:* Mr. J. A. Mongrain

and Messrs.

<sup>1</sup> Barrett,  
Broadbent,  
Corbin,  
De Bané,  
Dinsdale,  
Durante,

Fairweather,  
Givens,  
Guilbault,  
La Salle,  
Matte,  
McCleave,

McGrath,  
Osler,  
Schreyer,  
Schumacher,  
Stafford,  
Stanbury—(20).

*Le secrétaire du comité,*

M. Slack,

*Clerk of the Committee.*

<sup>1</sup> Mr. Barrett replaced Mr. Guay (Lévis)  
on November 18, 1968.

<sup>1</sup> M. Barrett remplace M. Guay (Lévis),  
le lundi 18 novembre 1968.

COMITÉ PERMANENT DE LA  
RADIODIFFUSION, DES FILMS ET DE  
L'ASSISTANCE AUX ARTS

*Président:* M. John M. Reid

*Vice-président:* M. J.-A. Mongrain

et MM.

ORDER OF REFERENCE

MONDAY, November 18, 1968.

*Ordered*,—That the name of Mr. Barrett be substituted for that of Mr. Guay (Lévis) on the Standing Committee on Broadcasting, Films and Assistance to the Arts.

ATTEST

ORDRE DE RENVOI

Le LUNDI 18 novembre 1968.

*Il est ordonné*,—Que le nom de M. Barrett soit substitué à celui de M. Guay (Lévis) sur la liste des membres du comité permanent de la radiodiffusion et de la télévision, des films et de l'assistance aux arts.

ATTESTÉ

*Le Greffier de la Chambre des communes,*  
ALISTAIR FRASER,  
*Clerk of the House of Commons.*





(Text)

## MINUTES OF PROCEEDINGS

TUESDAY, November 19, 1968.

(12)

The Standing Committee on Broadcasting, Films and Assistance to the Arts met this day at 11.10 a.m. The Chairman, Mr. John M. Reid, presided.

*Members present:* Messrs. Corbin, Dinsdale, Fairweather, Givens, Guilbault, La Salle, Matte, McCleave, Mongrain, Osler, Reid, Schumacher, Stanbury (13).

*In attendance:* From the National Museums of Canada: Mr. C. J. Mackenzie, Secretary General; Dr. Jean S. Boggs, Director, National Gallery, Dr. A. W. F. Banfield, Director, Museum of Natural Sciences; Dr. W. E. Taylor, Director, Museum of Man; Dr. D. M. Baird, Director, Museum of Science and Technology.

The Chairman introduced the officials from the National Museums of Canada.

The Chairman reported on his discussions with Hon. G. J. McIlraith with reference to appearing before the Committee to discuss matters relating to the construction of the National Arts Centre.

Mr. Dinsdale raised the matter of an interim report to the House and this subject was referred to the Subcommittee on Agenda and Procedure.

Item 65, National Library, considered at the sitting of November 14, was carried.

The Committee proceeded to the consideration of the Revised Main Estimates 1968-69 of the National Museums of Canada.

Mr. Mackenzie made a statement relating to the operations and budgetary requirements of the National Museums of Canada, and was examined thereon, assisted by Doctors Boggs, Taylor, Banfield and Baird.

(Traduction)

## PROCÈS-VERBAL

MARDI 19 novembre 1968

(12)

Le Comité permanent de la radio-diffusion, des films et de l'assistance aux arts se réunit ce matin à 11 h. 10 sous la présidence de M. John M. Reid.

*Présents:* MM. Corbin, Dinsdale, Fairweather, Givens, Guilbault, La Salle, Matte, McCleave, Mongrain, Osler, Reid, Schumacher, Stanbury (13).

*Aussi présents:* Des Musées nationaux du Canada: M. C. J. Mackenzie, secrétaire général; Mlle Jean S. Boggs, directrice de la Galerie nationale; M. A. W. F. Banfield, directeur du Musée d'histoire naturelle; M. W. E. Taylor, directeur du Musée de l'homme; M. D. M. Baird, directeur du Musée des sciences et de la technologie.

Le président présente les représentants des musées nationaux du Canada.

Le président fait part de ses discussions avec l'hon. G. J. McIlraith qui devait venir devant le comité traiter de questions relatives à la construction du Centre national des arts.

M. Dinsdale soulève la question de présenter un rapport provisoire à la Chambre, et cette question est renvoyée au sous-comité du programme et de la procédure.

Le crédit 65 (Bibliothèque nationale), étudié à la réunion du 14 novembre, est adopté.

Le comité entreprend l'étude du budget principal révisé des dépenses pour 1968-1969 des Musées nationaux du Canada.

M. Mackenzie fait un exposé concernant le fonctionnement et les besoins financiers des Musées nationaux du Canada et on lui pose à lui, de même qu'à Mlle Boggs et à MM. Taylor, Banfield et Baird, des questions pertinentes.

The examination of the witnesses being concluded, at 1.05 p.m., the Committee adjourned to the call of the Chair. L'interrogatoire des témoins étant terminé à 1 h. 05 de l'après-midi, le Comité s'ajourne à l'invitation du président.

*Le secrétaire du Comité,*

M. Slack,

*Clerk of the Committee.*

[Text]

## EVIDENCE

(Recorded by Electronic Apparatus)

November 19, 1968.

• 1107

**The Chairman:** Gentlemen, I think we can proceed. We have with us today the witnesses from the National Museums of Canada. Immediately to my right is Mr. C. J. Mackenzie, the Secretary General; next to him is Dr. W. E. Taylor, the Director, Museum of Man; next to him is Dr. Jean S. Boggs, Director of the National Gallery; at the table to my left is Dr. A. W. F. Banfield, Director of the Museum of Natural Sciences and last, but not least, Dr. D. M. Baird, Director of the Museum of Science and Technology. I understand that you have a short statement to make Mr. Mackenzie.

**Mr. Dinsdale:** Mr. Chairman, before we proceed with this particular item, unfortunately you were absent the other day due to illness. We are pleased to see you back this morning.

**The Chairman:** I am still ill.

**Mr. Dinsdale:** Is there any statement arising from the meeting of the agenda committee? Mr. Mongrain, who was presiding, indicated that the statement would be made when you returned to Chair the proceedings. I raise the issue because, as you know, a suggestion was made that Mr. McIlraith might appear before the Committee to finalize our deliberations and on Thursday last, I think it was, we also raised the point that at this stage we might make an interim report based on our deliberations thus far which is sometimes customary in these Committee proceedings. Otherwise, our efforts evaporate into the air with nothing ever consolidated.

**The Chairman:** I am sure, Mr. Dinsdale, that anything this Committee does will not evaporate into thin air. With respect to the request Mr. McCleave made about Mr. McIlraith's appearing, I did speak to Mr. McIlraith about it. He said that it would not be possible for him to appear before this Committee. The reason given was because he could not take responsibility now for decisions that had been made before. Those responsibilities came under the present Minister of Public Works. He said the Committee could do no more than the House of Com-

[Interpretation]

## TÉMOIGNAGES

(Enregistrement électronique)

[Interprétation]

**Le président:** Messieurs, nous pouvons ouvrir la séance. Nous allons entendre Mr. C.J. Mackenzie, Secrétaire général; Dr. Jean S. Boggs, Directrice, Galerie nationale; Dr. A.W.F. Banfield, Directeur, Musée d'histoire naturelle; Dr. W.E. Taylor, Directeur, Musée de l'homme; Dr. D.M. Baird, Directeur, Musée des sciences et de la technologie. Je croisi que vous avez un bref exposé à faire, M. Mackenzie?

**M. Dinsdale:** Avant de procéder, M. le Président, vous étiez absent l'autre jour, raison de maladie; nous sommes contents de vous revoir ce matin.

**Le président:** Je suis encore malade.

**M. Dinsdale:** Y a-t-il une déclaration émanant de la réunion du Comité des programmes? M. Mongrain, président, a alors dit que vous auriez une déclaration à faire à votre retour. On a dit que M. McIlraith pourrait peut-être comparaître devant le Comité pour résumer nos délibérations et, jeudi dernier, sauf erreur, nous avons aussi soulevé la question suivante, savoir qu'à cette étape-ci, nous pourrions présenter un rapport provisoire fondé sur nos délibérations jusqu'ici, ce qui est la coutume pour les délibérations de ce Comité. Autrement, est-ce que nos efforts ne disparaissent pas dans l'air sans que rien ne soit accompli.

**Le président:** Je suis sûr, M. Dinsdale, que le travail que fait ce Comité ne disparaîtra pas. En ce qui a trait à la requête de M. McCleave, au sujet de la comparution de M. McIlraith, j'en ai touché mot à M. McIlraith et il a dit qu'il ne lui serait pas possible de comparaître devant le Comité. La raison qu'il a donnée, c'est qu'il ne pouvait pas assumer de responsabilités maintenant pour des décisions qui relèvent du nouveau ministre des Travaux publics. Le Comité ne peut pas faire plus que la Chambre des communes et, à l'heure actuelle, à la Chambre des communes,



## [Text]

mons, and in the House of Commons, as you are aware, the present Minister takes responsibility for the actions of his Department over a period of years. He felt that he had nothing to contribute and could contribute nothing, so he declined the suggestion that he appear, and quite properly too, I think.

• 1110

With respect to an interim report, it was not raised at the meeting of the agenda committee. I agree that sometimes it is permissible to do this. What kind of interim report did you have in mind?

**Mr. Dinsdale:** In view of the extended discussion and hearings on the National Centre for the Performing Arts, the Committee might want to say something that would indicate conclusions that have been reached as a result of the hearings and put forward any recommendations for further consideration.

**The Chairman:** I think this could be done in either of two ways. I think we could call for comments from the members of the Committee and then, with those in mind, perhaps we could hold a further meeting of the agenda committee to discuss what the members had to say. Is there anyone here with a comment to make?

**Mr. Stanbury:** Mr. Chairman, I think you have called certain witnesses here this morning, presumably with the concurrence of the steering committee, and I should think that rather than delay them while we have some kind of debate this matter might be taken up by the steering committee. If any member has any suggestions to make concerning a report they could be presented there, and the steering committee could consider whether or not they warranted debate by the Committee.

**The Chairman:** If it is agreeable to you, Mr. Dinsdale, I will call a meeting of the steering committee at the earliest possible moment to discuss this new development.

**Mr. Mongrain:** I would like to have a better idea of the kind of interim report he is requesting. Is it on the whole question of the National Arts Centre, or just performing arts, because that is the word you used?

**Mr. Dinsdale:** I am particularly interested and concerned with the National Centre for the Performing Arts and any conclusions that we might have reached as a result of our extended hearings here. I know from my experience in other committees that if we were investigating a certain area of public or

## [Interpretation]

le nouveau ministre est responsable de ce qu'a fait le ministère depuis un an. Il estimait qu'il ne pouvait donc rien contribuer à notre débat et a donc décliné cette invitation, à juste titre, selon moi.

La question du rapport provisoire n'a pas été soulevée à la réunion du Comité d'organisation. Je reconnais qu'on peut parfois procéder de cette façon. A quoi songez-vous exactement, quel genre de rapport provisoire?

**M. Dinsdale:** Je crois, vu les discussions approfondies que nous avons eues au sujet du Centre national des Arts que le Comité désirera peut-être présenter un rapport pour indiquer les constatations que nous avons faites par suite des interrogatoires et formuler certaines recommandations éventuelles.

**Le président:** Je crois qu'on peut procéder de deux façons. Nous pourrions demander aux membres des Comités de faire des commentaires et tenir une autre réunion du Comité d'organisation pour étudier la question plus avant. Quelqu'un ici aurait-il des commentaires à faire?

**M. Stanbury:** Monsieur le président, je crois que vous avez convoqué un certain nombre de témoins, ce matin, plutôt que de les faire attendre nous pourrions fort bien déferer cette question au Comité d'organisation alors que nous aurons un débat d'ordre interne.

Et si quelques députés ont des propositions à faire au sujet du rapport, ce serait le moment de les faire. Le Comité de direction pourrait décider s'il y a lieu ou non de présenter un rapport provisoire.

**Le président:** Si cela vous va, monsieur Dinsdale, je vais convoquer une réunion du Comité d'organisation le plus tôt possible.

**M. Mongrain:** J'aimerais avoir une idée du genre de rapport provisoire auquel vous songez. S'agissait-il de toute la question du Centre national des Arts ou des arts d'interprétation particulièrement?

**M. Dinsdale:** Je suis particulièrement intéressé au Centre national des Arts. Les constatations que nous aurions pu faire par suite de nos débats et de nos interrogatoires, pourraient nous servir pour présenter un rapport provisoire avec des commentaires ou des recommandations découlant de nos délibéra-

[Texte]

departmental responsibility it was customary to present an interim report with any comments or recommendations arising from our deliberations.

**Mr. Mongrain:** So your idea is to cover the whole area of the National Arts Centre, its construction, operations, and all that?

**Mr. Dinsdale:** We covered all those matters in the deliberations here. Some basic issues were raised and I am concerned that out of the Committee will come an interim report that will summarize some of the conclusions we have reached, and it might even go on to make recommendations. There was interest in hearing from Treasury Board and the former Minister of Public Works because it would appear that this is a matter for high-level policy.

I for one feel that in view of the extraordinary and unusual if not even irregular proceedings in public finance which led to the concern for the increasing costs of the National Centre for the Performing Arts, we might even consider recommending that the subject be pursued further by the Public Accounts Committee so that they can perhaps devise machinery for Parliamentary review or control of these matters to avoid similar abuses of public funds.

1115

**Mr. Givens:** Perhaps I should know this by now but I do not, so I am going to ask questions out of inexperience. I am finding it difficult to determine a pattern that not only this Committee is following, but other committees that I am on. Am I to understand that the pattern we are following is the discussion of estimates with respect to various groups over which this Committee has jurisdiction or with which this Committee is connected?

**The Chairman:** That is right.

**Mr. Givens:** So we are not an investigatory committee that is set up like a court of Star Chamber to determine whether the National Arts Centre did right or wrong or the people that were involved in it. Is that correct? It is a matter of determining where the money went and whether it was wise or unwise.

What I am trying to get at is that if the pattern is that we are sitting on Estimates which have to be recommended somewhere I suppose the recommendation goes to the

[Interprétation]

tions. C'est la politique habituelle lors de l'étude d'un secteur de responsabilité publique.

**M. Mongrain:** Par conséquent, vous voulez couvrir tous les secteurs du Centre national des Arts.

**M. Dinsdale:** Nous avons, je crois, couvert toutes ces questions dans nos délibérations. Il y avait certaines questions fondamentales qui ont été soulevées et à la suite de ces questions, de ces débats nous pourrions peut-être présenter un rapport provisoire pour résumer certaines des constatations que nous avons faites, ou des conclusions auxquelles nous sommes arrivés. Nous voudrions peut-être formuler des recommandations.

Je sais que certains députés voulaient faire témoigner des représentants du Conseil du Trésor et l'ancien ministre des Travaux publics. Il semble que ce soit une question de ligne de conduite générale. J'estime que, vu cette façon de procéder, extraordinaire dans le financement public, et qui a fait gonfler les chiffres de la construction du Centre national des Arts, nous pourrions peut-être recommander que la question soit étudiée plus à fond par le Comité des Comptes publics, afin qu'il puisse mettre au point peut-être des filières, des dispositifs, des rouages pour qu'on puisse, à l'avenir, éviter des abus de ce genre dans le domaine des fonds publics.

**M. Givens:** J'aimerais poser une question à ceux qui ont plus d'expérience que moi. J'ai peine, pour ma part, à déterminer la façon de procéder de notre Comité et des autres Comités. Notre tâche, en somme, n'est-elle pas d'examiner les crédits des ministères ou des organismes qui relèvent de notre mandat?

**Le président:** C'est cela.

**M. Givens:** Nous ne devons donc pas déterminer si le Centre national des Arts a bien ou mal fait, est-ce exact? Il s'agit plutôt de déterminer comment l'on a dépensé l'argent, si l'on a agi sagement ou non. Il me semble que nous devrions étudier les crédits accordés aux divers groupes dont ce Comité s'occupe.

[Text]

Treasury Board—then this stands by itself, and if anybody has any remarks or comments to make, it is strictly sort of *obiter dictum*...

**The Chairman:** That is correct.

**Mr. Givens:** ...and inconsequential. If you are not going to make a motion, let us say, to strike certain things out of the Estimates or to add something, then anything else is just by the way.

**The Chairman:** That is correct.

**Mr. Givens:** Then it would seem to me that the proposal my hon. friend is making is really something that is out of order.

**The Chairman:** No, it is possible for you to make a report giving the conclusions of your hearings. It is possible for you to make charges, if you do desire...

**Mr. Givens:** At each step of the game?

**The Chairman:** At each step of the game.

**Mr. Givens:** If we want to chastise the Museum people for some reason...

**The Chairman:** We have an opportunity to chastise them today, but I hope we will not do that.

**Mr. Givens:** Well, it is a peculiar way to run a railroad.

**Mr. Dinsdale:** I think, Mr. Chairman, we could resolve this...

**The Chairman:** That is why we are trying to have some parliamentary reform. I think perhaps we could put this under consideration of the agenda committee; then we could come back with a further report and hold a meeting, perhaps to discuss this subject a little further.

**Mr. Dinsdale:** One of the complaints about the expanded use of the Committee system is that it is going through the motions, and...

**The Chairman:** Mr. Stanbury?

**Mr. Stanbury:** There is no reason for...

**Mr. Dinsdale:** I have not concluded my remarks.

**Mr. Stanbury:** I did not intend to get into a debate on this because I suggested the proper place is the steering committee.

**The Chairman:** We will discuss this at a meeting of the steering committee.

[Interpretation]

**Le président:** C'est exact.

**M. Givens:** Si quelqu'un a des commentaires à faire, ils sont consignés dans le compte rendu. A moins de présenter une motion pour éliminer quelque chose ou ajouter quelque chose au crédit, nos propositions ne seront que des commentaires marginaux. Est-ce exact?

**Le président:** Oui, c'est exact.

**M. Givens:** Dans ce cas, il me semble que la proposition qu'a faite mon honorable ami est irrecevable.

**Le président:** Il vous est possible aussi de présenter un rapport qui résume les constatations des séances. Vous pouvez, si vous le voulez, porter des accusations...

**M. Givens:** A chaque étape?

**Le président:** A chaque étape.

**M. Givens:** ...si nous voulons fustiger, par exemple, des directeurs de musées?

**Le président:** Oui, vous avez l'occasion de le faire. J'espère que vous ne le ferez pas.

**M. Givens:** Voilà la façon de gérer un chemin de fer.

**M. Dinsdale:** Monsieur le Président, si nous pouvions résoudre ce...

**Le président:** Nous essayons d'organiser certaines réformes parlementaires et nous songeons précisément à présenter cette question au Comité d'organisation.

**M. Dinsdale:** L'un des griefs qu'on a exprimés au sujet du système des Comités, c'est qu'il faille présenter une motion.

**M. le président:** M. Stanbury?

**M. Stanbury:** Je ne vois pas pourquoi...

**M. Dinsdale:** Je n'ai pas terminé.

**M. Stanbury:** Je ne comptais lancer un débat là-dessus, j'ai dit que l'endroit de le faire c'est au Comité de direction.

**Le président:** C'est ce que nous ferons.



## [Texte]

**Mr. Stanbury:** I suggest, as Mr. Givens has suggested, that any member is perfectly free to make whatever remarks he wishes and to move that certain items of the Estimates be struck out if he is not in favour of them. If Mr. Dinsdale wishes to take that responsibility, he is free to do so, but for him to make loose comments about what is irregular, or some of the other rather extravagant terms as used, I think is somewhat irresponsible in itself. If he feels that the Estimates are not correct he should move to eliminate them.

**The Chairman:** Perhaps we can end the matter here and take it up at the steering committee meeting. I hope to call it either for later today or early tomorrow morning if that is possible.

**Mr. McCleave:** May I make a brief request, Mr. Chairman, since I originally raised the question of Mr. McIlraith's appearance here? I raised it rather as a question of general principle than with reference to this particular case. We have heard his reply from you and I wonder whether it would not be possible for the steering committee to ask the authorities in the House, the Clerks and the Committees Branch, to check into the long-term practice with regard to the appearance of a former minister before a committee under these circumstances. It seems to me the anger might be that a minister could be lifted in departments because of something controversial. As I say, I do not make this request with reference to this specific case; I would rather it be treated by the agenda committee as a general principle. I think my question is quite clear.

**The Chairman:** That is correct; I will look into that today.

**Mr. Dinsdale:** I have one further comment; was interrupted by Mr. Stanbury in full flight.

**Mr. Stanbury:** I was recognized by the chairman.

**Mr. Dinsdale:** He did recognize you but I was in full flight. He did make the comment at my claims and my charges had been extravagant and irresponsible. Well, goodness me, if my statements here this morning can be regarded as extravagant and irresponsible I think that even to suggest that what I have been saying here this morning can be pre-empted in those terms is a case of personal objection.

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All we are trying to do is to make this committee function, and not just be an exer-

## [Interprétation]

**M. Stanbury:** Comme M. Givens l'a d'ailleurs signalé, on est tout à fait libre de formuler les observations que l'on désire faire à propos de quelque crédit qui soit étudié. Si M. Dinsdale veut assumer cette responsabilité, il est libre de le faire; mais qu'il fasse des commentaires plus ou moins bien placés sur certaines irrégularités ou qu'il emploie des termes quelque peu extravagants, je crois que cela n'est pas convenable.

S'il estime que les crédits ne sont pas justes il n'a qu'à essayer de les faire éliminer.

**Le président:** Peut-être pourrions-nous laisser la question là pour le moment et la soulever de nouveau au Comité de direction. J'estime pouvoir convoquer une réunion plus tard aujourd'hui ou demain matin.

**M. McCleave:** Une petite requête, puisque c'est moi qui ai soulevé la question initialement à savoir que M. McIlraith comparaisse devant nous. J'ai soulevé cette question d'ordre général, mais en rapport avec ce cas particulier. Vous nous avez transmis sa réponse, mais je me demande s'il ne serait pas possible que le Comité de direction demande au service des Comités d'étudier les pratiques à long terme, en ce qui a trait à la comparaison des anciens ministres et devant le Comité, parce qu'il peut y avoir danger lors de l'étude d'un cas où un ministre assume un nouveau ministère ou passe d'un ministère à un autre, en même temps que quelque chose de litigieux se présente. Je ne m'attarde pas à ce cas particulier, mais il me semble que le Comité du programme pourrait étudier le principe de façon général.

**Le président:** Oui, et nous soulèverons aussi cette question dès aujourd'hui.

**M. Dinsdale:** Un autre commentaire. J'ai été interrompu par M. Stanbury, alors que j'étais en plein élan...

**M. Stanbury:** Ma remarque a été acceptée.

**M. Dinsdale:** ...J'étais tout à fait dans mon envolée à ce moment-là. Il a dit que mes accusations, mes prétentions étaient extravagantes et manquaient de sérieux.

Et bien, si mes déclarations, ce matin, peuvent être considérées comme extravagantes ou manquant de sérieux, si on peut employer ces épithètes pour ce que j'ai dit ce matin, je crois que c'est là une opinion très personnelle.

Nous essayons simplement de faire fonctionner le Comité, afin que ce ne soit pas simple-

## [Text]

cise in utility. There is a lot of public concern over a project that has soared upwards to \$46 million.

I was in the West over the weekend and it was one of the main topics of conversation. I have a responsibility to the people who send me here to see that public funds are expended in a prudent manner and we have it from Public Works itself that it was given the extraordinary directive that excellence and quality were to take precedence over economy.

**The Chairman:** I think Mr. Williams went to some length to say that he was never given that directive.

**Mr. Stanbury:** This is exactly what I object to, Mr. Chairman—Mr. Dinsdale's coming to his personal conclusions as if they were gospel here this morning. I am suggesting that procedures should be discussed by the procedure committee and then, I presume, we will have a recommendation this Committee can consider.

I do not think it is justified at this point to suggest that the work of the Committee would be fruitless if the Committee did not make a report at this point. That, I think, is being suggested by Mr. Dinsdale. He has other courses of action to take and he has already taken some by the statements he has made that have been widely published.

**Mr. Osler:** I agree with you that we have witnesses before us and that we should not be wasting much of their time, but I would like to say one thing if I could. When the Steering Committee is meeting, would it consider what appears to me to be the constructive aspect of our function?

I do not think much is going to be gained by pursuing Mr. Dinsdale's line very much further; however, that is something to be argued out. Would they consider pursuing what I consider to be the constructive end and that is ways and means of finding out before it is too late exactly what the ongoing annual operating policies and budgets of the National Arts Centre are likely to be? That is the concern certainly I have had about the National Arts Centre from the beginning, rather than the extraordinary capital invested.

**The Chairman:** You know that Mr. Southam was quite open about this when he appeared. He said he could give absolutely no comment until his estimates are approved by the Treasury Board and that we would have

## [Interpretation]

ment un exercice de futilité. Le public s'intéresse beaucoup à un projet qui, subitement, atteint le chiffre de \$46 millions.

J'ai été dans l'Ouest au cours de la fin de semaine, et c'est l'un des principaux sujets de conversation. Et, je dois assumer les responsabilités envers les gens qui me délèguent ici pour voir à ce que les fonds publics soient dépensés de manière sage et avisée. Les représentants du ministère des Travaux publics nous ont dit eux-mêmes qu'ils ont reçu des directives peu ordinaires, à savoir que l'excellence et la qualité devaient dominer l'économie.

**Le président:** Je pense que M. Williams a clairement spécifié qu'une telle directive n'avait pas été donnée.

**M. Stanbury:** Voilà ce à quoi je m'oppose, monsieur le président. M. Dinsdale nous donne ses conclusions personnelles comme s'il s'agissait de conclusions générales. Je suis d'avis que le Comité de la Procédure de la Chambre devrait étudier la façon de procéder et puis, nous pourrions examiner ces recommandations.

Je ne pense pas qu'il soit juste, à ce moment-ci, de dire que le travail du Comité serait tout à fait inutile si nous ne rédigeons pas un rapport. D'autres voies s'offrent à M. Dinsdale, et il s'est déjà engagé sur certaines d'entre elles en faisant des déclarations qui ont eu une grande publicité.

**M. Osler:** Je reconnais avec vous que nous avons des témoins ce matin, et que nous ne devrions pas leur faire perdre du temps. Mais je tiens à faire un commentaire: lorsque le comité de direction se réunira, ne pourrait-il pas considérer ce qui me semble être les aspects les plus constructifs de notre tâche, de nos fonctions?

Je ne pense pas que l'on puisse progresser beaucoup en donnant suite aux idées que vient d'émettre M. Dinsdale. Mais, ne pourrait-on pas songer aux aspects constructifs de notre tâche, notamment les moyens de trouver, avant qu'il ne soit trop tard, quelles seront les politiques et le budget courant du Centre national des Arts? Voilà ce qui m'a préoccupé davantage depuis le début.

**Le président:** Vous savez que M. Southam a été très clair à ce sujet, il a dit qu'il ne pouvait absolument faire aucun commentaire jusqu'à ce que ces crédits soient approuvés par le conseil du Trésor, et qu'il aurait les

[Texte]

the results of those about the same time he would, that is, when they were published in the Blue Book which we are told will be sometime early in January.

**Mr. Osler:** This is not my point. I am...

**The Chairman:** We have an agreement that they will be among our first witnesses, should we so desire, in the new year. Another group of members of the Committee would like to have the CBC as our first witness in the new year, but this is something the Committee will decide among its own members.

**Mr. Osler:** I think these comments of mine apply equally to the CBC, if you are concerned about the CBC as some members would be, but it seems to be an exercise in utility to have them here once their contract is signed and the pattern is set.

**The Chairman:** That is the whole point. For the first time members will have an opportunity to discuss Estimates before the fiscal year for which such Estimates are valid will begin. Mr. Mongrain, do you have a question?

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**M. Mongrain:** J'ai une question à poser relativement à la procédure. J'ai l'impression qu'il serait probablement futile pour nous de statuer sur le point soulevé par M. Dinsdale à la réunion du Comité de la Procédure. Je m'inquiète, et ceci sujet à l'approbation de mes collègues étant donné l'importance que M. Dinsdale semble attacher à cette question, si nous devrions demander l'autorisation de la Chambre de tenir une réunion spéciale de ce Comité, l'après-midi, afin d'étudier cette question sous tous ses aspects et la régler une fois pour toutes. Je n'ai pas l'impression que nous pourrions en arriver là au cours d'une simple réunion du Comité de Procédure de la Chambre. Je crois, au contraire, qu'une réunion spéciale serait nécessaire pour trouver une solution définitive.

**The Chairman:** Yes, I agree that your principle is valid and that we will have to have a meeting of the Committee alone to discuss this.

I have one item that arose out of our earlier hearings on the National Arts Centre. Mr. Sam Berger, President of the Theatre Foundation of Ottawa, phoned me yesterday and asked whether it would be agreeable to members of the Committee for him to make

[Interprétation]

résultats en même temps que nous, quand cela sera publié dans le Livre bleu au début de janvier.

**M. Osler:** Voilà justement le point de je soulève.

**Le président:** Nous avons conclu une entente avec eux, à savoir que les représentants du Conseil des Arts seraient au nombre de nos premiers témoins au début de l'an prochain. Il y a un autre groupe de députés, faisant partie du Comité, qui aimeraient avoir des représentants de Radio-Canada comme premiers témoins au début de l'année prochaine, mais nous devons décider de la chose entre nous.

**M. Osler:** Je crois que les commentaires que je fais en ce moment s'appliquent aussi à Radio-Canada. Il semble qu'il soit futile de les avoir ici une fois que les contrats sont signés et que les dépenses sont engagées.

**Le président:** Pour la première fois, les députés auront l'occasion de discuter des crédits avant l'année financière, alors que ceux-ci porteront sur toute l'année. Monsieur Mongrain, vous avez une question?

**Mr. Mongrain:** I have a question that I would call a point of order on a procedural point. I am under the impression that it would be futile for us to make a decision on the point raised by Mr. Dinsdale at a meeting of the committee on procedure. I submit, if my colleagues agree, in view of the importance that Mr. Dinsdale appears to have attached to it from the start, we should ask the permission of the House to have a very special session of this Committee to discuss the problem raised by Mr. Dinsdale and all the aspects thereof, and settle it for once and for all. I am not under the impression that we will be able to solve this problem in a one meeting of the Committee on Procedure. I believe that we would need a special meeting to dispose of this question once and for all.

**Le président:** Je reconnais que votre principe est valide et que nous devrions peut-être avoir une réunion spéciale du Comité.

Il est une question qui découle de nos entretiens préalables sur le Centre national des Arts: M. Sam Berger, président de *The Foundation Theater* d'Ottawa, a téléphoné hier et m'a demandé si les membres du Comité aimeraient recevoir des billets pour



## [Text]

tickets available to those who would like to see The Town Theatre production of *The Lion in Winter*. The production will be concluding this weekend.

My secretary will be phoning your offices during the next two or three hours and tickets will be provided for any members who are interested. This was done because of the discussion we had in this Committee concerning the impact of the new Arts Centre program on local theatre in Ottawa. He thought it would be an opportunity for members to see just what is being done by the local people in Ottawa at the present time.

**Mr. Givens:** Does the purchase of two theatre tickets entitle you to the right to buy two football tickets for the game on Saturday?

**The Chairman:** That is something you might take up with Mr. Berger, but there was no comment on purchase.

**Mr. McCleave:** Mr. Chairman, before we call the witnesses, should we not pass the items that we considered at the last meeting?

**The Chairman:** Yes; last Thursday the Committee heard Mr. Guy Sylvestre, the National Librarian. He was extensively questioned. Shall Item 65, National Library, carry?

Now I should like to call Mr. Mackenzie, the Secretary General, to introduce the Directors and make an opening statement.

**Mr. C. J. Mackenzie (Secretary General, National Museums of Canada):** Mr. Chairman, you have already introduced the Directors to the Committee. I will repeat their names. On my immediate right, Dr. W. E. Taylor, Director of the National Museum of Man; Dr. Jean S. Boggs, Director of the National Gallery of Canada; Dr. Fred Banfield, Director of the National Museum of Natural Sciences, and Dr. Davis M. Baird, Director of the National Museum of Science and Technology.

Before embarking on a short statement, I should convey to you the regrets of my Chairman, Mr. Jean Ostiguy with whom I was speaking yesterday. He returned yesterday from an extended tour abroad and consequently is unable to be present this morning.

The National Museums of Canada was established effective April 1 of this year and consequently this is the first time it has appeared in this form before your Committee. The Directors of the component museums have been before the Committee before with Miss Boggs as Director of the National Gallery, and the others as Directors of branches of the Department of the Secretary of State.

## [Interpretation]

voir la présentation, par le Towne Theatre, de la pièce: «A Lion in Winter». La présentation se termine cette fin de semaine.

Ma secrétaire nous téléphonera au cours des prochaines heures et vous pourrez recevoir des billets si vous êtes intéressés. En effet, en raison des entretiens que nous avons eus au Comité sur les répercussions du programme du nouveau Centre national des Arts, sur la production théâtrale à Ottawa. Il pensait que ce serait une occasion pour les députés de voir par eux-mêmes ce qui se fait à Ottawa, à l'heure actuelle.

**M. Givens:** Est-ce que vous pourrez aussi nous envoyer des billets pour la partie de football?

**Le président:** Vous pourriez vous adresser à M. Gerger à ce sujet, pour ma part je ne saurais vous dire.

**M. McCleave:** Ne devrions-nous pas tout d'abord adopter les crédits que nous avons étudiés au cours de la dernière séance?

**Le président:** Oui. Jeudi dernier, le Comité a interrogé M. Sylvestre, bibliothécaire à la Bibliothèque nationale. Par conséquent, le crédit n° 65, Bibliothèque nationale, est-il adopté? Adopté.

Et maintenant, j'invite M. Mackenzie, secrétaire général, à présenter les directeurs et à faire une déclaration.

**M. C. J. Mackenzie (secrétaire général, Musées nationaux du Canada):** Monsieur le président, vous avez déjà présenté les directeurs au Comité. Je répète leurs noms: à ma droite D<sup>r</sup> W. E. Taylor, directeur Musée de l'homme; D<sup>r</sup> Jean S. Boggs directrice de la Galerie nationale du Canada; D<sup>r</sup> A. W. F. Bandfield, directeur du Musée d'histoire naturelle; D<sup>r</sup> David Baird, directeur du Musée des sciences et de la technologie.

Avant de faire une brève déclaration, je tiens à vous transmettre les regrets de mon président, M. Ostiguy, qui est revenu hier d'un grand voyage à l'étranger et qui, par conséquent, ne peut être présent ce matin.

Le Musée national du Canada a été fondé le 1<sup>er</sup> janvier 1968 et c'est la première fois que nous comparaissons à titre de représentants de ce Musée devant votre Comité. Les directeurs des Musées nationaux du Canada ont comparu devant ce Comité; M<sup>lle</sup> Boggs, en sa qualité de directrice de la Galerie nationale et les autres, à titre de directeurs de différents services relevant du secrétariat d'État.

## [Texte]

The Corporation is established by the National Museums Act and consists of 14 trustees, 2 of whom, the Director of the Canadian Council, Mr. Jean Boucher and the President of the National Research Council, Dr. Schneider, are *ex officio*. The Chairman, as I mentioned, is Jean Ostiguy of Montreal; the Vice-Chairman J. R. Longstaffe of Vancouver; the other trustees, working from east to west are Mrs. Harry Cohen of Sydney; Mrs. E. W. George of Moncton; Dr. Amiôt Jolicoeur of Quebec City; Mr. Allan Bronfman, and Madame Cécile Marcoux-Baillargeon of Montreal; Dr. Tuzo Wilson, Professor Steven Vickers and Mr. David Spurgeon of Toronto; Mr. George Heffelfinger of Winnipeg; Professor Iyoshi Izumi of Regina; and the Vice-Chairman, Mr. Longstaffe, comes from Vancouver. The Act sets out the purposes of the Corporation as follows:

The purposes of the Corporation are to demonstrate the products of nature and the works of man, with special but not exclusive reference to Canada, so as to promote interest therein throughout Canada and to disseminate knowledge thereof.

The corporation is listed in Schedule B of the Financial Administration Act and therefore is a departmental corporation. The significance of this is that it is subject to the Public Service Employment Act—its employees are civil servants—and is subject to the Financial Administration Act and the regulations made thereunder, the most important of which, for our purposes are the government contract regulations.

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The Corporation consists at the present time of four museums: the Museum of Fine Arts, to be known as the National Gallery of Canada, the National Museum of Human History, now called the National Museum of Man, the National Museum of Natural Sciences, and the National Museum of Science and Technology. Provision is made in the Act for the addition of such other museums as may, with the approval of the Governor in Council, be established by the Board. The Board has thus far taken no action to establish any other museums. The Canadian War Museum, with which members will be familiar, is a division of the National Museum of Man and the National Aeronautical Collection at Rockcliffe is a division of the National Museum of Science and Technology.

The Board of Trustees has thus far held three meetings and there have been two meetings of the Executive Committee. The Board naturally is not responsible for the

## [Interprétation]

La Société qui a été fondée par la Loi sur le Musée National comprend 14 fiduciaires dont deux, le directeur du Conseil du Canada, M. Jean Boucher et le président du Conseil National de recherches, le docteur Snyder sont membres *ex officio* du Conseil. Le président est M. Jean Ostiguy, de Montréal, le vice-président, J. R. Longstaffe, de Vancouver. Les autres fiduciaires à travers le Canada sont: M<sup>me</sup> Harry Cohen, de Sydney, M<sup>me</sup> E. W. George de Moncton, le docteur Amyot Jolicoeur de Québec, M. Allan Bronfman, et M<sup>me</sup> Cécile Marcoux-Baillargeon, de Montréal, le docteur Tuzo Wilson, le professeur Stephen Vickers et M. David Sperschman, de Toronto, M. George Heffelfinger, de Winnipeg, le professeur Kioshi Azumi, de Regina, et le vice-président, M. Longstaffe, de Vancouver. La loi prévoit les dispositions suivantes: Le nom de cette société est inscrit à l'annexe B de la Loi de l'administration financière et est, par conséquent, une société d'État. Ceci veut dire qu'elle tombe sous la Loi de la fonction publique, ses employés sont des fonctionnaires et est assujettie à la Loi sur l'administration financière et aux règlements qui en découlent. Donc, les plus importants, ce sont les règlements visant le contrat du gouvernement.

La Société est composée à l'heure actuelle de quatre musées: le Musée des Beaux-Arts, qui est la Galerie Nationale, le Musée national, le Musée de l'homme, le Musée de la science et de la technologie. Il y aura d'autres musées qui sont prévus par la Loi et qui seront acceptés par décret ministériel. La Commission peut établir d'autres musées. Le Musée de guerre du Canada, que vous connaissez tous, est une division du Musée de l'Homme et la Collection aéronautique nationale est une division du Musée national des sciences et de la technologie.

Le Conseil des contrôleurs a eu trois réunions. Il y a eu deux réunions du comité exécutif. Le Conseil n'est pas responsable du budget qui vous est soumis, car il a été pré-

## [Text]

estimates which are before you today, these having been prepared before the passage of the National Museums Act which was assented to in December, 1967. The increase in the estimates as between 1967-68 and 1968-69 is of the order of \$900,000 or 14 per cent.

The principal reasons for this increase are: provision for the operation of the National Museum of Science and Technology for a full year, it having been opened November 15, 1967; a modest increase in Professional and Special Services—and it should be explained that the Professional and Special Services primary includes the provision for Commissionaire and security services, a very important object of expenditure for the National Museums of Canada.

Of the estimates which are before you 37 per cent are composed of Salaries, 17 per cent Professional and Special Services, and 14 per cent Purchase Account which under the new legislation is a non-lapsing account. This was not the case with respect to the traditional museums previously.

Looking at the estimates you might assume an increase of \$300,000 in the Purchase Account as between 1967-68 and 1968-69. This is not in fact the case, the former \$300,000 museum Purchase Account was included in the Sundries item.

I do not think, Mr. Chairman, at this point in time I should say anything more. We are at the disposal of the Committee for questions.

**Mr. McCleave:** I have just a point to raise arising out of the statement that there were no plans to add other types of museums at the present time. Have there been any inklings as to what should be added or might be added?

**Mr. Mackenzie:** There have been a number of suggestions for the addition of museum-type activities.

Attention has been paid in the Ottawa press recently to proposals for a national zoo. There is interest in an aquarium. There is interest in a planetarium. These have been specifically suggested. The problem, as members of the Committee will realize, is funds.

**The Chairman:** Mr. Osler.

**Mr. Osler:** Mr. Chairman, I see at the bottom of page 458 Purchase Account. I assume this is for purchases of all museums.

**Mr. Mackenzie:** That is correct, sir.

## [Interpretation]

paré avant la Loi sur le Musée national de 1967. L'augmentation des crédits entre 1967-1968 et 1968-1969 est de l'ordre de \$900,000, soit 14 p. 100.

Les raisons principales de cette augmentation sont: les crédits pour l'exploitation, pendant une année, du Musée national des sciences et de la technologie, inauguré le 15 novembre 1967, et une augmentation modeste des services professionnels spéciaux. Ces services comprennent les crédits des services de sécurité et des services de constables. Ils représentent une partie importante du budget.

Dans ce budget, 37 p. 100 est composé de salaires, 17 p. 100 de services professionnels spéciaux et 14 p. 100 de comptes d'achats qui, d'après la nouvelle Loi, sont un compte ouvert. Ce n'était pas le cas auparavant.

En examinant le budget, vous verrez une augmentation de \$300,000 entre 1967-1968 et 1968-1969 pour les comptes d'achats. Ce n'est pas le cas: les \$300,000 de comptes d'achats étaient dans les points divers.

Monsieur le président, je pense que je n'ai rien à ajouter pour l'instant. Nous sommes à la disposition du Comité et nous répondrons à toutes les questions.

**Mr. McCleave:** J'ai une question basée sur la déclaration d'après laquelle vous ne prévoyez pas ouvrir d'autres musées pour l'instant. Est-ce qu'il y a des lacunes? Est-ce que vous avez une idée derrière la tête au sujet de ce qu'on pourrait ajouter?

**Mr. Mackenzie:** Il y a eu un certain nombre de suggestions pour de nouveaux musées.

Dans la presse d'Ottawa, il a été question d'un zoo national. On envisage un aquarium et un planétarium. Ce sont des suggestions qui ont été faites. Le problème comme les membres du Comité s'en rendront compte vient des crédits.

**Le président:** M. Osler.

**Mr. Osler:** Monsieur le président, au bas de la page 458, il y a un compte d'achat. Il s'agit de tous les achats de tous les Musées, n'est-ce pas?

**Mr. Mackenzie:** Oui, monsieur.



[Texte]

**Mr. Osler:** What body allocates the \$1,050,000 among the various museums, and how do you fight it out?

**Mr. Mackenzie:** The allocation is made by the Board of Trustees and at the present time is on the following basis: \$750,000 is allocated to the National Gallery of Canada for the purchase of works of art; the remaining \$300,000 is allocated among the other three museums on the basis of \$50,000 for the National Museum of Natural Sciences, \$75,000 for the National Museum of Man and the National Museum of Science and Technology.

The Trustees have directed that for the current year and the next fiscal year a reserve of \$100,000 shall be established to be dispersed only with the approval of the Board of Trustees, presumably for a special or windfall purchase.

**Mr. Osler:** And how do they allocate it? Is it fairly fluid? Does the National Art Gallery for instance know that under normal circumstances it will get X per cent of the fund each year, or is this something that is decided annually as a matter of annual policy rather than long-term policy?

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**Mr. Mackenzie:** We have been in existence only eight months so it is very difficult to say what the long-term policy would be. In fact, the allocation this year of \$750,000 to the National Gallery and \$300,000 to the other museums was a repetition of the division in the estimates last year.

**Mr. Osler:** If I can pursue this just a little further, both in acquisitions and presumably in displays that can be made available without being acquisitioned do you liaise fairly closely with such people as the Glenbow Foundation and soon? I am now talking away from the subject of art. I would think that the National Museum of Man would be an area in which the Glenbow Foundation would be interested. This foundation has been in existence for some time and I am told it has warehouses full of stuff, some of which is very good and some of which is just junk. Would not this foundation, for instance have some means of liaising with you?

**Mr. Mackenzie:** Dr. Taylor should answer that question.

**Dr. W. E. Taylor (Director, Museum of Man):** Mr. Osler, it is not so much liaison as competition—competition for staff, competition to buy specimens and so on. On the

[Interprétation]

**Mr. Osler:** Quel organisme attribue ce \$1,050,000 entre les différents musées? Comment se fait la répartition?

**Mr. Mackenzie:** Les attributions sont données par le bureau des contrôleurs. Pour l'instant, la répartition se fait comme suit: \$750,000 à la Galerie nationale du Canada pour l'achat d'œuvres d'art; les autres \$300,000 sont répartis entre les trois autres musées sur la base de \$50,000 pour le Musée national d'histoire naturelle, \$75,000 pour le Musée national de l'homme et le Musée national des sciences et de la technologie.

Les directeurs ont prévu pour cette année et pour le prochain exercice financier, une réserve de \$100,000 qui seront dépensés, uniquement avec l'accord du Conseil d'administration, pour des achats spéciaux.

**Mr. Osler:** Voici la deuxième partie de ma question. Comment la répartition est-elle faite? Est-ce que le système est souple ou est-ce que la Galerie nationale des Arts sait que, normalement, elle recevra tel pourcentage des crédits chaque année? Ou bien, est-ce quelque chose qui est déterminé sur une base annuelle? Est-ce une politique annuelle ou une politique à long terme?

**Mr. Mackenzie:** Nous n'existons que depuis huit mois. Il est donc difficile de dire quelle serait la politique à long terme. En fait, les attributions de cette année de \$750,000 à la Galerie nationale et de \$300,000 pour les autres musées ne sont qu'une répétition de ce qu'on a fait l'an dernier.

**Mr. Osler:** Je veux poursuivre un peu plus loin cette série de questions. En ce qui concerne les acquisitions et les expositions qui sont assurées sans acquisitions, est-ce que vous avez des liaisons étroites avec d'autres organismes, comme la Fondation Glenbow? Je ne fais pas abstraction des arts. Le Musée national de l'homme est un musée auquel pourrait s'intéresser la Fondation Glenbow. Celle-ci a toutes sortes de réserves; les unes ne valent rien, d'autres sont très intéressantes. Il pourrait y avoir une liaison étroite entre vous et cette Fondation, par exemple.

**Mr. Mackenzie:** M. Taylor pourrait répondre à cette question.

**Mr. W. E. Taylor (Directeur, Musée de l'homme):** Ce n'est pas tellement une question de liaison qu'une question de concurrence. C'est une concurrence pour le personnel, et

[Text]

research side we certainly liaise. I think it is fair to say that all such institutions as ours in Canada try to help each other.

However, you get situations in which somebody comes down the track with a very large bag of money to buy a very significant collection, and either you can meet the competition or you cannot. It is simple as that. When you face the decision whether or not you will attempt this kind of a competition, you have to weigh your priorities. We might, to take a strictly hypothetical example, know of a very good collection, say, in the ethnological collections of the Maritime Provinces. If we considered ourselves weak in that area in terms of our collections we would attempt to go after it.

If we considered ourselves very well off we would not—but we might attempt to get certain specimens from it. Assuming the second situation, we would then tell others that there is this very good collection available for purchase and they would probably do the similar thing.

**Mr. Osler:** One more question, Mr. Chairman. I assume the National Art Gallery—correct me if I am wrong—takes part in tours of the country, exchanges and this sort of thing.

**Dr. Jean S. Boggs (Director, National Gallery):** Yes, since 1916 we have had exhibitions touring the country.

**Mr. Osler:** The reason I hesitate was that I was not sure whether you would be just a number on the route or whether they would actually be your own exhibitions. But your own exhibitions do tour as well.

**Dr. Boggs:** Yes we have about 50 exhibitions touring during the year.

**Mr. Osler:** Mr. Chairman, I will now revert to the Museum of Man. The Manitoba museum is obviously a very poor little effort and they are now trying to get into better shape. It has been limping along for years. Assuming that it finds a better home than it has had and so on, could it draw on you for exhibitions from time to time?

**Dr. Taylor:** Mr. Chairman, travelling exhibitions differ from those of an institution such as the Gallery, and it is a rather different kind of thing to undertake. By and large ours are three dimensional objects—in a sense, paintings—which are far more difficult to

[Interpretation]

pour l'achat de spécimens. C'est une liaison dans le sens que, du point de vue de la recherche, nous avons des contacts avec les autres institutions qui fonctionnent au Canada. Nous essayons de nous aider les uns les autres.

Mais, il y a des cas où des gens arrivent avec un gros montant d'argent pour acheter une collection très importante. Alors on peut soit faire face à la concurrence ou ne pas y faire face. C'est aussi simple que cela. Lorsqu'on envisage la décision, à savoir si l'on va essayer de faire ce genre de concurrence, il faut déterminer les priorités.

Je vous donne un exemple purement théorique. Nous pourrions savoir qu'il existe une très bonne collection dans les collections ethnologiques des provinces maritimes. Si nous pensons que nos collections sont faibles dans ce domaine, nous essaierons de l'obtenir.

Si nous considérons que notre situation est bonne, nous ne le ferons pas, mais nous essaierons simplement d'obtenir certains spécimens de cette collection. Dans le deuxième cas, nous dirions à d'autres organismes que cette excellente collection est offerte. Et je pense qu'ils feraient la même chose.

**Mr. Osler:** Encore une question, monsieur le président. La Galerie nationale des Arts, rectifiez-moi si je me trompe, organise des tournées dans le pays et participe à des échanges. Est-ce exact?

**Mlle Jean S. Boggs (Directrice, Galerie nationale):** Puis-je répondre? Oui, depuis 1916, nous avons des expositions itinérantes.

**Mr. Osler:** Je voulais poser cette question parce que je ne savais pas si vous n'étiez que des participants à ces expositions, ou bien si c'était vos propres expositions. Vous faites des tournées avec vos propres expositions.

**Mlle Boggs:** Oui, nous avons une cinquantaine d'expositions itinérantes.

**Mr. Osler:** Monsieur le président, j'en reviens au Musée de l'homme. Est-ce que c'est quelque chose que vous, messieurs, pouvez faire dans une certaine mesure? Je pense par exemple, au Musée du Manitoba qui est vraiment quelque chose de très faible. C'est un Musée qui boitille depuis des années. Il devrait être mieux logé. Pourrait-il vous demander d'envoyer des expositions de temps à autre?

**Mr. Taylor:** Monsieur le président, la nature des expositions itinérantes, comme celles de la Galerie nationale, est une chose très différente. Nous avons des objets solides à trois dimensions. Ce sont des choses très difficiles à emballer. Dans certains cas, nous avons des



## [Texte]

pack and ship. We do have in some cases a more serious problem with humidity, temperature control, breakage and so forth.

Museums such as ours, which is an anthropological and history museum, are in almost all cases that I know much less given to travelling exhibits. Temporary exhibits, which are exhibited for three or four months, are not done quite to the same extent as permanent exhibits, which you try to do in your own shop with your own resources for a long term. Permanent exhibits are an expensive undertaking.

They are not the kind of thing you want to take apart every two years. This is the case I think of virtually all such museums as ours. The result is that the trafficking of loan exhibits is on a much lower scale. The Gallery, as Dr. Boggs has just said, has 50 travelling. For our museum, this is a stunning accomplishment. I think in any historical and anthropological museum it would be that.

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On the other hand, we do very vigorously make specimens available for other peoples' exhibits—that is to say, they house them, they build the cases, they do the lighting, they do the story line, they do the theme and so on, but we lend specimens. There is a very large collection for example right now in Paris. This is a major exhibit showing the aboriginal art of Canada.

Approximately one-third of the specimens in that collection are from the National Museum of Man. We have attempted to design and build the Armistice display, which was just opened in the Ex War Museum, in such a way that it can travel as an entity.

Loans for research purposes are a very major activity, very much indeed. We lend research collections to scholars in institutions for study purposes to write up for publication, and so forth. We are quite concerned with developing travelling exhibits of a small scale for other institutions that do not have resources comparable to ours in their collections.

There are budget restrictions. There are restrictions on personnel. So it is not a simple thing. We have had the experience of offering material on loan for a special exhibit to a new museum opening and finding they simply did not have the capacity to take the offer. So, it is rather different than a gallery's operation, but by the scale of Canadian museums we do a very considerable amount of lending.

You mentioned the Manitoba museum, which I know rather well. If the director of

## [Interprétation]

problèmes de contrôle de l'humidité et de la température.

Des musées comme le nôtre, qui est un musée anthropologique et historique, ne sont pas faits pour des expositions itinérantes. Des expositions temporaires de trois ou quatre mois ne sont pas aussi fréquentes que les expositions permanentes que nous faisons avec nos propres ressources.

C'est le genre de choses qui est onéreux et qu'on ne peut pas faire à tous les deux ans. C'est le cas de presque tous les musées comme le nôtre. En conséquence, le troc de pièces est beaucoup moins important. La Galerie a cinquante expositions itinérantes. Pour nous, ce serait extraordinaire. Pour tous les musées historiques et anthropologiques, ce serait difficile à atteindre.

Par ailleurs, nous offrons des spécimens aux expositions d'autres personnes. Ils les logent, ils les éclairent, ils font les cadres, ils font les légendes, etc. Et nous fournissons simplement les spécimens. Il y a une très grande collection, en ce moment, à Paris pour une exposition des arts aborigènes du Canada.

Environ un tiers des spécimens de cette collection vient de notre Musée de l'homme. L'exposition de l'Armistice, qui vient de s'ouvrir au Musée de guerre, a été conçue et construite de façon à pouvoir voyager.

Nous prêtons, cela représente une grosse activité pour nous, des collections de recherches aux universitaires, aux chercheurs, pour leur permettre de faire des études et de rédiger des ouvrages, etc. Nous envisageons, pour certaines institutions qui n'ont pas les mêmes choses que nous, d'avoir des petites expositions itinérantes.

Ce n'est pas très simple en raison de nos limitations aux points de vue budget et personnel. Nous avons offert de prêter des pièces à de nouveaux musées qui s'ouvriraient. Mais très souvent, ces musées n'avaient pas la possibilité d'accepter notre offre. Donc, c'est très différent du travail d'une galerie, mais, par rapport aux musées ordinaires, nous faisons beaucoup de prêts.

Vous avez parlé du musée du Manitoba que je connais assez bien d'ailleurs. Si le directeur



[Text]

the Manitoba museum were to ask for certain material on loan for exhibit, we would be happy to agree to help him. The one restriction we would have would be on the specimens themselves. If our custodial people said a specimen was too fragile, or subject to temperature change, we would have to withdraw it from the request. We would certainly offer other specimens in place.

**Mr. Osler:** We heard about the inter-cataloguing that goes on in the National Library with other libraries, and the way this is going to be more easily and more comprehensively done with the help of computers. Do the National Galleries and the National Museums of Canada have the same sort of thing, vis-à-vis other museums?

**Mr. Mackenzie:** I believe that at the present time this is not so, but the Board of Trustees have commenced discussing the question of what we term loosely a union catalogue. It presents very serious problems as you will appreciate—for example the cataloguing of the specimens in Dr. Banfield's museum which has, I understand, 2½ million shells of various types. It presents some considerable difficulty. However, it is a subject that is in the minds of the Board of Trustees at the present time.

**Mr. Corbin:** Mr. Chairman, I have a question for Mr. Mackenzie. Many people are of the opinion that the Historic Sites and Monuments Act—and this is debatable I guess—should come under National Museums. I wonder if Mr. Mackenzie would have any comments to make on this subject?

**Mr. Mackenzie:** I can express a personal view, which is that there can be made a case for adding the National Historic Sites Service of the Department of Indian Affairs and Northern Development as one of these additional museums, which may be established by the Governor in Council. This view may not be shared by my colleagues in the Department of Indian Affairs and Northern Development. However, there is no doubt that in certain areas there is competition for artifacts and for professional staff between that branch of the Government of Canada and ours. Similarly, there is competition in the establishment displays. Dr. Baird would point out that the historic site at Baddeck, Nova Scotia, The Alexander Graham Bell Museum, is in effect a museum of science and technology, which is his responsibility.

[Interpretation]

du musée du Manitoba demandait certaines pièces en prêt, pour les exposer, je suis certain que nous serions très heureux d'accepter cette demande et d'aider le musée.

Il y a une restriction que nous devrions imposer concernant les spécimens eux-mêmes. Si nos conservateurs nous disaient, ce spécimen est trop fragile et trop sensible aux modifications de température, nous devrions retirer les spécimens. Mais nous offririons d'autres spécimens en remplacement.

**M. Osler:** Une dernière question. Je l'ai déjà dit, mais c'est vraiment la dernière question. On nous a beaucoup parlé des échanges de catalogues à la Bibliothèque nationale avec d'autres bibliothèques et du fait que c'est plus facile et plus rapide grâce à des ordinateurs; est-ce que la Galerie nationale et les musées nationaux du Canada envisagent le même genre de choses avec d'autres musées?

**M. Mackenzie:** Je pense qu'à l'heure actuelle ce n'est pas le cas, mais le Conseil des vérificateurs a commencé à étudier la question d'un catalogue global; cela soulève de gros problèmes. L'enregistrement des spécimens du docteur Banfield qui a 2 millions et demi de coquillages de toutes sortes présente de grosses difficultés. C'est cependant un sujet qu'étudie le Conseil des vérificateurs en ce moment.

**M. Corbin:** Monsieur le président, j'ai une question pour M. Mackenzie.

Beaucoup de gens sont d'avis que la loi sur les lieux et les monuments historiques doit, évidemment cela est sujet à controverse, devrait dépendre de la loi sur les musées nationaux et je me demande si M. Mackenzie a quelque chose à dire à ce sujet?

**M. Mackenzie:** Je veux exprimer mon opinion personnelle. Nous pouvons proposer que la division des lieux historiques du ministère des Affaires indiennes devienne l'un de ces nouveaux musées que peut créer le gouverneur en conseil, mais peut-être que mes collègues de la division des Affaires indiennes ne seraient pas d'accord. Parfois dans certains domaines il y a concurrence pour les pièces et pour le personnel entre cette section du gouvernement et la nôtre. De même il y a de la concurrence concernant les expositions. Le docteur Baird pourrait faire remarquer que le lieu historique de Baddeck, en Nouvelle-Écosse, le musée Bell, est un musée de sciences et de technologie dont il devrait avoir la responsabilité.

[Texte]

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The plans of the National and Historic Parks Branch for establishing wildlife interpretation centres in effect constitute the establishment of miniature zoos. But I am expressing a personal view on this point, as you will appreciate.

**Mr. Corbin:** It would be unfair then to ask you if you would recommend to the government that it does transfer responsibility of the administration of the national historic sites and monuments to National Museums.

**Mr. Mackenzie:** No sir. It would not be unfair. I have in fact made this recommendation to the Secretary of State, but it is for the Minister, of course, to carry it forward.

**Mr. Corbin:** Thank you.

**Mr. Givens:** I notice that you have an increase in the establishment of strength of 42. Is this normal for one year?

**Mr. Mackenzie:** No sir. I mentioned that the National Museum of Science and Technology opened last year.

**Mr. Givens:** When you allow for an increase like that in your budgeting, do you allow for gapping, or do you ascribe a full salary for each person for the full year.

**Mr. Mackenzie:** Oh, no sir. The Treasury Board do not allow us to do anything of that kind. As a matter of fact, although the estimates show provision for 401 man years in 1968-69, under the staff freeze rules with which members of the Committee are no doubt acquainted, we are, in fact, restricted to 370.

**Mr. Dinsdale:** Mr. Chairman, the tendency in the development of the National Museum in recent years has been towards centralization, both at its structure—and this is represented in the Act that was passed last year at his time—and also in terms of the building facilities. Are there any immediate plans to go ahead with an overall project that would bring all the branches of the National Museum under one building, somewhat along the lines of the Smithsonian Institute in Washington, and that in particular would replace the present Victoria Building which has been declared as untenable now for almost 10 years?

[Interprétation]

Les projets de la division des parcs nationaux qui veut créer des centres d'observation de la vie naturelle, en fait, représentent l'institution de petits zoos; n'oubliez pas que ce n'est là qu'une opinion personnelle.

**M. Corbin:** Recommanderiez-vous donc au gouvernement de transférer des responsabilités pour l'administration des lieux et monuments historiques au Musée national?

**M. Mackenzie:** Ce n'est pas une question «déloyale»; j'ai moi-même fait cette recommandation au secrétariat d'État. C'est au ministre évidemment de prendre les mesures qui s'imposent.

**M. Corbin:** Merci.

**M. Givens:** Je remarque que vous avez une augmentation de l'effectif de 42, est-ce que c'est normal pour une année?

**M. Mackenzie:** Non monsieur. J'ai dit que le Musée national des sciences et technologie a ouvert l'an dernier.

**M. Givens:** Ce qui explique le phénomène?

**M. Mackenzie:** En partie.

**M. Givens:** Lorsque vous prévoyez une augmentation comme celle-ci dans votre budget, est-ce que vous permettez un certain flottement ou bien est-ce que vous fixez le traitement de chaque poste de la division?

**M. Mackenzie:** Non, on ne nous permet pas de faire cela. Bien qu'il soit prévu 401 hommes-année au budget de 1967-1968, en fait nous sommes limités à 370. 370, en fait c'est la limite.

**M. Dinsdale:** Monsieur le président, l'évolution du Musée national au cours de ces dernières années a été vers la centralisation aussi bien du point de vue structurel, comme on l'a vu dans la loi adoptée l'année dernière à la même époque, et également du point de vue de l'installation matérielle.

Est-ce qu'il y a des projets pour un avenir rapproché permettant d'avoir un programme global qui regrouperait toutes les divisions du Musée national du Canada dans un seul bâtiment, un petit peu comme l'institution Smithsonian à Washington, et en particulier, est-ce que cela pourrait remplacer l'édifice Victoria qui a été déclaré comme tout à fait inhabitable depuis près de dix ans, maintenant?



[Text]

**Mr. Mackenzie:** Mr. Chairman, if I may take Mr. Dinsdale's question literally, I do not think anyone has ever thought of housing the corporation's facilities in one building. The requirements of the National Gallery of Canada, which to an extent are the same as those of the other museums, nonetheless are different in a sufficient number of details to justify a separate building for that component.

It seems to me, although I am not expert on this point, that the same case can be made with respect to the other museums. The problem, for example, of housing Dr. Baird's collection of locomotives and railway rolling stock is quite different from the problem of housing, as I mentioned earlier, Dr. Banfield's collection of shells.

As the Secretary of State mentioned to the Committee during his appearance a week and a half ago, the question of housing the corporation's components is one which will require very careful study. In order to embark upon that study in an orderly fashion, in September of this year I added to my staff a building planning officer. He is getting his feet on the ground and becoming acquainted with the components of the corporation. So there has been no concrete work done with respect to future building plans.

**Mr. Dinsdale:** You mentioned, Mr. Mackenzie, the fact that the National Gallery should not be brought under the same roof as the National Museum, and I think we would all agree with that. But, other than the National Gallery and the three arms of the National Museum—

I realize too the problems of housing of locomotives; they usually have to be displayed outside rather than inside—are there no immediate plans to replace the old Victoria Building with a modern structure.

**Mr. Mackenzie:** No sir.

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**Mr. Dinsdale:** Does that mean that the Roxborough site has now been abandoned as a possible location for a National Museum?

**Mr. Mackenzie:** Not at all, Mr. Chairman. The Roxborough site is, as I understand it, reserved for a display building for the National Museums by the Department of Public Works. The Deputy Minister of Public Works advised me of this within the last five months. However, the size of that site severely limits the amount of floor space which can be constructed on it. The building which could be erected there would not be adequate to house the corporation's displays and artifacts as they presently exist.

[Interpretation]

**M. Mackenzie:** Monsieur le président, si je veux prendre au mot M. Dinsdale, personne n'a envisagé de loger toutes les installations dans un seul bâtiment. Les exigences de la Galerie nationale du Canada, bien qu'elles soient à peu près les mêmes que celles des autres musées, cependant, sont différentes dans suffisamment de détails, pour qu'elle dispose d'un bâtiment qui lui soit propre.

Cependant, il me semble bien que je ne sois pas expert, que l'on peut dire la même chose pour les autres musées. Le problème, par exemple, du logement de la collection du docteur Baird, du matériel roulant de chemins de fer et des locomotives, est assez différent du problème de logement, comme je l'ai dit plus tôt, de la collection de coquillages de M. Banfield.

Comme l'a dit le secrétaire d'État au comité lorsqu'il a comparu, il y a une semaine et demie, la question du logement des différents éléments de la société est une question qui exigera une étude très minutieuse; c'est afin d'entreprendre cette étude de façon ordonnée, en septembre, que j'ai engagé un planificateur de l'utilisation des bâtiments qui vient à peine de commencer son travail. Il s'est mis au courant des différents bâtiments dont nous disposons. Donc il n'y a pas de travail concret qui a été fait en ce qui concerne nos projets de construction.

**M. Dinsdale:** Monsieur Mackenzie, vous avez parlé du fait que la Galerie nationale ne devrait pas être sous le même toit que le Musée national et je pense que nous sommes tous d'accord. Mais, en dehors de la Galerie nationale, il reste les trois divisions du Musée national.

Je comprends aussi le problème du logement des locomotives, on les expose ordinairement à l'extérieur plutôt qu'à l'intérieur; alors, il n'y a pas de projet immédiat de remplacement du vieux bâtiment Victoria par un édifice moderne?

**M. Mackenzie:** Non, monsieur.

**M. Dinsdale:** Est-ce que cela veut dire que Roxborough a été maintenant écarté comme emplacement possible d'un musée national?

**M. Mackenzie:** Non, absolument pas, monsieur le président. L'emplacement Roxborough est, d'après ce que j'ai compris réservé comme centre d'exposition par le ministère des Travaux publics pour les musées nationaux.

Malgré tout, la dimension même de ce emplacement limite l'espace disponible et le bâtiment que l'on pourrait construire ne suffirait pas pour héberger les expositions telles qu'elles se tiennent actuellement.



## [Texte]

Since the design for the Roxborough site was embarked upon the National Museum of Science and Technology has been opened, which has increased the demand for display space and storage space enormously. I should perhaps point out at this stage that the National Museums of Canada are presently housed in 18 buildings in Ottawa and Hull.

As to the Victoria Memorial Building, there is concern, as you have said, about the length of time it will survive. The consulting engineers to the Department of Public Works have advised that we can count upon occupancy for another five years.

**Mr. Dinsdale:** With reference to the Roxborough site, would it not be possible to gain access to some of the land that is now occupied on a temporary basis—it has been a long-term temporary basis—by the Department of National Defence, and particularly when that department moves to Lebreton Flats?

**Mr. Mackenzie:** I wonder to what point the Roxborough site is available to the National Museums of Canada at the moment? It seems to me that the lack of funds in the estimates of the Department of Public Works to make any use of the site would be a liability rather than an asset.

**Mr. Dinsdale:** The point used to be made that if a museum were decentralized it interfered with its essential function and, as you say, it is now scattered even worse than it used to be. There has been a further suggestion that the scattering might be expanded in terms of decentralization outside of Ottawa. Is that prospect being seriously considered?

**Mr. Mackenzie:** The question has been asked by the Secretary of State, as Mr. Pelletier advised the Committee during his appearance here, and we are endeavouring to accumulate all the facts upon which he and the government must make a decision.

**Mr. Dinsdale:** On that same thought of decentralization, what sort of co-ordination and contact has been established with the very excellent provincial museums? A few years ago some of them were even more advanced than our National Museum.

Is there any formalized association or co-ordination? In the proposed decentralization would the branches of the National Museum located in capitals such as Winnipeg, Regina or Toronto, as the case may be, be in competition with the provincial museums or would they be supplementary? Just how would you obtain the necessary co-ordination?

## [Interprétation]

Une fois que la décision a été prise de se servir de cet emplacement, on a créé le Musée des sciences et de la technologie et des arts. Je voudrais également ajouter actuellement que les Musées nationaux du Canada sont actuellement répartis dans 18 immeubles, à Hull et à Ottawa.

Pour ce qui est de l'édifice commémoratif Victoria, comme vous l'avez dit, on s'inquiète de sa durée, les autorités nous ont cependant assuré que nous pouvions espérer y résider pendant cinq ans encore.

**M. Dinsdale:** Maintenant, en ce qui concerne l'emplacement Roxborough, ne serait-il pas possible d'accéder à certains terrains présentement occupés sur une base temporaire par le ministère de la Défense nationale, particulièrement quand celui-ci ira s'installer à Lebreton Flats?

**M. Mackenzie:** Eh bien, je me demande dans quelle mesure l'emplacement Roxborough est à la disposition du Musée national du Canada actuellement, mais si on s'aperçoit que l'on peut s'en servir, ça se sera plutôt un inconvénient qu'un avantage.

**M. Dinsdale:** Maintenant, pour décentraliser un musée, cela s'oppose à son rôle même qui est de centraliser les choses, lesquelles sont plus dispersées que jamais. Il a été en outre suggéré que cette décentralisation pourrait se faire même à l'extérieur d'Ottawa, cette perspective est-elle envisagée sérieusement?

**M. C. J. Mackenzie:** La question a déjà été soulevée par le secrétaire d'État. Comme il l'a dit lui-même lors de sa comparution à ce Comité, nous cherchons à rassembler toutes les données sur lesquelles on pourra prendre une décision.

**M. Dinsdale:** Maintenant, encore pour cette question de décentralisation, quel genre de contact et de coordination avez-vous établi avec les très beaux musées de provinces? Certains, il y a quelques années, étaient encore plus perfectionnés que les musées nationaux. Est-ce qu'il y a des associations ou des coordinations officielles?

La décentralisation envisagée pourrait-elle atteindre les villes comme Winnipeg, Regina, et si tel était le cas, est-ce qu'il serait en concurrence avec les musées des provinces ou est-ce qu'ils se complèteraient l'un et l'autre? Comment pourriez-vous réaliser cette coordination?

## [Text]

**Mr. Mackenzie:** I do not think I can answer the latter part of your question. Up to this point we have not studied it to that extent.

As to the first part of your question on the co-ordination between the National Museums of Canada and the provincial and regional museums, I think the directors would advise you that there is very close collaboration between themselves and their counterparts in the provincial and local museums. Contact is also maintained through the Canadian Museums Association.

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**Mr. Dinsdale:** As the witness has indicated, Mr. Chairman, these are matters that have hardly been thought about as yet in terms of the administrative and operational problems arising therefrom. Mr. Chairman, while Dr. Boggs is before us I wonder if she could indicate just what services are provided by the National Art Gallery to provincial art galleries and even to local art galleries?

**Dr. Jean S. Boggs (Director, National Gallery):** There are certain definite services. There are the travelling exhibitions that we have mentioned before. We also send lecturers to those galleries. We give advice, and the most useful professional advice is in terms of conservation. What I would like to emphasize, however, is that we are not doing as much as we would like to do. We have neither the money nor the staff to do it. If we had the money and the staff there is a great deal more we could do.

**Mr. Dinsdale:** Does the National Art Gallery assist in the development of artists across the country or is that left entirely to the Canada Council?

**Dr. Boggs:** That is really left pretty much to the Canada Council. I think that is their responsibility rather than ours. Our traders of Canadian art, however, visit artists in their studios and we buy their works. I suppose by showing an interest in them and exhibiting their work in Canada and even abroad—we have had three exhibitions abroad this summer—this does a lot to help in their development.

**Mr. Dinsdale:** Mr. Chairman, did Dr. Boggs have any contact with the Canada Council in reference to artistic developments?

**Dr. Boggs:** Yes, we have a certain friendly rapport. I am not a member of the Canada Council nor of any committee of the Canada

## [Interpretation]

**M. Mackenzie:** Eh bien, je ne peux pas répondre à la dernière partie de votre question, parce que nous n'avons pas encore fait d'études aussi poussées.

Maintenant, je peux répondre à la première partie de votre question ayant trait à la coordination entre les musées nationaux du Canada et les musées régionaux et provinciaux. Je pense que les directeurs peuvent vous dire qu'il y a une collaboration très étroite entre eux-mêmes et leurs correspondants dans les musées locaux et provinciaux. Il y a également des contacts par l'intermédiaire de l'Association des musées du Canada.

**M. Dinsdale:** Et je suppose que si la décentralisation se produisait, comme le témoin l'a indiqué, ce sont là des questions qui ont encore été à peine abordées du point de vue de l'administration et des problèmes s'y rattachant. Comme le docteur Boggs est parmi nous, je me demande si elle ne pourrait pas indiquer quels sont les services fournis par la Galerie nationale aux galeries provinciales et même aux galeries locales?

**Dr. Jean Boggs (directrice, Galerie nationale):** Il y a certains services précis; il y a les expositions itinérantes, comme nous l'avons mentionné auparavant, il y a également des conférenciers qui vont dans ces galeries et nous donnons des conseils, notamment sur la conservation.

Mais ce que je voudrais indiquer clairement, c'est que nous ne pouvons pas faire autant que nous voudrions, nous n'avons pas l'argent ni le personnel pour le faire. Si nous avions l'argent et nous avions le personnel, alors nous pourrions faire beaucoup plus.

**M. Dinsdale:** Est-ce que la Galerie nationale aide à former des artistes et de nouveaux talents dans le pays ou bien, est-ce laissé au Conseil du Canada?

**M<sup>lle</sup> Boggs:** Non, c'est plutôt le Conseil du Canada qui s'en occupe et dont c'est la responsabilité. Nous avons des marchands qui vont visiter les artistes dans leurs studios et achètent leurs œuvres. Je suppose qu'en s'intéressant à leur travail, en faisant des expositions ici et à l'étranger, nous en avons eu trois en dehors du pays l'été dernier. Cela constitue une assez bonne contribution à l'épanouissement de nouveaux talents.

**M. Dinsdale:** Est-ce que le docteur Boggs, monsieur le président, a eu des contacts avec le Conseil en matière de création artistique.

**M<sup>lle</sup> Boggs:** Oui, nous avons des rapports assez amicaux, je ne suis pas membre du Conseil du Canada de même que je ne suis



[Texte]

Council. Occasionally we do talk about things on the telephone person to person. The head of the Canada Council, Mr. Jean Boucher, is however a member of the Board of Trustees of the National Museums of Canada.

**Mr. Dinsdale:** So there is a personal contact in that regard. I do not suppose, Dr. Boggs, you have any comments to make as to whether it would better serve the interests of artistic development in Canada if there was a closer relationship between the Canada Council and the National Art Gallery?

**Dr. Boggs:** Frankly, I do not think it does any harm to have us working somewhat independently. It may be more effective in the end.

**Mr. Dinsdale:** Is the Lorne Building quite adequate for your needs for the foreseeable future?

**Dr. Boggs:** No. The Lorne Building was sufficiently inadequate even before I came to the Gallery that they had to have extra storage space. It is away out on Wellington Street. It is bad storage space. It has been broken into by burglars. We had water enter into it. It is really a rather dangerous place. Since I have been at the Gallery we have also had to move the offices and the library out of the Lorne Building into four floors of the National Building at 130 Slater Street. We are still very short of shipping and packing space.

At the moment we have rented space in Boyd's warehouses because we have three exhibitions coming back from Europe at the same time that we have works coming in for a major exhibition which is opening on the 29th. So, we are very sadly short of space. The space in the Lorne Building, if I can go into it, is wrong in many respects.

It costs the Department of Public Works a great deal of money, I am happy to say, to look after it. The hardware was built for an office building and not for a building that 500,000 people use. The stone has to be worked over because it cannot stand up against the humidity control. Of course, the most serious handicap for us is that the ceilings are too low. We have great difficulty in exhibiting large pictures.

**Mr. Dinsdale:** Mr. Chairman, I think the National Gallery needs this formula: artistic excellence and quality.

**Dr. Boggs:** We do.

**Mr. Stanbury:** I am glad Mr. Dinsdale approves of it now.

[Interprétation]

membre d'aucun comité. Il nous arrive d'avoir des contacts, à l'occasion, soit par téléphone ou autrement. Le président du Conseil du Canada, M. Jean Boucher est membre du conseil de Musées nationaux du Canada.

**M. Dinsdale:** Je ne pense pas que le docteur Boggs ait des commentaires à faire pour dire s'il serait plus utile au Canada d'avoir des rapports plus étroits entre la Galerie nationale et le Conseil du Canada.

**M<sup>lle</sup> Boggs:** Non, je pense qu'il n'est pas nuisible que chaque organisme travaille séparément, ce serait peut-être plus efficace.

**M. Dinsdale:** Croyez-vous que l'édifice Lorne réponde aux besoins futurs?

**M<sup>lle</sup> Boggs:** Non il n'est pas suffisant pour l'avenir. L'édifice Lorne n'était pas suffisamment adéquat. Nous avions un espace d'entrepôt en surplus sur la rue Wellington. C'était un mauvais lieu d'entreposage, des voleurs s'y sont introduits, il y a eu des effractions, etc., cela présentait quelques dangers. Il a donc fallu déménager les bureaux de l'immeuble Lorne au quatrième étage de l'édifice Lorne, à 130 rue Slater. Nous manquons de place pour l'emballage et l'expédition des marchandises.

A l'heure actuelle, nous avons loué une place aux entrepôts de Boyd, car nous avons trois expositions qui reviennent d'Europe en même temps, et nous avons des ouvrages qui nous sont envoyés pour une exposition importante le 29 prochain. L'édifice Lorne ne répond pas à nos besoins à plusieurs égards.

Cette location coûte beaucoup cher au ministère des Travaux publics en ce qui a trait à l'entretien. La plomberie a été faite pour des bureaux et non pas pour un musée où plus de 500,000 personnes peuvent circuler. L'humidité cause des dommages à la pierre et nous avons dû faire des travaux de refecton. Le plus grand handicap pour nous est que les plafonds sont trop bas et, de ce fait, nous éprouvons quelques difficultés à y exposer des grands tableaux.

**M. Dinsdale:** Eh bien, monsieur le président, je pense que la Galerie nationale a besoin d'une formule d'excellence artistique.

**Mlle Boggs:** En effet.

**M. Stanbury:** Je suis ravi de constater que M. Dinsdale est maintenant d'accord.



[Text]

**Mr. Dinsdale:** I am not approving it. I am simply recommending that it should be equitably distributed.

**Mr. McCleave:** I take it, Mr. Chairman, that Dr. Boggs did not follow the advice of the outgoing Secretary of State as to certain steps that could be taken to improve her budgetary position. The story hit the local papers anyway—perhaps it was not current in central Canada—that she should join the parade of certain females' inoscuation of a certain gentleman to achieve her female ways.

**The Chairman:** It seems to me that she has been doing it before this Committee.

**Mr. McCleave:** Perhaps she could start by kissing the Chairman.

**Mr. Osler:** Could I ask a supplementary on Mr. Dinsdale's final question or are you...

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**Mr. McCleave:** I was very quickly going to get off this subject to ask a question related to what Mr. Dinsdale had asked about decentralization. I wished to ask Mr. Mackenzie about the help that can be given or is being given to the small museums that are springing up throughout various parts of Canada, what sort of liaison there is with them, if any, and what sort of services you could give?

**Mr. Mackenzie:** At the present time we must admit quite candidly that we are not doing all that we could do and all that the small museums would like us to do in this area.

Actually, the principal request made to me, at any rate, by the representatives of the small museums—and at the beginning of this month I was at a meeting of the Province of Quebec Museum Association—is for money. The general attitude is, "Give us the money and let us spend it."

I need hardly say that with a total appropriation of \$7.2 million there is no money for that sort of assistance.

However, training assistance is provided to a degree. Miss Boggs has an active program of bringing persons into the National Gallery for study and training. Perhaps Miss Boggs should speak on this rather than I, and I will let her do so.

Training is carried on, on a relatively small scale, in the National Museum of Natural Sciences and the National Museum of Man. With increased funds and more space we could do more of that.

[Interpretation]

**M. Dinsdale:** Je n'approuve pas, mais je souhaite simplement que tout soit distribué équitablement.

**M. McCleave:** Monsieur le président, je dois dire que le docteur Boggs n'a pas suivi les conseils du sous-secrétaire d'État pour qu'il des mesures soient prises afin d'améliorer la situation budgétaire. Eh bien, on a dit dans les journaux locaux, on n'en a peut-être pas parlé ici, qu'elle devrait peut-être se joindre à certains groupes de femmes qui embrassent un certain monsieur afin de s'épanouir. Je voudrais demander à M. Mackenzie.

**Le président:** Il me semble qu'elle l'a fait ici, au Comité.

**M. McCleave:** Peut-être pourrait-elle commencer en faisant une bise au président?

**M. Osler:** Pourrais-je poser une question supplémentaire se rapportant à la dernière question de M. Dinsdale?

**M. McCleave:** Maintenant, j'aimerais demander à M. Mackenzie si l'on aide les petits musées qui commencent à voir le jour dans toutes les régions du Canada? Quel rapport y a-t-il avec eux et quel genre de services pourrait-on fournir?

**M. C. J. Mackenzie:** Eh bien! actuellement, il nous admettre honnêtement que nous ne faisons pas tout ce que nous pourrions faire, ni ce que pourraient attendre de nous les petits musées du Canada. La principale demande qui m'est adressée par les représentants des petits musées, c'a été le cas notamment au début du mois au moment où j'assistais à la réunion de l'Association des musées du Québec, c'était une demande d'argent! De façon générale, on nous demande de l'argent et la liberté de la dépenser.

Eh bien je dois vous dire franchement qu'avec sept milliards, deux cent millions de crédits, n'est pas possible de fournir ce genre d'aide. Malgré tout, on peut fournir une aide à la formation dans une certaine mesure. M<sup>lle</sup> Boggs dirige un programme actif permettant d'attirer à la Galerie nationale d'ailleurs c'est vous, M<sup>lle</sup> Boggs, qui devriez en parler et je vous donnerai l'occasion de le faire—des personnes qui pourraient suivre des cours de formation au Musée national des sciences naturelles et au Musée national de l'homme, sur une petite échelle. Si nous avions plus de place et plus d'argent, nous pourrions en faire plus.

**[Texte]**

Requests for advice are received very frequently, and this advice is given if it can be given.

Assistance is rendered to the Canadian Museums Association in the form of teachers for a training program they are undertaking.

We have recently had a request from an official of the Musée du Québec for training in the National Museums, and he is being encouraged to indicate in greater detail what his requirements are.

But I say, as I said at the outset, that the efforts are not as large as we would like to make them. There is a very serious shortage of museologists in Canada and my Trustees feel that the National Museums have a responsibility to assist in training more.

**The Chairman:** Mr. Otto, on a supplementary.

**Mr. Otto:** Supplementary to Mr. Dinsdale's question re the Canada Council to Miss Boggs, I notice in the Estimates that there is a grant of \$11,000 to the Royal Canadian Academy of Arts and that there are sundry scholarships, and so on amounting to \$18,500. Why do these come under this appropriation rather than that of the Canada Council?

**Dr. Boggs:** The Board of Trustees did question the validity of the grant to the Royal Canadian Academy, which is historic.

The National Gallery and the Royal Canadian Academy were established at the same time, in 1880, so the grant to the Royal Academy from the federal government is a traditional thing. It has however, been taken out of the Estimates for 1969-70 and you will no longer have to deal with it. It was suggested that there are more appropriate agencies to give it to.

The other \$18,000 is for the six museum trainees whom we have at the Gallery now. They come from different parts of the country. They all have university degrees and they are essentially in an apprenticeship training program at the Gallery.

By the way, one thing that might interest you is that in the Estimates for 1969-70, in which there is considerable retrenchment, the training program has to be cut out.

**Mr. Otto:** Thank you.

**M. Mongrain:** Monsieur le président, je voudrais demander à notre témoin, peut-être nos cinq témoins, s'ils voudraient bien faire un bref rapport au Comité sur la situation du

**[Interprétation]**

On nous demande souvent des conseils, des avis, et nous donnons ces conseils, si nous le pouvons. Nous aidons l'Association des musées Canadiens, dans le cadre des programmes de formation des enseignants, qu'elle a mis sur pied.

Récemment, nous avons reçu une demande d'un responsable du Musée du Québec qui nous demandait que des cours soient donnés dans les musées nationaux et nous l'avons encouragé à nous donner plus de détails sur ses besoins.

Mais ce n'est pas encore suffisant. Il y a un manque d'experts en muséologie au Canada et nos administrateurs pensent que nous devrions y apporter une aide plus considérable.

**Le président:** M. Otto voudrait poser une question complémentaire.

**M. Otto:** Une question complémentaire à ce que M. Dinsdale a demandé tout à l'heure à M<sup>lle</sup> Boggs au sujet du Conseil des arts. Je remarque que dans le budget, on accorde une subvention de \$11,000 à l'Académie royale Canadienne des arts ainsi que d'autres subventions diverses au montant le \$18,500. Est-ce que vous pourriez nous dire pourquoi cela figure sous ces crédits, plutôt que sous ceux du Conseil des arts du Canada?

**Mlle Jean S. Boggs:** Le conseil d'administration de la Galerie a mis en doute la validité de la subvention historique à l'Académie royale canadienne. La Galerie nationale et l'Académie royale ont été créées en même temps, en 1880, et les subventions du gouvernement à l'Académie sont devenues subventions traditionnelles mais, malgré tout, cela a été retiré des budgets pour 1969-1970; on ne les y trouvera plus et il y a certainement d'autres organismes plus appropriés pour donner de telles subventions.

En ce qui concerne les autres \$18,000, cela concerne les stagiaires que nous avons actuellement à la Galerie, qui viennent de différentes régions du pays; ils ont des diplômes universitaires et, en quelque sorte, c'est un apprentissage qu'ils font.

A ce sujet, une chose qui pourra vous intéresser, c'est que dans les budgets de 1969-1970 où on fait énormément de réductions, le programme de formation a été abandonné.

**M. Otto:** Je vous remercie.

**Mr. Mongrain:** Mr. Chairman, I would like to ask our witness, perhaps our five witnesses, if they could report, briefly, to the Committee on the situation of bilingualism in each



[Text]

bilinguisme dans chacun des musées qui relèvent de leur juridiction? Par exemple, est-ce que les publications sont toutes bilingues? Quelle est la proportion du personnel qui a affaire au public qui soit bilingue? Je pense aux téléphonistes, aux réceptionnistes, enfin, aux gardes, à tous ceux qui ont affaire au public.

Je crois qu'il sera opportun de leur poser cette question-là et, si M. Mackenzie n'a pas la réponse pour tous les cinq musées qui sont représentés ici, on pourrait demander à chacun des responsables de nous dire brièvement quelle est la situation dans son département.

**Mr. Mackenzie:** Yes, Mr. Chairman; I will speak for the administrative and security services, and invite the Directors to comment on their own museums.

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The bilingual image of the administration is not by any means as good as we would like it to be, but we are taking specific steps to improve that in the immediate future.

For example, we have instructed the Ottawa Division of the Canadian Corps of Commissioners, which supplies security service in the National Museum of Man, the National Museum of Natural Sciences and the National Museum of Science and Technology, that all commissioners on duty while the public is admitted to the buildings shall be bilingual. The commandant of the Corps has agreed to effect this change by December 31 next.

The staff on the sales desks are bilingual. In the case of the head office staff, if I may put it that way—the finance people, the contracts people and the purchasing people—the picture is not so good. I myself do not pretend to be adequately bilingual. My secretary is not bilingual. Therefore, a call to my office would not be answered in the French language except haltingly.

In the administrative services generally although there are bilingual personnel they are by no means 50 per cent of the staff.

Perhaps the Directors would now speak on behalf of their own institutions.

**Mr. Mongrain:** Mr. Chairman, perhaps I should be more specific about that. I am not thinking in terms of perfect bilingualism. I would rather like to know what would be the proportion of those who, for instance, understand enough French and can say a few words, or at least have sufficient to perform

[Interpretation]

of the museums they are responsible for. Are all publications bilingual, for instance? What percentage of the personnel dealing with the public is bilingual? I am talking of telephone operators, receptionists, guards, etc, i.e. anyone dealing with the public.

I think it would be appropriate to ask them this question, and if Mr. Mackenzie does not have the answer for all five museums represented here, perhaps each of the various representatives could tell us briefly what the situation is in their own departments.

**M. Mackenzie:** Oui, monsieur le président, je vais parler au sujet de l'administration et du service de sécurité et inviter les directeurs à donner des commentaires sur leur propre musée.

L'image du bilinguisme dans l'administration n'est pas, loin de là, aussi bonne que nous le voudrions, mais nous prenons des mesures concrètes pour améliorer la situation dans l'avenir immédiat.

Par exemple, nous avons demandé à la division d'Ottawa du corps des Commissionnaires du Canada, qui fournit les gardiens au Musée national de l'homme, au Musée national d'histoire naturelle et au Musée national des sciences et de la technologie, que tous les Commissionnaires qui sont de service quand le public est admis dans le musée soient bilingues. Cela doit être fait avant le 31 décembre.

Tout le personnel du bureau des ventes est bilingue. En ce qui concerne le Bureau du Siège, soit au centre des Finances des contrats, des achats, le bilinguisme n'est pas aussi bon. Pour ma part, je ne prétends pas être parfaitement bilingue; ma secrétaire n'est pas bilingue; par conséquent, un appel téléphonique à mon bureau ne peut recevoir de réponse en français, si ce n'est péniblement. Maintenant, en ce qui concerne les services administratifs en général, bien qu'il y ait un personnel bilingue, il n'y a pas loin de là, 50 p. 100 du personnel qui le soit, mais je pense que les directeurs sont mieux placés que moi pour parler au nom de leurs institutions.

**M. Mongrain:** Eh bien! monsieur le président, je voudrais être plus spécifique. Je ne parle pas en termes de bilinguisme parfait; je voudrais surtout savoir quelle est la proportion de ceux qui comprennent suffisamment le français pour vous dire quelques mots, afin de remplir leurs fonctions les plus ordinaires.



## [Texte]

the most important part of their duties? I am not expecting that at a few months' notice everybody will be bilingual.

Did you say that about 50 per cent of the members of your staff are bilingual?

**Mr. Mackenzie:** No, sir; less than 50 per cent.

**Mr. Mongrain:** Are the publications all bilingual?

**Mr. Mackenzie:** The publications are the responsibility of the individual Directors. I will ask them to speak to that.

**Mr. Mongrain:** That is fine.

**Dr. Taylor:** In the Museum of Man our main areas are the anthropological disciplines and history. The scientific and research publications are usually published in the language in which the author writes them, with a précis or a summary in the other official language.

The profession of anthropology, as we know it, is in large part a North American product, beginning about 1850. Consequently, Canadian anthropology is largely an American discipline—and I mean that in the sense of the U.S.A. Consequently, most of those who work in the profession are initially English-speaking anyhow and, as a result, most of the publications are in English.

You have the problem, with those French-Canadian scholars whose first language is French, that in anthropology they will usually prefer to write and publish in English because their audience is largely a North American audience.

A French scientist in France is not usually very concerned with the social organization of the Canadian Eskimo, or with the ethno-history of the Blackfoot, whereas an American scholar most definitely will be.

Because of the American dominance of the profession of anthropology, the English language tends to be the language of communication, so that even with French-writing and French-speaking scholars the preference is to publish in English.

In archaeology, for example, there has not been in the history of this country a fully-trained French-speaking archaeologist from the Province of Quebec. We hope to hire the

## [Interprétation]

Je ne demande pas que d'ici quelques mois tout le monde soit parfaitement bilingue.

Vous avez dit, donc, qu'il y a à peu près 50 p. 100 des membres de votre personnel qui sont bilingues?

**M. Mackenzie:** Moins de 50 p. 100.

**M. Mongrain:** Ah bon! moins de 50 p. 100. Maintenant, en ce qui concerne les publications: est-ce qu'elles sont toutes bilingues?

**M. Mackenzie:** Les publications relèvent de chaque directeur de musée. Je leur donne la parole.

**M. Mongrain:** Très bien.

**M. W. E. Taylor:** Au Musée de l'homme, nos principales activités sont l'anthropologie et les disciplines connexes et l'histoire. Les publications de recherche et les publications scientifiques sont publiées dans la langue de l'auteur, avec un résumé dans l'autre langue officielle.

Dans le domaine de l'anthropologie, la profession d'anthropologiste, telle que nous la connaissons, est surtout un produit d'Amérique du Nord, qui remonte à environ 1850. Par conséquent, notre discipline d'anthropologie est surtout une discipline nord-américaine, ayant ses racines aux États-Unis.

Par conséquent, la plupart des membres de cette profession sont des anglophones, de toute façon. Et par conséquent, la plupart des publications sont en langue anglaise. Nous avons des difficultés lorsqu'il y a des savants anthropologistes qui sont francophones.

En général, ils préfèrent écrire et publier en anglais parce que leurs lecteurs sont surtout des lecteurs de l'Amérique du Nord.

Un savant français de France ne s'intéressera guère en général à l'organisation sociale des Eskimos canadiens ou à l'ethnologie des Pieds-Noirs, alors qu'un savant nord-américain s'intéressera plus à ce genre de choses.

Maintenant, étant donné la dominance américaine dans ce domaine la langue anglaise a tendance à devenir la langue de communication. Même si vous avez des savants qui écrivent en français ou qui pensent en français, il est coutumier qu'ils écrivent en anglais. Par exemple, dans toute l'histoire du pays, il n'y a jamais eu un anthropologiste francophone parfaitement formé de la province de Québec.

Nous espérons pouvoir obtenir les services d'un second archéologue au printemps prochain. Il nous a fallu dix ans pour en former un premier et il nous quitte pour accepter un

[Text]

second one next spring. We have spent ten years training the first one, and we are losing him to a provincial institution after ten years of investment, beginning with his undergraduate time. It is that difficult.

The first article published in the French language on the archaeology of the Province of Quebec is an article entitled "La Préhistoire de la Péninsule du Labrador", and I am the author of it. I wrote it in English. This is part of the problem.

Consequently, the scientific literature put out by the Museum is very largely in the English language. The main exception would be our folklore publications; they are more heavily in the French language than in English. The reason for that is that the folklore of Canada is very largely the product of Quebec institutions. It derives from a strong heritage of that discipline in France. In terms of personnel—

**Mr. Mongrain:** Excuse me; could I interrupt, Mr. Chairman? Even if those documents or books or reports or briefs are written originally in English, for instance, or in French, do you not have the benefit of translators that could give us the translation, either in French or English according to the case?

**Dr. Taylor:** On the scientific literature, you have first the problem of cost of publication and second—and a grievous problem; I have lived with it—is the difficulty of translating scientific literature from one language to the other. The article I mentioned *La Préhistoire de la Péninsule du Labrador* was translated by the Translations Bureau; it was really an act of love. The man who did the translation worked, he truly worked. He had a B.A. in Chemistry. He was faced with the problem of translating the words "woodland culture" which is one of the prehistoric periods. How do you translate "woodland culture"? "La culture sylvicole"?

Now, what he had to do, in fact, was to develop a terminology for the archeology of northeastern North America. He had to invent terms all over the place. It was a very considerable job. I think he did an excellent piece of work. The article was meant for publication by the Sorbonne. The people in l'Ecole Pratique des Hautes Etudes of the Sorbonne refused it because it was not polished enough. The ironic result is that the Sorbonne published my article on "*The Prehistory of the Labrador Peninsula*" in English and the National Museum of Canada published the French translation because I set out to do the thing for French publication.

[Interpretation]

poste dans une institution provinciale. C'est très difficile.

Je suis l'auteur du premier article en langue française sur l'archéologie dans la province de Québec. Il s'agit d'un article intitulé «La préhistoire du Labrador». Je l'ai écrit en anglais. Et, c'est là un exemple des difficultés que nous rencontrons.

Par conséquent, les documents publiés par le Musée du point de vue scientifique sont surtout en anglais. Nos publications sur le folklore constitue une exception à cette règle. Les publications françaises sont plus nombreuses que les anglaises, étant donné que le folklore canadien a surtout ses racines au Québec.

Au point de vue personnel...

**M. Mongrain:** Excusez-moi, me permettez-vous de vous interrompre? Même si ces documents, ces publications, ces rapports, ces mémoires, sont rédigés, d'abord, en français ou en anglais, n'avez-vous pas des services de traduction qui puissent nous en fournir la traduction soit en français, soit en anglais, selon le cas?

**M. Taylor:** En ce qui a trait à la documentation scientifique il y a d'abord le problème des frais de publication.

Deuxièmement, un problème beaucoup plus grave, il y a la difficulté de traduire des documents scientifiques d'une langue à une autre. L'étude que j'ai mentionnée sur le Labrador a été traduite par le Bureau des traductions.

C'était vraiment un acte d'amour de la part du traducteur qui a vraiment buriné son travail. Il devrait faire face à la traduction de la culture orale, de la littérature orale des Indiens. Ce qu'il a dû faire, effectivement, c'est de mettre au point une terminologie, inventer des termes propres à l'archéologie de l'Amérique du Nord.

Je crois qu'il a fait un excellent travail. L'article devait être publié par la Sorbonne, mais ne le fut pas, parce que la forme manquait de finesse. Le résultat, quelque peu ironique, c'est que la Sorbonne a publié mon article, "*The Prehistory of the Labrador Peninsula*" en anglais plutôt qu'en français.

Le Musée national du Canada en a publié une version française. Je puis ajouter que toute la bibliographie est en anglais. C'est une bibliographie très complète. Si l'on envoie un manuscrit de 500 pages, dactylographié pour la traduction, il faut ensuite, s'il s'agit, par exemple, d'un article sur l'anthropologie économique, il faut trouver un spécialiste bilingue qui puisse reviser tout ce travail.



## [Texte]

I might add that the whole bibliography of that article is in the English language and it is a comprehensive bibliography. This is the scale of the problem. If you send a manuscript of 500 typescript pages for translation you can have it translated. Let us take an article in economic anthropology. You have to find some bilingual specialist, some scholar, who is completely bilingual to vet the whole thing. The trouble at that point is that there are very few scholars who are going to sacrifice that time because they have three articles of book reviews and seven committees and 240 students and they just do not want to do it. Their reaction is, "Good God, I can read the thing in English anyhow; so can everybody else who is a scientist".

Where the problem comes and where the problem must be met is in the publication of popular material that derives from the scientific research, material for the mass media, and in this area we have no intention of being anything except bilingual; not at all.

**Mr. Mongrain:** Have you the impression that there is, though, some progress being made toward this ideal situation where everything is in both languages? Mind you, I realize it will be an ideal situation which will take a very, very long time.

**Dr. Taylor:** Do I think there is progress?

**Mr. Mongrain:** Yes.

**Dr. Taylor:** In Canada or in the Museum of...

**Mr. Mongrain:** In Canada.

**Dr. Taylor:** In my discipline, very definitely. There is no doubt of it at all. We have been able to hire bilingual staff. We are in competition, and we must not pretend otherwise, with the provincial government. I have just lost two people to the University of Montreal, one of them a bilingual American who was our Chief Ethnologist, the other a bilingual Canadian of Polish extraction who is the curator of our ethnological collection. They are two very serious losses.

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Now, the chance of recruiting replacements for these people in French Canada is very slight. Our Folklore Division is entirely bilingual except for one member who, I think, is partly bilingual. The Archaeology Division has two or three people who are bilingual but at this point none of its scientific staff is adequately bilingual. They are worse than I am for the most part, with one exception. In the Ethnology Division we lost two of our

## [Interprétation]

La difficulté, c'est qu'il y a très peu de savants qui veulent consacrer autant de temps à la révision d'un article. Ils ne veulent tout simplement pas le faire. Ils se disent: je puis de toute façon lire l'article dans une langue ou dans l'autre, et les autres scientifiques aussi, alors... Le problème, c'est celui des publications de vulgarisation, des publications populaires qui s'inspirent des recherches scientifiques et qui s'adressent aux masses. Dans ce domaine, évidemment, nous suivons une ligne de conduite de bilinguisme très stricte.

**M. Mongrain:** Avez-vous l'impression, cependant, que certains progrès sont accomplis en vue de cette situation idéale, savoir, que tout sera publié dans les deux langues? Je sais fort bien que ce sera une situation idéale mais qui prendra très longtemps.

**M. Taylor:** Est-ce que je crois qu'il y a progrès?

**M. Mongrain:** Oui.

**M. Taylor:** Au Canada?

**M. Mongrain:** Au Canada.

**M. Taylor:** Sûrement. Cela ne fait aucun doute. Nous avons pu embaucher du personnel bilingue. Nous entrons en conflit avec le Gouvernement provincial, nous ne prétendons pas le contraire. Je viens de perdre deux employés, des fonctionnaires, qui sont allés à l'Université de Montréal. L'un, un Américain bilingue, était notre ethnologue en chef. L'autre, Canadien trilingue, d'origine polonaise. Ce sont deux pertes très graves.

La chance de remplacer ces gens est très mince, au Canada. La division du folklore est entièrement bilingue, sauf pour un seul membre de la division et encore, je crois qu'elle est partiellement bilingue. La division de l'archéologie compte deux ou trois personnes bilingues, mais le personnel scientifique n'est pas bilingue. On est pire que moi, sauf une exception. La division de l'ethnologie a perdu deux employés bilingues. Le chef suppléant



## [Text]

best bilingual people. The Acting Division Chief, whom I thought was completely bilingual, I learned last week was completely bilingual in reading but he has got a block; he cannot speak it.

**Mr. Mongrain:** This is already something.

**Dr. Taylor:** But this is the scale of the problem, the History Division is largely bilingual—far more than 50 per cent—the Canadian War Museum is no more than one-third bilingual in its staff and it is something else we are moving to resolve.

**Mr. Mongrain:** What about the other museums?

**Dr. Boggs:** If I may speak next, I think it is a serious problem. It is very difficult to achieve. From the public's point of view, the National Gallery is not completely bilingual. The people at the sales desk who are provided by the Queen's Printer are bilingual, the people at the information desk are bilingual; only 50 per cent of the security staff is. We, unlike the other museums, have our own security staff.

In order to achieve a bilingual security staff we have to go out to contract and make this one of the stipulations in the tender which we will do next year. Obviously the cost will go up. One thing we realized immediately is that beginning January 8 we have to close the National Gallery on Mondays because we cannot afford the security contract on that basis. Otherwise, great costs are involved in bilingualism.

Elevator operators, who are crucial to anyone entering the National Gallery since we have eight floors, are provided by the Department of Public Works and they are stubborn and difficult. They may be bilingual but they refuse to admit it and they cause more difficulty, I think, than anyone else. Our labels are bilingual. Occasionally there are errors. We try to avoid them but they are discovered from time to time.

So far as publications are concerned, our popular publications, and I think we have far more perhaps than the other museums, are bilingual. We publish in French and English all our exhibition catalogues, everything we do.

Again, I must emphasize the difficulty which Dr. Taylor pointed out. For example, at the moment we have a major exhibition, the Jacob Jordaens Exhibition. We want it to be perfect in every sense. It is a very scholarly catalogue. It is so large that we had to have separate English and French editions; no one could carry them otherwise. The French edition is not going to be ready for the open-

## [Interpretation]

est tout à fait bilingue en ce qui regarde la lecture, mais il ne peut pas parler le français.

**M. Mongrain:** C'est déjà quelque chose.

**M. Taylor:** La division de l'histoire est en grande partie bilingue, plus de 50 p. 100. Au Musée de guerre du Canada, il y a à peu près un tiers de bilinguisme. C'est un autre problème qu'il va falloir régler.

**M. Mongrain:** Et, que dire des autres musées?

**Docteur Boggs:** C'est un problème très sérieux. Il est très difficile de le régler. Aux yeux du public notre musée n'est pas complètement bilingue. Les gens à la réception et au comptoir de l'information, sont bilingues. La moitié seulement du personnel de sécurité est bilingue.

Afin d'en venir à avoir un personnel de sécurité qui soit bilingue, il faudrait le stipuler dans le contrat. Et, nous allons le faire à partir de l'an prochain. Évidemment, le bilinguisme entraînera beaucoup de frais. Nous devons fermer la Galerie nationale tous les lundis, et ce à partir du 8 janvier, à cause des frais encourus.

Le ministère des Travaux publics nous fournit les garçons d'ascenseur indispensables dans un édifice de huit étages. Ces employés sont opiniâtres et difficiles. Il se peut qu'ils soient bilingues, mais ils ne veulent pas l'admettre et causent plus de difficultés que n'importe qui. Nos affiches sont bilingues, et on essaie d'en éliminer les erreurs.

En ce qui concerne les publications, je crois que nous en avons beaucoup plus que les autres musées, sont bilingues. Nous publions tous nos catalogues et toutes nos autres publications dans les deux langues.

Je dois répéter, encore une fois, la difficulté qu'on vient de vous signaler.

Nous tenons présentement une exposition d'envergure. Nous voulons qu'elle soit parfaite à tous les points de vue. Il fallait que le catalogue soit aussi d'excellente présentation. C'est un ouvrage très savant. Le catalogue était tellement volumineux qu'il a fallu avoir une version française et anglaise distinctes.

## [Texte]

ing. In order to have it properly edited in careful, good French, it was not possible. We had the translation from the Translation Bureau on time but it was not French that would be acceptable internationally and it is the kind of publication we want to publish internationally.

Now, if you know the gallery you realize that there are some publications which are not bilingual. Our bulletin, which is a scholarly one, is not. It is published in the language in which the article is written and our catalogues which were published many years ago of the collection are only in English so far and we do not have the money to do them in French. They are major publications.

Concerning the staff, I think we are not doing badly so far as the professional staff is concerned. There are so many problems. For example, what about cataloguing the library? Can one afford a bilingual cross-filing system in a departmental library like ours? I think at some point we should all be asked to present a 10 year program of how bilingualism could be achieved in an agency such as the National Gallery. It seems to me it is something one should work toward in a very constructive fashion. We have important members of the staff who are French Canadians, crucial members.

**Mr. Mongrain:** That is very interesting. Of course, we do not expect you will achieve that ideal bilingualism in the next few months. The only thing we are interested in knowing is whether any progress is being made and whether all departments try to make some progress toward that goal. Is there anything special in the other museums?

**Dr. Banfield:** If I may speak for the Museum of Natural Sciences, we too are trying to increase our bilingualism. I might say that all our popular publications are in both English and French.

One of the most popular of our recent publications, *Birds of Canada*, *Les Oiseaux du Canada* is available in both languages.

All our exhibitions are bilingual. We give both English and French lectures. With the scientific publications, the scientific monographs, the same rules apply that Dr. Taylor mentioned. In other words, the publication, the monograph, is published in the language of the author with a résumé in the other language. We have one French publication in press at the moment «Les Oiseaux de l'île

## [Interprétation]

L'édition française ne sera pas prête pour l'ouverture. Il n'était pas possible de rédiger le catalogue et de le rédiger en excellent français. Nous avons eu la traduction à temps mais, ce n'était pas un français acceptable au point de vue internationale, ce à quoi nous tenons.

Si vous connaissez bien la Galerie nationale, vous savez qu'il y a certaines publications qui ne sont pas bilingues. Dans notre bulletin qui est très savant, nous publions les articles dans la langue originale. Nous n'avons pas les fonds nécessaires pour publier des versions françaises des catalogues publiés il y a plusieurs années.

Ce n'est pas mal en ce qui concerne le personnel professionnel. Et, il y a tellement de problèmes qui se posent. Que dire de la bibliothèque, que dire des bibliothécaires, que dire du système de classement dans une bibliothèque comme la nôtre!

Je crois qu'on devrait tous nous demander de voir comment le bilinguisme peut être réalisé dans un organisme comme la Galerie nationale. Il faudrait mettre au point une formule constructive. Nous avons un certain nombre d'éminents employés qui sont Canadiens français.

**M. Mongrain:** C'est bien intéressant. Bien entendu, nous ne nous attendons pas à ce que vous réalisiez ce bilinguisme idéal d'ici quelques mois. Ce qui nous intéresse, c'est de savoir s'il y a des progrès accomplis, et si dans tous les services, on essaie de faire des progrès en vue de cet objectif.

Y a-t-il quelque chose de particulier dans les autres musées qu'on aimerait noter?

**Docteur Banfield:** Au nom du Musée des sciences naturelles, je dois signaler que nous aussi nous essayons d'accroître notre degré de bilinguisme. Je peux dire que tous nos ouvrages de vulgarisation sont publiés en français et en anglais.

L'une de nos publications récentes les plus populaires, «*Birds of Canada*» «*Les Oiseaux du Canada*», est distribuée dans les deux langues.

Nos étalages, nos expositions, sont aussi de présentation bilingue. Nous avons des conférences, des cours en français et en anglais. Pour les publications scientifiques, les monogrammes, les règlements que mentionnait M. Taylor s'appliquent. Les monogrammes sont publiés dans la langue qu'a employée l'auteur avec un sommaire dans l'autre langue. Nous avons une publication française, «*Les Oiseaux*



[Text]

d'Anticosti». We are making progress in this area.

Unfortunately the natural sciences of biology, paleontology and mineralogy are largely English-oriented, particularly in North America and to some extent abroad as well. Even in France many scientific articles are published in English. We have tried very hard to recruit French Canadian scholars in the natural sciences. It is not easy. It is not a popular subject in Quebec and, in fact, we even have difficulty recruiting Canadian scholars in these sciences. We are trying to do our best, sir.

**Mr. Mongrain:** Fine.

**Dr. Baird:** The National Museum of Science and Technology, being the newest, has had the air of bilingualism very early in its history. The result has been, I think, that we have about 100 per cent capacity. All labels have been bilingual from the outset; there have been bilingual receptionists, bilingual commissioners at the door meeting the public. All of them are being shifted, as Mr. Mackenzie pointed out, in favour of bilingual guards everywhere. In the line of publications, popular publications, which we have yet to get into, will be in both languages. Scientific ones will certainly follow the form of the *Scientific World*, I expect, although this is not as heavy an activity in this museum as it is in other ones.

But the trend all over the world of science is exactly this one—to publish the article in the language in which the author asks for it to be. He usually directs his article to particular audiences and he knows which language is the one to use. It makes sense this way.

As far as the staff is concerned, up till now this has not been a quantitative problem because we do not have any staff to speak of. The increase of 42 that you heard mentioned a little while ago resulted in an increase of my staff by exactly six, I think it is, or perhaps seven. So it has not been a major problem. The freeze which is on now also makes it no problem at all. I think that a visitor to the National Museum of Science and Technology will find it generally has a bilingual aspect throughout.

**M. Mongrain:** Monsieur le président, je voudrais remercier les cinq témoins. Ce qui nous intéresse, je veux encore le préciser, ce

[Interpretation]

de l'île d'Anticosti» qui est en train d'être préparée. Nous faisons sûrement des progrès dans ce domaine.

Malheureusement, les sciences naturelles, la biologie, la paleontologie, la minéralogie sont surtout orientées vers la langue anglaise, notamment en Amérique du Nord et à l'étranger aussi. Même en France, dans une certaine mesure, bon nombre d'articles scientifiques sont publiés en anglais. Nous essayons de recruter des savants canadiens-français dans les domaines des sciences naturelles. Ce n'est pas facile, ce n'est pas un sujet très populaire au Québec et de fait, nous avons même des difficultés à recruter des savants canadiens dans ces disciplines. Nous essayons de faire de notre mieux.

**M. Mongrain:** Très bien.

**Dr. D. M. Baird (Directeur, Musée des sciences et de la technologie):** Le Musée national des sciences et de la technologie, étant le plus récent je dois dire que le bilinguisme a été impliqué dès le début de notre histoire. Nous avons des employés bilingues dans une proportion de 100 p. 100, nous avons eu des réceptionnistes et des employés bilingues dès le début. Nous avons des commissaires bilingues à la porte pour répondre au public. Comme M. Mackenzie l'a signalé, nous sommes en faveur de l'implantation du bilinguisme dans tous les services. Au point de vue des publications populaires que nous allons commencer à publier, elles seront dans les deux langues, nous adopterons certainement le format de la revue *Scientific World* pour les publications scientifiques, je présume, quoique ce ne soit pas une tâche aussi lourde que cela peut l'être dans d'autres domaines.

Mais la tendance dans le monde scientifique à l'heure actuelle est celle de publier un article dans la langue voulue par l'auteur. Il le rédige pour une classe de lecteurs en particulier et il sait quelle langue est la plus appropriée et ceci est tout à fait sensé.

Pour ce qui est du personnel, le problème n'en est pas un de quantité, car nous n'avons pas beaucoup de personnel, à proprement parler. On a parlé d'une augmentation à 42, il y a quelque temps, mais, en fait, elle ne fut que de six, ou peut-être sept. Ainsi, ce ne fut pas un problème bien grave, et le gel des emplois n'en est pas un non plus. Je crois qu'un visiteur au Musée des sciences et de la technologie trouvera un climat bilingue dans notre Musée.

**Mr. Mongrain:** Mr. Chairman, I wish to thank the five witnesses. What I am interested in, and this I wish to point out again, is



## [Texte]

n'est pas de savoir si c'est parfaitement bilingue aujourd'hui ou si ce le sera dans un mois ou dans un an, mais plutôt si, dans tous ces services, il a un effort qui se fait vers le bilinguisme avec les moyens à leur disposition.

Je voudrais poser une autre question, monsieur le président, mais elle ne concerne pas le bilinguisme. Je voudrais la poser au secrétaire général, mais peut-être pourrait-il me donner une réponse qui me renseignera sur les autres musées.

Existe-t-il un catalogue de toutes les pièces exposées dans les différents musées ou endroits publics au Canada particulièrement dans les cinq musées dont il est question ici, qu'on peut trouver, qui ne vous appartiennent pas nécessairement, mais sont plutôt la propriété de musées provinciaux ou d'entreprises publiques et qu'on pourrait voir ailleurs au Canada?

**Mr. MacKenzie:** This, Mr. Chairman, is the point that Mr. Olson made a while back. There is no such union catalogue, to use that term, at the present time. But as I mentioned earlier, the Board of Trustees of the Corporation has begun to turn its attention to this subject.

**Mr. Mongrain:** I apologize; I had missed that one. I am sorry. Thank you very much.

**Mr. Givens:** I am interested in the role that the Gallery and the Museum can play with respect to other galleries and museums throughout the country. I do not feel that all these facilities throughout the country should be sort of separate but equal and sort of paddling their own canoes, but that the National should be the fountainhead for the others.

• 1225

Now à propos the question that was asked before of Dr. Boggs—what was being done with regard to the stimulation or the encouragement, for instance, of artists and sculptors throughout the country—I remember about two years ago the Gallery helped us in Toronto with a display on the Nathan Phillips Square. All you asked of us at the time was the use of the Square and some custodial facilities which amounted to peanuts as far as we were concerned, and at that time you put up this display of art where apparently Dorothy Cameron went around the various sculptors throughout the country and gathered together these things from various Canadian sculptors.

## [Interprétation]

not the fact of knowing whether it is perfectly bilingual today or whether it will be so in one month or a year, but rather whether in all these services, efforts are being made towards bilingualism with the means that are at their disposal?

I would like to place another question, Mr. Chairman. It does not concern bilingualism. I would like to put it to the Secretary General. Perhaps he can give me a reply concerning all the other museums.

Is there a catalogue of all the items exhibited in the various public places and museums in Canada—especially in the five museums concerned here—which do not necessarily belong to you but rather to provincial museums or public or private enterprises, and that could be seen elsewhere in Canada.

**M. Mackenzie:** Monsieur le président, c'est le point que M. Olson avait déjà soulevé, je crois. Il n'y a pas de catalogue général de ce genre à l'heure actuelle. Comme je l'ai mentionné plus tôt, le Conseil d'administration de la Société a commencé à étudier cette question.

**M. Mongrain:** Je m'excuse, je n'avais pas entendu votre réponse. Merci, monsieur le président.

**M. Givens:** Je suis très intéressé dans le rôle que peuvent jouer la Galerie et le Musée par rapport aux autres galeries et musées du pays. Je ne pense pas que tous ces services devraient être séparés mais plutôt égaux.

J'estime que le Musée national devrait être le point central. On a déjà posé la question à M<sup>lle</sup> Boggs. Que fait-on pour encourager les artistes et les sculpteurs à travers le pays? Je me rappelle qu'il y a environ deux ans, la Galerie nous avait aidés à tenir une exposition à la place Nathan Phillips, à Toronto. Tout ce que vous nous demandez était l'usage de cette place et une surveillance, ce qui était bien peu. Il est apparent que Dorothy Cameron avait visité les différents sculpteurs à travers le pays, ce qui lui a permis de recueillir assez d'œuvres pour pouvoir faire une exposition à ce moment.

## [Text]

What I want to know is this. Was that sort of one-shot proposition, where there was an ad hoc appropriation, made because it had something to do with the Centennial, and do you intend to continue to do something like this as a program with respect to other centres throughout the country? Can you do that?

**Dr. Boggs:** We hope to do it. You may remember there were certain difficulties with that exhibition, particularly with the sculpture itself. It was not durable enough to stand up against the wear and the number of people who came to see it in the Toronto City Hall Square. So we have to be somewhat careful in proposing to do this again and to be careful about the kind of guarantees we have in arranging it. But we do have plans for it in 1970, hoping that the 1970-71 Estimates are more generous than the 1969-70 will be, and we propose it for Vancouver, that is in Stanley Park, and in 1974 we are hoping to do it in Charlottetown.

**Mr. Givens:** So this will be a continuing...

**Dr. Boggs:** And there are other exhibitions of that kind. We had a Scottish exhibition which opened in Charlottetown this summer, for example—an important exhibition which opened there.

**Mr. Givens:** Thank you. Mr. Chairman, I would like to ask Mr. Mackenzie whether he shares this view which we discussed a bit before the meeting and I would like to hear his view now.

I am sure you must have thought from time to time about your museum's being the intellectual fountainhead leader in the field for the others across the country—those that are in the provincial capitals and so on.

**Mr. Mackenzie:** This is an objective to which I know all the directors and the Board of Trustees have addressed themselves, and it is certainly a goal which the Corporation hopes to achieve in time.

**Mr. Givens:** Thank you.

**The Chairman:** Mr. Stanbury.

**Mr. Stanbury:** Mr. Chairman, I wondered whether there is a liaison between all the museums and public educational institutions in Canada. I believe that the National Gallery has some such liaison but I wonder how well developed it is in all the museums with public schools, secondary schools and post-secondary institutions.

**Mr. Mackenzie:** You introduced the word "all" into your sentence, Mr. Stanbury, and

## [Interpretation]

S'agissait-il d'une proposition unique, d'une proposition spéciale parce que cela intéressait le centenaire ou s'agit-il d'un programme permanent? Est-ce que vous continuez de faire quelque chose de ce genre pour encourager les artistes et pour communiquer avec d'autres centres à travers le pays?

**Mlle Boggs:** Nous espérons le faire. Nous avons rencontré certaines difficultés avec cette exposition particulièrement en ce qui concerne la sculpture. Ce n'était peut-être pas assez permanent pour subir toutes les vicissitudes de l'exposition sur la place de l'hôtel de ville de Toronto.

Il faut donc faire très attention à la préparation de ces expositions. Nous avons sûrement des plans pour 1970, espérant que les crédits de 1970-1971 seront plus généreux que ceux de 1968-1969. Nous comptons aussi faire une grande exposition au parc Stanley, à Vancouver et en 1974, nous comptons en faire une autre à Charlottetown.

**M. Givens:** Ainsi, vous allez continuer...

**Mlle Boggs:** Il y aura d'autres expositions de cette sorte. Nous avons eu une exposition écossaise cet été à Charlottetown.

**M. Givens:** Merci beaucoup. Monsieur le président, j'aimerais demander à M. Mackenzie s'il partage ces opinions que nous avons discutées auparavant. Je suis sûr que vous y avez songé de temps à autre, au sujet de votre propre musée et des autres qui seraient une espèce de fontaine intellectuelle qui donnerait l'exemple, qui prendrait l'initiative dans le domaine à travers le pays.

**M. Mackenzie:** Je sais que tous les directeurs et que le Conseil d'administration s'occupent de cet objectif. C'est certainement un but que la Société compte réaliser avec le temps.

**M. Givens:** Merci.

**Le président:** Monsieur Stanbury.

**M. Stanbury:** Monsieur le président, je me demande s'il y a liaison entre tous ces musées et les maisons d'enseignement public au Canada. Je crois comprendre que la Galerie nationale a des services de liaison, de communication de ce genre, mais je me demande si cela existe dans tous les musées et entre les écoles publiques, les écoles secondaires, et aussi, avec les institutions postsecondaires.

**M. Mackenzie:** Lorsque vous parlez de toutes les maisons, monsieur Stanbury, il faut



## [Texte]

one must admit that the Corporation does not by any means have a liaison with all the educational institutions and all the museums in Canada.

Our resources are—and I stress this again—very severely limited. With the \$7.2 million for which we are asking and which at this point in time is about two-thirds spent, one can only do so much.

As I implied in my answer to Mr. Givens, the trustees are anxious, eager, that a good deal more be done in terms of liaison with the 700-odd, more than 700 museums in Canada, and with the educational institutions.

At the last meeting of the Board I was given urgent instructions to endeavour to find an officer who could undertake this sort of liaison on behalf of the Corporation.

As has been suggested, Dr. Boggs probably has a greater degree of contact with the art galleries in Canada than have the other institutions with their counterparts among the museums. Many of these 700 museums, as you will appreciate, are very small, often an historic house in a community which has been set apart by the municipal council.

1230

**Mr. Stanbury:** I am thinking more of schools and colleges, Mr. Mackenzie. In view of our budgetary limitations, has there been any consideration given to making publications available at cost or at some price to educational authorities in the provinces who might very well welcome publications of a nature that could be used by them in their educational institutions?

**Mr. Mackenzie:** With respect to the three traditional museums, there is a very elaborate exchange system and I would think that all the universities in Canada, for example, receive all the publications of those three museums. The extension of the publication program to enable the corporation to provide publications to high schools and the like could be a very expensive undertaking, and we do not have the finances to embark upon this.

**Mr. Stanbury:** There has not been as far as we know any discussion between the museums and provincial authorities on the subject of those authorities being interested in purchasing such materials if they could be made available by these unique institutions which we have in Ottawa.

**Mr. Mackenzie:** There have been no such discussions of which I am aware, but perhaps my colleagues can answer that.

## [Interprétation]

admettre que la Société n'a pas de service de liaison avec toutes les maisons d'enseignement et tous les musées au Canada.

Nos ressources sont très limitées. Nous ne demandons que ce \$7.2 million dont les deux tiers sont dépensés à l'heure actuelle, par conséquent le champ d'action est très limité.

Comme je l'ai laissé entendre dans la réponse antérieure, le bureau des gouverneurs veut qu'on fasse beaucoup plus au point de vue service de liaison avec les 700 musées ou plus qui existent au Canada et avec les maisons d'enseignement.

A la dernière réunion du conseil du bureau des gouverneurs, on m'a demandé de trouver un fonctionnaire ou un employé qui puisse assurer cette liaison. Le docteur Boggs a peut-être plus de contacts avec les galeries d'art au Canada que les autres institutions. Bon nombre de ces 700 musées sont plus ou moins des résidences historiques, qui ont été édifiées ou constituées par un conseil municipal.

**M. Stanbury:** Je songe surtout aux écoles et aux collèges. Vu vos restrictions budgétaires, a-t-on songé à publier des ouvrages consacrés à des fins éducatives?

Il se peut fort bien que les autorités éducatives se réjouissent des ouvrages qui pourraient être utilisés par leurs maisons d'enseignement.

**M. Mackenzie:** En ce qui a trait aux trois musées traditionnels, il y a beaucoup d'échange et je crois que toutes les universités au Canada reçoivent toutes les publications de ces trois musées. Si l'on intensifie le programme de publication afin que la Société puisse fournir des ouvrages aux écoles secondaires et aux autres maisons d'enseignement, ce serait une entreprise très coûteuse et nous n'avons simplement pas l'argent requis pour cela.

**M. Stanbury:** A votre connaissance, il n'y a eu aucune entente entre les musées et les autorités provinciales, à savoir que ces autorités seraient intéressées à se procurer cette documentation qui pourrait être publiée par ces institutions uniques que nous avons à Ottawa.

**M. Mackenzie:** Non, selon moi, il n'y a pas eu d'entente à ce sujet. Mais, peut-être mes collègues peuvent vous fournir une réponse à cette question.



## [Text]

**Mr. Stanbury:** If there have not been, do you see some merit in discussing this, in other words making the benefits of your museums available more broadly throughout the country.

**Mr. Mackenzie:** Indeed. As I said, the trustees have instructed me to find someone who will undertake this program, or this as one of his duties. It is contemplated by the trustees that he should also undertake, for example, liaison with provincial Departments of Education on the part the National Museums of Canada can play in educational TV curricula.

**Mr. Osler:** Mr. Chairman, I would like to ask Mr. Mackenzie or any of his people a supplementary question. About two years ago, I think it was, there was an excellent program that the CBC did with Dr. Boggs.

They put out a booklet and co-related it with the lecture series and so forth, and I think it was very well received as well as being very excellent. Is much of this sort of thing done, and if not, could not more be done? Have you a liaison with the CBC?

**Mr. Mackenzie:** I think perhaps the Director should do that. I know the program to which you refer and I agree that it was very well received. I know Dr. Baird has also embarked on similar TV and radio lectures.

**Mr. Osler:** How do those come about? Do they come about more or less by accident, or...

**Dr. Boggs:** I think the CBC would be very happy if we could provide the material for them. As Director of the National Gallery, I find I very seldom have the time to do something of that sort, and I do not have the staff to do it. One thing perhaps this Committee should realize fully is the consequence of the freeze upon us, because the whole growth and development of our institutions have been affected by it. Which part of our program we will emphasize is not necessarily a policy decision; it is an accident caused by the freeze itself.

One of the things that happened to us was that the education people and audio visual people who were to be interested primarily in that aspect of the program were frozen out of existence. And so there is no possibility of our working in that direction until the freeze is lifted and the estimates are increased.

**Mr. Osler:** But here is what I meant. What did the CBC pay for and what did the National Gallery pay for?

## [Interpretation]

**M. Stanbury:** S'il n'y en a pas eu, est-ce que vous pensez que cela vaudrait la peine d'être discuté? Autrement dit, vos musées peuvent-ils verser leurs avantages d'une façon plus étendue à travers le pays?

**M. Mackenzie:** En effet. Les directeurs m'ont encouragé à faire cela. C'est une de mes fonctions. Les directeurs pensent qu'il devrait se mettre en contact avec les ministères provinciaux de l'éducation au sujet du rôle que le Musée national du Canada pourrait jouer dans les programmes de télévision scolaire.

**M. Osler:** Monsieur le président, je voudrais demander à M. Mackenzie ou à l'un de ses fonctionnaires la question suivante: il y a deux ans, il y a eu un programme excellent de Radio-Canada en collaboration avec M<sup>lle</sup> Boggs.

Une brochure a été publiée qui permettait de suivre ce programme. Ce programme a eu une large audience et il était tout à fait remarquable. Est-ce qu'on fait beaucoup de ce genre de choses et, si ce n'est pas le cas, est-ce qu'on pourrait augmenter ce genre de choses? Est-ce que vous avez des contacts avec Radio-Canada?

**M. Mackenzie:** Je crois que le directeur devrait le faire. Je sais de quel programme vous parlez et je suis d'accord que cela a été très bien reçu. M. Baird a fait des conférences radiodiffusées et télévisées du même genre.

**M. Osler:** Est-ce que cela se produit par hasard? Comment fait-on?

**M<sup>lle</sup> Boggs:** Radio-Canada sera sans doute très heureuse que nous lui fournissions du matériel. Comme directrice de la Galerie nationale, je sais que je n'ai pas le temps et le personnel pour faire quelque chose de ce genre. Le comité doit se rendre compte des conséquences du blocage sur nous. Tout développement de notre institution a été affecté par ce blocage. En fait il ne s'agit pas de priorités, il s'agit des répercussions du blocage.

Les gens chargés de l'éducation et des dispositifs audio-visuels, et qui devaient s'intéresser principalement à cet aspect de la question, ont été complètement supprimés. Tant que ce blocage ne sera pas supprimé, nous ne pourrons rien faire dans ce domaine.

**M. Osler:** Donc, pour se baser crûment sur votre exemple, qu'est-ce que Radio-Canada a payé pour cela, et qu'a payé la Galerie?

[Texte]

**Dr. Boggs:** When I did that series for the CBC, I was not working for the National Gallery. But I think the CBC is quite prepared to let us provide the people and the reproductions, and to put on the program. We would provide that side of the intellectual work and they would do the whole production side. It is unlike the National Film Board where we are asked to contribute large amounts of money to produce something.

**Mr. Givens:** You say frozen out of existence. Under the freeze cannot you replace staff, or you just cannot...

**Dr. Boggs:** That implies a flexible staff which we do not have. You see, first of all you cannot fire anyone.

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**Mr. Givens:** No, but if you have say five people who fall out by attrition, by that I mean as they retire, they get sick, or they die or something, do you not replace them?

**Dr. Boggs:** I should say very happily. I have a very tight staff.

**Mr. Givens:** I hope they are not tight all of the time. Can you not replace people that fall out in that way?

**Dr. Boggs:** Yes, if they fall out.

**The Chairman:** The point is that you cannot expand to look after your new needs.

**Mr. Givens:** I was talking about what you meant by frozen out of existence.

**Dr. Boggs:** Well, not in that sense. Actually we have had two retirements, and we have had to use those positions which were rather senior positions for support work that was very badly needed in the National Gallery, The Registrar's Office and Installation Division. They simply could not safely handle the works of art coming into the building, without people in those areas. So we used them or those rather than for this educational program.

**The Chairman:** I think we had better return to Mr. Stanbury. This supplementary as gone rather wild.

**Mr. Stanbury:** I was interested in the general approach of the museums to young Canadians particularly. I noticed an article in

[Interprétation]

**Mlle Boggs:** Je ne travaillais pas pour la Galerie nationale lorsque Radio-Canada a fait ce programme. Je pense que Radio-Canada est parfaitement prête à nous laisser fournir les gens et elle s'occupera du programme. C'est nous qui fournirions tous l'aspect intellectuel; Radio-Canada s'occuperait de la réalisation. Ce n'est pas comme à l'Office national du film, où nous devons fournir beaucoup d'argent pour produire quelque chose.

**M. Givens:** Vous ne pouvez rien faire pour compenser l'effet du blocage?

**Mlle Boggs:** Il y a un problème. Nous ne pouvons pas trouver le personnel. Nous ne pouvons pas renvoyer des gens.

**M. Givens:** Si vous avez des gens qui partent, c'est-à-dire qui deviennent malades ou qui meurent, ne les remplacez-vous pas? Vont-ils ailleurs où il sont mieux payés?

**Mlle Boggs:** Je dois dire que j'ai un personnel très restreint.

**M. Givens:** J'espère qu'ils ne sont pas toujours fauchés: Ne les remplacez-vous pas?

**Mlle Boggs:** Oui, s'ils partent.

**Le président:** Vous ne pouvez pas vous développer?

**M. Givens:** Vous dites qu'ils ont été supprimés complètement?

**Mlle Boggs:** En fait, nous avons eu deux retraites et ces postes assez élevés ont été utilisés dans l'intervalle pour du travail de soutien. On ne pouvait absolument rien faire sans ces gens, et on s'est servi de ces postes pour les préposés à l'entreposage des œuvres d'art plutôt que pour le programme éducatif.

**Le président:** M. Stanbury a une question supplémentaire depuis bien longtemps.

**M. Stanbury:** Je m'intéresse à ce que pourraient fournir les musées aux jeunes Canadiens. Dans le «Toronto Daily Star», j'ai lu un

[Text]

the *Toronto Star* making some interesting comments on a visit by the reporter and his family to the War Museum. I presume that the Director responsible for the War Museum saw it. I thought that the point was rather well made, that it may be a very fine display of war relics, but its message perhaps leaves much to be desired, particularly when this is the one museum that virtually all school children who visit Ottawa seem to go through for some reason.

**Dr. Taylor:** May I speak to this?

**The Chairman:** Yes.

**Dr. Taylor:** I am a little bit uneasy about the general area of questioning. Not this specific point; I will have to speak to the specific one too. Let me take the general one first if I may and talk for a few minutes. I am not convinced that the Committee has a full understanding of the extent of the corporation's extension activities in Canada. As a matter of fact from the questions I have heard I get the impression very definitely that the Committee knows very little about it.

**Mr. Stanbury:** You mean by the questions that are being asked?

**Dr. Taylor:** Yes, so let me speak for a few minutes about the Museum of Man, and I will speak in terms of the five components of it.

Alphabetically, archeology—and that happens to be my own discipline—is perhaps our strongest division. That division alone answers written inquiries that are counted not by the hundreds but more correctly by the thousands per year.

This does not include visitors or interested high school students or professionals, or graduate students who come in for anything from one day to three weeks to work with our staff. Our staffs serve on doctoral committees, they advise very generally. Their publications are read, the archeological publications are read by the whole profession and by the students. They are used very widely. We have examples of reprintings, and so forth. We do more field training for archeology students I think than any other institution in Canada. We are involved in approximately 25 archeological field parties per year.

The last three things to hit the press on archeological in Canada were Dr. Tuck's excavations in Newfoundland, Dr. Pohorecky's work in Saskatchewan, and Dr. George MacDonald's work in British Columbia. Dr. Tuck was recruited for the Newfoundland people by our staff to help them. We are running a full-scale program in Newfoundland. We financed Dr. Tuck's work

[Interpretation]

article dans lequel il y a des commentaires intéressants au sujet d'une visite d'un journaliste et sa famille au Musée de guerre. Je suppose que le directeur responsable du Musée de guerre l'a vu. Je pense que c'est peut-être une très belle exposition de reliques de la guerre, mais le message laisse à désirer, en particulier lorsque c'est justement le Musée que visitent tous les écoliers qui viennent à Ottawa.

**M. Taylor:** Est-ce que je peux répondre?

**Le président:** Très bien.

**M. Taylor:** Je suis un petit peu mal à l'aise en ce qui concerne toutes ces questions. Je répondrai d'abord au début de votre question. Les membres du comité doivent comprendre quelle est l'étendue des différentes activités de la société au Canada. J'ai l'impression que le comité ne comprend pas très bien la situation.

**M. Stanbury:** Vous voulez dire par les questions que nous posons?

**M. Taylor:** Oui. Laissez-moi vous parler d'abord du Musée de l'homme. Je vous parlerai des cinq éléments qui le composent.

Par ordre alphabétique, l'archéologie, qui est ma propre discipline, est peut-être la division la plus importante; cette division répond à des milliers de demandes par année. Cela ne comprend pas les visiteurs ou les étudiants du secondaire ou les professionnels intéressés.

Il y a des étudiants qui viennent entre une journée et trois semaines pour travailler avec notre personnel. Notre personnel travaille au sein de comités doctoraux. Les publications archéologiques sont lues par toute la profession et par tous les étudiants. Elles sont grandement utilisées. Nous avons des réimpressions très multiples. Nous formons beaucoup plus d'archéologues que d'autres institutions au Canada. Nous nous occupons d'environ 25 domaines archéologiques par année.

Les trois derniers éléments, qui ont été publiés sur l'archéologie au Canada, sont les travaux de M. Tuck à Terre-Neuve, de M. Pohorecky en Saskatchewan et de M. George MacDonald en Colombie-britannique. M. Tuck a été recruté par notre personnel pour aider les gens de Terre-Neuve. Nous avons un programme complet à Terre-Neuve. Nous finançons le travail de M. Tuck cette année. Nous



## [Texte]

this year. We are financing Dr. Pohorecky's work in Saskatchewan. Dr. George MacDonald of British Columbia is one of our staff officers.

This is something of the scale in archeology. It is rather similar in the other disciplines, although I think not as strong. In terms of inquiries, consultations, publications and so forth, there is a great deal being done.

Turning to the War Museum, it is sufficiently concerned with its contribution to other Canadian museums that it brought into existence the Association of Military Museum Curators of Canada, so that it would have a channel to help them.

The archeology division of the National Museum of Canada was the main force in bringing into existence last year the Canadian Archeological Association. It is very aware of the national responsibility, for what must be appreciated is that we are not operating from the strongest foundation in terms of funds, in terms of accommodation and so forth.

Turning to the War Museum and the *Toronto Star*, I have only briefly glanced at it because it came to my office just before I came here this morning. As I understand it, the newspaperman felt that the War Museum exhibits did not sufficiently portray the ghastly side of war.

## • 1240

In the first place, before the War Museum came to the corporation it was under strictures not to illustrate corpses. They are rather ghastly things. I am well aware that the man sitting on my left flew a spitfire. In any event.

I would ask those of you who doubt its ability to show the ghastly side of war to go to the third floor and look at the November 11 exhibit and tell me how you enjoy seeing 14 flayed bodies bloated and covered with flies laying in the mud. I can assure you this is a very dangerous thing to put on exhibit. You only go so far. I went over there the other day in a taxi and the taxicab driver's comment to me was, "I have been to that museum. Do you know it?" He thought I was from out of town. I said, "Yes, I have seen it a couple of times. What do you think of it?" He said, "It is nice, but it is sort of ghastly".

Where is the line? What do you do? The War Museum staff has been told, and told very vigorously, that they will not simply portray medals, bugles and flags and they are well aware of it. I might add that the War Museum staff includes a petty officer who had his head bashed in in the North Atlantic, an ex-wing commander who was a Beau-fighter ace, an ex-rear admiral, an ex-squadron leader and a man who for 21 years was an officer in the British and Canadian Armies. They

## [Interprétation]

finançons le travail de M. Pohorecky en Saskatchewan. M. George MacDonald, de Colombie-britannique, fait partie de notre personnel.

Voilà ce que nous avons en archéologie. C'est assez comparable dans les autres disciplines, mais pas tout à fait aussi fort. En ce qui concerne les publications, nous faisons beaucoup. En ce qui concerne le Musée de guerre, il contribue beaucoup aux autres musées canadiens. Il a créé l'Association des conservateurs de musées de guerre au Canada, qui est le moyen par lequel il vient en aide aux autres musées.

La division de l'archéologie du Musée national du Canada a créé, l'an dernier, l'Association archéologique du Canada. Il est conscient de ses responsabilités nationales. On doit se rendre compte du fait que nous n'avons pas des bases extrêmement solides du point de vue financier, du point de vue bâtiments, etc. . .

En ce qui concerne le Musée de guerre et l'article du «Toronto Daily Star», j'ai jeté un coup d'œil rapide. Je l'ai vu ce matin à mon bureau avant de venir ici. Si j'ai bien compris, le journaliste pensait que le musée ne montrait pas suffisamment les horreurs de la guerre.

Il était entendu avant même la création du musée de guerre, avant qu'il ne soit constitué, que le musée ne devait pas montrer des cadavres, spectacle peu agréable. Demandez à mon voisin de gauche, pilote de Spitfire.

Doutez-vous de la capacité du musée à faire voir ces côtés horribles de la guerre? Allez au troisième étage et voyez vous me direz ce que vous a suggéré la vue de quatorze cadavres mutilés couverts de mouches et croupissant dans la bave. C'est très dangereux de montrer ce genre de choses.

J'ai pris un taxi pour aller au musée l'autre jour et le chauffeur m'a dit: «Je suis allé voir ce musée déjà». Il croyait que j'étais un touriste; «je l'ai visité deux ou trois fois» lui ai-je dit en lui demandant «qu'en pensez-vous?», il m'a répondu. «C'est bien, mais c'est épouvantable».

Où s'arrête-t-on? Quelles sont les bornes à ne pas dépasser? Le personnel du musée de guerre sait bien que sa tâche ne se limite pas à montrer uniquement des clairons, des décorations et des drapeaux. Le personnel comprend un sous-officier qui a été blessé au combat dans l'atlantique Nord, un ancien chef d'escadrille, as du combat aérien, un ancien contre-amiral, un officier qui a vingt et un ans de service; et tous ces gens-là connaissent très bien les aspects négatifs de la guerre.

[Text]

have a pretty fair appreciation of the negative side of war.

**Mr. Stanbury:** Living exhibits.

**Dr. Taylor:** They have experienced a bit of it. The question is at what point have you defeated the purpose of portraying Canada's military history by throwing corpses around. We are quite prepared, if our trustees recommend it, to go to EMO and get some of these delightfully shocking restorations where you put what looks very convincingly like a human body on the floor with its guts spread all across the wood, but I do not think this serves any purpose whatsoever.

**Mr. Stanbury:** I agree it is a fairly violent alternative to what is there now, I suppose, but I wanted to draw your attention to that article and have your comment on it because the story of how this reporter's children reacted to the War Museum raises questions as to how all the thousands of children who go through it in a year might react to it. I am sure you have this consideration in mind but I wanted to draw it to your attention.

**Dr. Taylor:** You cannot pump in the smell of rotten bodies. Of course, technically you can do it. As a matter of fact, we are doing a diorama right now that includes the smell of cordite, diesel oil, and so on. However, there is a judgment that has to be made in these areas. Among other things, where you must consider the reaction of children you cannot entirely control it and you cannot entirely structure it. You have the converse problem of people who visit that War Museum who lost a brother, sister, wife, husband, and so on, in the war, and it is not a very good thing to rub their noses into this kind of a disaster. They do not have to be reminded.

**Mr. Stanbury:** In any event, I presume you have this consideration firmly in mind. You are not just attempting to display interesting relics of war.

**M. Matte:** Je voulais tout simplement revenir sur le sujet mis sur le tapis tout à l'heure par M. Mongrain, et donner quelques réflexions peut-être davantage que de poser des questions. Nous arrivons toujours, à chaque fois qu'il est question de bilinguisme, peu importe le département en question, nous arrivons toujours à ce fameux cul-de-sac, où s'il n'y a pas de français ou s'il n'y a pas de bilinguisme, c'est dû tout simplement à des impossibilités quelconques, et entre autres l'argument le plus fort que vous semblez avoir donné, celui, tout simplement, parce

[Interpretation]

**M. Stanbury:** Des pièces d'exposition vivantes?

**Dr. Taylor:** La question est celle-ci: Il ne faut pas aller à l'encontre du but recherché, soit exposer l'histoire militaire du Canada, en montrant des tas de cadavres. Si la direction le veut, on peut demander à l'OMU de nous fournir des reconstitutions très convaincantes, des cadavres aux boyaux éparpillés, mais je pense que ça ne servirait à rien.

**M. Stanbury:** C'est là une solution très violente, je l'admets. Je voulais porter cet article à votre attention et avoir vos commentaires car la réaction des enfants de ce journaliste à l'exposition soulève la question de savoir comment réagiront tous les enfants à cette exposition.

Je voulais simplement attirer votre attention là-dessus.

**M. Taylor:** Vous ne pouvez pas reconstituer l'odeur de cadavres en train de pourrir; enfin, on peut techniquement le faire. On va faire un diorama dans lequel il y a des odeurs de cordite et de mazout. Mais il faut se servir de son jugement; entre autres choses, il faut tenir compte de la réaction des enfants. On ne peut pas la contrôler complètement, on ne peut pas vraiment la structurer. Il y a un autre problème. Il y a des gens qui vont au musée de guerre et qui ont perdu un frère, une sœur, leur femme ou leur mari pendant la guerre; il n'est pas très bon de retourner le couteau dans la plaie. Il n'est pas nécessaire de le leur rappeler.

**M. Stanbury:** Quoiqu'il en soit, en supposant que vous teniez compte de toutes ces considérations, je suppose que vous n'essayez quand même pas simplement de montrer des reliques intéressantes de la guerre.

**Mr. Matte:** I would simply like to return to the subject which was discussed earlier by Mr. Mongrain. And I would really like to voice my opinion rather than place questions. Every time we talk about bilingualism, no matter what department is under scrutiny, we always reach the same dead end, viz. if there is no French or no bilingualism, this is simply due to impossibilities of one sort or another, and the strongest argument you seem to have provided is quite simply, that there are no French Canadians interested in the subject.



## [Texte]

qu'il n'y a pas de Canadiens français qui s'intéressent à la chose.

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C'est peut-être vrai. Mais si on se demande pourquoi il n'y en a pas de Canadiens français qui s'intéressent à la chose, c'est dû, précisément au fait que la chose en question est étrangère aux Québécois, totalement.

J'en connais des anthropologues au Québec qui seraient extrêmement intéressés, mais qui ne font rien parce que, selon eux, ça ne reflète en aucune façon, leur propre mentalité. Alors ils ne sont tout simplement pas intéressés. C'est la raison pour laquelle on n'en a pas. C'est une espèce de cercle vicieux.

Alors, la difficulté que vous rencontrez provient donc du fait qu'il est très difficile, d'arriver à donner un visage français à quelque chose qui n'est absolument pas du tout français. C'est très difficile, et je crois que vous n'y arriverez jamais. Tout ce que vous pouvez faire, c'est ce qu'on a semblé faire, c'est-à-dire, à la réception, avoir des gens bilingues. C'est à peu près tout.

C'est tellement vrai que lorsque vous mentionnez le fait qu'à Paris même, on va publier en anglais, mais c'est évident, parce qu'à Paris, il n'y a pas de problème de bilinguisme; parce qu'à Paris, il n'y a aucun problème ethnique, et que par conséquent, l'écrit l'un savant est étudié et lu sans la langue originale. On n'a pas besoin de traduction. C'est tout à fait normal. C'est pour ça que, il ne semble, et ce n'est pas seulement pour le service en question, dont on parle aujourd'hui, mais également pour tous les autres services.

Et la solution serait toujours que l'on ait, instinctivement, un service français et un service anglais, comme on l'a à Radio-Canada. Le réseau français de Radio-Canada est le meilleur réseau français du monde, et ça me fait de le dire: c'est le meilleur réseau de langue française au monde. Pourquoi? Parce qu'il est exclusivement français. Mais si on avait tenté, dans le réseau de Radio-Canada, d'avoir un seul réseau, mais, si vous voulez, dans ce même réseau, avoir du bilinguisme, on serait arrivé au même cul-de-sac habituel. Pourquoi? Parce qu'on aurait forcé des gens à publier une mentalité. Ce qui ne se fait pas.

Alors, tandis que le réseau français va fonctionner avec sa mentalité, va selon les intérêts des Canadiens français, ça va très très bien. Et je pense qu'il est même souvent un exemple au point de vue canadienisme. Au point de vue contenu canadien, il est même un exemple pour le réseau anglais.

## [Interprétation]

This may be true. However, if we wonder why there are no French Canadians interested in the subject, this is due to the very fact that this subject is completely foreign, alien to Quebecers.

I know anthropologists in Quebec who would be very interested indeed, but who do nothing as this in no way reflects their own way of thinking. Hence, they are not interested, and this is the reason why we have none of them. This is a kind of vicious circle.

The problems you have come from the fact—it is very difficult I admit it, and so far as I am concerned, this is impossible—that a French aspect must be given to something which is not French at all. This is very difficult indeed, and I believe you will never succeed. All you can do, is what was done up to now, i.e. to have bilingual people as receptionists. This is about all you can do.

This is so true when considering the fact, as you mention, that even in Paris books are published in English. But this is obvious, because in Paris there is no bilingualism problem, nor is there any ethnic problem. Consequently, what a scientist writes is read in the original language. No translation is needed. This is perfectly normal. This is the reason it would seem to me—and this does not apply just to your department, the department under scrutiny today, but this applies to all other departments—that the solution would be to have a separate French service and a separate English service just as we have in the CBC.

The French network of the CBC is the best French network in the world, and I am very pleased to say so. It is the best French-speaking network in the world. Why? Because it is exclusively French. But, if we had tried to have the CBC network as a single network, and to have bilingualism in this network we would have reached the same usual dead end. Why? Because we would have forced people to duplicate a mentality, which cannot be done.

However, the French network goes its own way, following French-Canadian interests, and this works very well. And I believe that often it is an example so far as Canadianism is concerned. From the point of view of Canadian content it is an example to the English network.



## [Text]

Alors voyez-vous, c'est moins une question qu'une constatation que je fais, et je me demande comment arriver à solutionner un problème de bilinguisme dans le cas qu'on a là. Les musées, le musée national, le musée de guerre n'intéressent pas du tout les Québécois. Alors comment voulez-vous implanter, donner un visage français à cette chose-là, je pense que ce sera une lutte inutile. Peut-être qu'il faudrait plutôt envisager la possibilité d'avoir des sections, au moins, qui seraient totalement françaises. Et là, vous aurez plus de chance d'avoir la collaboration des éléments du Québec.

Alors, je pourrais poser la question suivante: est-ce qu'il est possible d'envisager l'établissement d'un musée national qui serait surtout, disons, canadien-français?

**Mr. Mackenzie:** I do not think, Mr. Chairman, I could answer that question. Perhaps one of the directors could answer it.

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**Dr. Taylor:** If I could speak to it a moment, and speak conversely, my discipline is archeology and I came here twelve years ago. I spent ten years in trying to produce a French Canadian archeologist. Despite what you say, we are now being successful and we have no intention of stopping, not a bit. It is quite the opposite. We have French Canadian undergraduates and graduate students in field parties all across Canada every summer. Right now there is a young French Canadian who is undertaking to do a master thesis on Quebec archeology at my suggestion. The initiative was mine, not that of the University of Montreal. Three of my staff in the past 18 months have been engaged in teaching courses at the University of Montreal. In one case the students came to Ottawa and, as a matter of fact, the course was taught in the National Museum of Canada. We are in close liaison with the University of Montreal, with Laval and with Centre des Études Nordiques. I think we are beginning to break through, contrary to what you suggest.

I thought we were making considerable progress in ethnology and then we lost two key people to the University of Montreal. I do not think this is a reason to stop, nor do I think it is a reason to despair at all.

In folklore we have nearly the situation you suggest. The folklore division is entirely francophone with the exception of Mr. Klymasz who is a Ukrainian Canadian and is bilingual but in a different sense of the word. There is a case of one unit of one of the

## [Interpretation]

This is less a question, than a voicing of my own opinion, and I wonder how we can solve the problem of bilingualism in the case we have here. Museums, the National Museum or the War Museum are of no interest to Quebecers. Therefore, how can you give this a French aspect. I think this will be a useless struggle. Maybe we should consider the possibility of having sections, at least, which would be exclusively French. Then you would have a better chance of obtaining the collaboration of Quebecers.

In view of this I should like to ask the following question: Is it possible to consider having a national museum which would be mainly French Canadian?

**M. Mackenzie:** Monsieur le président, je ne pense pas que je puisse répondre à cette question. Peut-être que les directeurs pourraient le faire à ma place.

**Dr Taylor:** Si je pouvais parler sincèrement et vous donner mon expérience. L'anthropologie, cela fait de nombreuses années que je m'en occupe. J'ai passé dix ans à essayer de former des archéologues Canadiens français; malgré ce que vous avez dit, nous ne réussissons pas, mais nous n'avons pas du tout l'intention d'abandonner. Bien au contraire! Nous avons étudiants et des diplômés universitaires francophones dans les groupes que nous envoyons, sur le terrain, dans tout le Canada chaque été. Nous avons un licencié qui actuellement fait une thèse de maîtrise sur l'anthropologie du Québec, à ma suggestion d'ailleurs. C'est moi qui en ai pris l'initiative, pas l'Université de Montréal. Au cours des dix huit derniers mois, trois de mes employés ont donné des cours à l'Université de Montréal. Dans un cas, les étudiants sont venus à Ottawa et leurs cours ont eu lieu au musée national du Canada.

Nous sommes en rapport étroits avec l'Université de Montréal, l'Université Laval et le Centre d'études nordiques. Je pense que nous progressons dans la bonne direction, dans le sens contraire de ce que vous venez de dire. En ethnologie, je croyais que nous faisons du progrès et puis deux de nos employés importants sont partis à l'Université de Montréal. Je ne crois pas que cela signifie que nous devons nous arrêter, ni perdre espoir.

Dans le folklore, nous avons une situation voisine de celle que vous avez proposée; c'est-à-dire, nous avons une division composée entièrement de francophones, à l'exception de M. Klymasz, qui est un Canadien d'origine ukrainienne et est bilingue quoique ce

[Texte]

museums being almost entirely French Canadian in its makeup.

In history the staff, by ethnic origin, is I think about half and half—Anglo-Celtic and French Canadian, and, by language, it is almost totally bilingual. The chief historian took his masters degree in Paris, for example. So I think we are making progress there.

Everyone seems to be talking as though bilingualism and biculturalism is a rather new thing. Marius Barbeau joined the National Museum of Canada staff in 1911. He came from Oxford. Diamond Jeness is completely bilingual. The year after I joined the staff my director was Dr. Rousseau. Our assistant deputy minister was Ernest Cote. I cannot recall a time in the National Museum of Canada when we did not have bilingual labels, bilingual publications and bilingual staff. However I would say that in the last few years many people have become more aware of this fact.

**Mr. Stanbury:** More people have been reading the labels.

**Dr. Taylor:** Exactly sir.

**Mr. Osler:** May I comment that it is wonderful to hear Mr. Matte say that the French network is the best French network in the world. I hope he repeats that statement in the House some day when members of his party criticize the network, as they do all the time.

**M. Mongrain:** Monsieur le président, je pense qu'il faudrait quand même faire une distinction. Je n'ai jamais cru, et je ne pense pas que quelqu'un de raisonnable puisse croire, que la culture ou la science ou la technique ce soit une chose qui appartienne à une race ou à une langue.

La technologie, l'histoire naturelle, les œuvres d'art, ce sont des choses universelles, à mon point de vue. Alors, je ne vois pas qu'on puisse faire des musées qui soient canadiens français ou canadiens anglais, parce que là, il faudrait nous reporter au temps d'Hitler qui brûlait tous les livres qui n'étaient pas composés par des aryens de naissance, ce qui est absolument inouï.

À mon point de vue, tout ce qu'on peut raisonnablement demander, c'est que le service de ces musées-là soit bilingue; c'est que

[Interprétation]

ne soit pas français-anglais. Il y a un cas où une unité, dans un des musées, est absolument ou presque absolument francophone.

En service d'histoires, le personnel, je crois, est, du point de vue ethnique, moitié anglo-celtique et moitié franco-canadien. Du point de vue linguistique, il est presque entièrement bilingue. Par exemple, l'historien en chef a passé sa licence à Paris. Par conséquent, je pense que nous faisons des progrès dans ce domaine.

Maintenant, je voudrais revenir sur le fait que tout le monde semble parler en penser comme si le bilinguisme était quelque chose de nouveau.

Marius Barbeau s'est joint au personnel du Musée national en 1911. Il était diplômé d'Oxford. Diamond Jeness est parfaitement bilingue. Un an après mon arrivée au Musée, mon directeur était Jacques Rousseau. Un de mes collègues était Marcel Rioux. Notre sous-ministre adjoint était Ernest Côté.

Je ne me souviens absolument pas d'un moment où il n'y ait jamais eu d'affiches et d'enseignes bilingues et il y eut toujours des membres du personnel bilingues. Je dois dire qu'au cours des dernières années, les gens ont pris plus conscience de la question, mais je ne pense pas que nous ayons été à l'arrière-garde.

**M. Stanbury:** Il y a eu une prise de conscience.

**M. W. E. Taylor:** C'est exactement cela.

**M. Osler:** Je pense qu'il est intéressant d'entendre M. Matte dire que le réseau français est le meilleur du monde. J'espère qu'il pourra le redire à la Chambre, un de ces jours, quand les membres de son parti le critiqueront comme ils ont l'habitude de le faire.

**Mr. Mongrain:** Mr. Chairman, I would however like to draw a distinction. I never believed and I do not think any reasonable person can believe that culture or science or technology can be something that belongs to a given race or a given language.

Technology, natural history, works of art are things that are of a universal nature, in my opinion. So I do not think we can have museums which are French Canadian or English Canadian. Otherwise we would have to go back to Hitler who burned all books that were not written by true Aryans, which is absolutely outrageous.

In my opinion, the only thing that we can reasonably ask for is that the service in these museums that should be bilingual, that the

## [Text]

les représentants de ces musées-là, qui ont affaire aux Canadiens français et aux Canadiens anglais, puissent éventuellement les servir dans leur langue maternelle. Autrement, il faudrait avoir deux sortes de musées, une Galerie nationale française et une Galerie nationale anglaise.

A quoi cela va servir? Les œuvres d'art, qui sont à la Galerie, sont faites par des gens de l'Inde, des Russes, des Syriens, des Italiens, des Allemands, enfin, toutes sortes de races. Je pense que notre objectif doit être d'assurer le bilinguisme dans le service aux Canadiens, ou enfin, aux gens qui visitent ces musées-là. Vouloir espérer qu'on pourrait avoir des institutions dans les deux langues, n'est pas réaliste.

Maintenant, c'est vrai que les Canadiens français hésitent à venir travailler à Ottawa, dans bien des domaines, pour bien des raisons aussi. Une des raisons, c'est que nous n'avons pas tellement de gens qui sont compétents dans toutes les sphères. Le peu que nous avons, pour toutes sortes de raisons personnelles, ou familiales tient à rester dans son patelin. Il n'aime pas immigré dans une ville étrangère.

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Dans les circonstances, cela s'appelle Ottawa. S'il s'agissait de Montréal ou Québec, ce serait le même problème. Il faut quand même être réaliste là-dessus. Je ne crois pas que cela serait raisonnable de pousser trop loin la remarque de mon collègue, tantôt, et qu'il est important de faire cette nuance-là. La culture, la science et les arts, c'est quelque chose, à mon sens, d'universel.

Cependant la mise à la disposition du public de ces musées doit supposer, au Canada du moins, un bilinguisme aussi parfait que possible. Je pense que c'est important que nous fassions cette correction-là, monsieur le président.

**M. Matte:** Monsieur le président, pour faire suite à ce que...

**The Chairman:** Well I do not think that we can debate this subject at this time. Our purpose is not to debate but to elicit information from the witnesses. If you have a question I would permit that.

**M. Matte:** Je pourrais poser la question suivante: est-ce que le monsieur, qui est ici a compris que je voulais exprimer ce que M. Mongrain vient de dire?

**M. Mongrain:** Alors, ils sont d'accord!!

**Mr. Mackenzie:** Mr. Chairman, perhaps I should say that our Minister is the Hon.

## [Interpretation]

representatives of those museums, who deal with French Canadians and English Canadians may in future serve them in their mother tongue. Otherwise, we would have to have two museums, one English Canadian National Gallery and one French-Canadian National Gallery.

Of what use would this be? The works of art in the Gallery were created by people from India, by Russians, Syrians, Italians, Germans, briefly, by people of all kinds of races. I think our purpose must be to guarantee bilingualism to Canadians who visit these museums. To hope that we can have institutions in the two languages is not realistic. It is true though, that French Canadians hesitate to come to work in Ottawa, in a good many fields, and for many reasons. One of the reasons is that we do not have many people who are competent in all the specific fields. The few we have want, for all sorts of personal reasons, for family reasons, to remain in their own locality. They do not want to emigrate to a foreign city, and in this particular case, that city is Ottawa.

If it were Montreal or Quebec City, it would be the same thing. We have to be realistic in this matter. I do not think it would be reasonable to pursue too far the comment made earlier by my colleague, and I think it is important to draw this distinction. Culture, science and the arts are, in my opinion, universal in nature.

However, as these museums are put at the disposal of the public, one must assume that, in Canada at least, they will be as bilingual as possible. I believe it is important to bring about this correction, Mr. Chairman.

**Mr. Matte:** Mr. Chairman, to follow up—

**Le président:** Je ne pense pas que nous puissions maintenant entreprendre un débat sur la question. Nous ne visons pas à soulever des débats mais plutôt de solliciter des renseignements. Si vous voulez poser une question je suis prêt à vous céder la parole.

**Mr. Matte:** Well, I could ask the following question. Did the gentleman here understand that I wanted to say what Mr. Mongrain just said?

**Mr. Mongrain:** Thus they agree!

**M. C. J. Mackenzie:** Monsieur le président, peut-être que je pourrais dire que notre



## [Texte]

Gerard Pelletier. Mr. Pelletier has indicated that he has a great deal of interest in the museums. He has also indicated that he wishes the bilingual image of the museums to be improved as rapidly as can be. That may indicate the direction in which we are moving.

**Dr. A. W. F. Banfield (Director, Museum of Natural Sciences):** Mr. Chairman, I would like to change the subject slightly and return to questions asked by Mr. Stanbury and I believe also by Mr. Osler having to do with museums, contact and outreach into the education field—secondary schools and also elementary schools.

I think quite a bit of what we have done is often forgotten or not perhaps widely known. I find that we have been donating specimens to schools since 1874 when a suite of rocks was sent to a high school in Ontario. We have school loans which go out to primary and secondary schools in the form of mounted birds and animals as well as ethnological and archaeological artifacts. These go quite widely across Canada. Naturally most of the calls come from western Quebec and eastern Ontario. We also have a film library. We have, with the co-operation of the National Film Board, produced films for schools and film trips. We have a library of about 150 films and a film catalogue has been distributed to all boards of education. I know for sure that we are listed by the Alberta Board of Education as a source for school materials. We also have school tours regularly, which is part of the local curriculum. I notice from statistics that we had 965 school tours last year. I do not know the exact figure involved this current year but I know a couple of years ago in the neighbourhood of 80,000 students visited museums quite regularly. I imagine the figure is much higher this year. In May there will be a number of tours by students coming from quite far afield—from eastern Canada, as well as groups from the United States.

We have been doing a great deal and everything we could with our limited resources for many years.

**The Chairman:** Mr. Dinsdale?

**Mr. Dinsdale:** Unfortunately, it is one o'clock and I do not want to prolong the discussion. However, I wanted some time ago to ask a supplementary based on Mr. Osler's

## [Interprétation]

ministre est l'honorable Gérard Pelletier. M. Pelletier a dit qu'il s'intéressait beaucoup aux musées; il a également indiqué qu'il voulait que l'image bilingue des musées s'améliore aussi rapidement que possible. Cela pourrait vous donner une idée des buts recherchés.

**M. A. W. F. Banfield:** Monsieur le président, je voudrais changer légèrement le sujet et en revenir à la question posée par M. Stanbury et je pense, également, par M. Osler, sur les musées et leurs rapports avec le domaine de l'éducation: écoles élémentaires, écoles secondaires.

Je crois qu'une partie de ce que nous avons fait est souvent oubliée, ou bien, encore, méconnue. Mais, nous donnons des spécimens aux écoles depuis 1874, alors que nous avons donné une série de pierres à une école secondaire de l'Ontario. Nous prêtons des oiseaux et des animaux empaillés ainsi que des objets ethnologiques et archéologiques façonnés à des écoles primaires et secondaires. Cela est vrai pour tout le Canada.

Naturellement la plupart des demandes nous parviennent de l'Ouest du Québec et de l'Est de l'Ontario.

Nous avons également une cinémathèque. Nous avons aussi fait des films fixes et des films mobiles en collaboration avec l'Office national du film. Nous avons environ 250 films. Ce catalogue a été distribué à toutes les commissions scolaires. Nous figurons dans la commission scolaire de l'Alberta, comme source de documentation scolaire.

Nous avons également des visites organisées régulièrement pour les écoles dans le cadre des programmes locaux. Je constate par les statistiques que nous avons organisé 965 visites l'année dernière, je ne sais pas quel est le chiffre exact pour l'année en cours, mais je sais qu'il y a deux ans, environs 80,000 étudiants avaient visité assez régulièrement les musées. Je pense que le chiffre est beaucoup plus élevé cette année.

De plus, en mai, nous aurons un certain nombre d'auto-cars scolaires qui nous permettront d'organiser des visites à l'intention d'étudiants qui viennent d'assez loin, c'est-à-dire de l'est du Canada de même que des États-Unis.

Nous avons réalisé bon nombre de chose et je crois que nous avons fait tout ce que nous pouvions faire avec nos ressources limitées depuis de nombreuses années.

**Le président:** M. Dinsdale.

**M. Dinsdale:** Il est déjà une heure et je ne voudrais pas prolonger la discussion, mais un peu plus tôt je voulais poser une question supplémentaire à celle de M. Osler qui

[Text]

inquiry about making exhibits available through the facilities of the CBC and the National Film Board. I know if we get into this subject it will take some time.

I understood Dr. Boggs to say that the National Gallery for example has to provide the staff. Could the CBC not come in with its own facilities to present programs that would display for Canadians, through CBC facilities, some of the displays that you have there.

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**Dr. Boggs:** Yes; we would, of course, be glad to co-operate with them, but I often find that they themselves are short of the people with experience to do this sort of thing.

**Mr. Dinsdale:** The same would apply to the other branches of the museum, of course. They came in—

**Mr. Mackenzie:** Dr. Banfield might mention a film program he is contemplating embarking on at the moment, if funds can be found.

**Dr. Banfield:** I was just briefly going to mention, Mr. Dinsdale that actually for two years, I believe in the 50s, a regular weekly program entitled "Visit The Museum" was conducted from the museum. My staff have also been involved in many TV interviews. A great deal of our film and material have been used in natural history type programs. One of the most famous was "The Nature Of Things". A good deal of our film was involved in that program from British Columbia.

Mr. Mackenzie has mentioned that we are now working on three educational films in the field of oceanography, which will be most important in the school curricula.

**Mr. Dinsdale:** My other subject was the safeguarding of artifacts for Canadian museum purposes. Is this problem under control, or do our American friends still come in and take them from right under our noses?

**Mr. Mackenzie:** The legislation on this subject, Mr. Chairman, is a matter of provincial jurisdiction. Although I am not an expert on this point—and my colleagues can comment—my understanding is that the effectiveness of the legislation varies widely from province to province.

**Mr. Dinsdale:** Do you find that some of the provinces are still a little lax in preserving their artifacts?

[Interpretation]

demandait s'il ne serait pas possible de permettre à la Société Radio-Canada et à l'Office national du film de se servir des pièces d'exposition. Je sais qu'il nous faudrait du temps pour traiter de la question mais j'ai cru entendre le docteur Boggs dire que la Galerie nationale, par exemple, doit fournir du personnel. Est-ce que la Société Radio-Canada ne pourrait pas se servir de ses propres moyens pour réaliser des programmes intéressants pour tous les Canadiens?

**Mlle Boggs:** Oui, bien sûr, nous serions très heureux de coopérer avec eux, mais souvent, je m'aperçois qu'eux-mêmes n'ont pas les personnes avec de l'expérience.

**Mr. Dinsdale:** Ceci vaudrait pour les autres divisions du musée.

**M. Mackenzie:** Je pense que M. Banfield pourrait mentionner le projet qu'il désire entreprendre, si on trouve les fonds nécessaires.

**M. Banfield:** Je voulais mentionner, monsieur Dinsdale, que pendant deux ans, je pense autour de 1950, nous avions un programme hebdomadaire régulier qui s'appelait «Visiter les Musées» et qui était rédigé à partir du musée.

Mon personnel a participé également à un certain nombre d'interviews à la télévision. Plusieurs de nos films ont été utilisés dans des programmes d'histoire naturelle. Un des plus célèbres était «La nature des choses». Une grande partie de notre film était impliquée dans ce programme de la Colombie-britannique. M. Mackenzie a dit qu'actuellement nous sommes en train de préparer trois films scolaires sur l'océanographie, qui seront très utiles en matière de programme scolaire.

**M. Dinsdale:** L'autre sujet, auquel je pensais, est la préservation des éléments artificiels pour les besoins des musées canadiens. Est-ce que c'est quelque chose qui est particulièrement bien contrôlé ou est-ce que ce sont les Américains qui nous enlèvent tout cela?

**M. Mackenzie:** La loi à ce sujet, monsieur le président, est une question qui relève des provinces. Je crois savoir, bien que je ne sois pas expert en cette matière, mes collègues pourront me corriger, que l'efficacité de la loi varie d'une province à l'autre.

**M. Dinsdale:** Constatez-vous toujours que certaines provinces se sont plutôt relâchées dans la conservation de leurs éléments artificiels?



[Texte]

**Dr. Taylor:** If I may say one word, Mr. Chairman, I think that is a fair assessment.

There is a group called the Dominion-Provincial Conference on the Preservation of Historical Resources which has met now for eight sequential years. At the meeting held just at the beginning of October of this year the question of the export of antiquities was very much on their minds. They are seeking to move towards a situation in which they can agree among themselves what would be proper, uniform legislation that all the provinces could agree upon.

As soon as you start talking about the export of antiquities you become involved in, for example, the protection of archeological sites. This leads to the ghastly problems of policing the situation. It is one thing to have an act; it is another thing to apply it.

What do you do when a new highway goes crisscrossing through a series of archeological and historic sites? Do you tell the highway people to stop at "X" millions per week, while you discuss the thing, or do you just shut your eyes and let it go? It is a very complicated subject, and it is not made less complicated by the varying jurisdictions. But we are aware of the problem and we are hoping to work towards a solution.

**Mr. Dinsdale:** Thank you, Dr. Taylor.

**The Chairman:** Are there further questions?

**Mr. Osler:** If I may revert for a moment, I would like to have on the record, if possible, a recommendation that this matter of the CBC be explored further by the Secretary of the Department to see whether a meeting of minds cannot be rediscovered. I do know from experience that if these programs are well done, they have relatively high listening audiences and get a very high appreciation factor. From the point of view of the audience, they get as good a reception as most of the so-called junk that one sees. I say most of it—I am being careful in my words, not all of it, by any means. Perhaps this should be explored further.

**Mr. Osler:** No, not necessarily.

**The Chairman:** It would be very interesting to have the amount of the subsidy that went into the original program by the National Gallery to which Dr. Boggs referred. I listened to the program, and I sent away for the splen-

[Interprétation]

**M. Taylor:** Si je peux me permettre de dire un mot, monsieur le président, je pense qu'il existe une Conférence fédérale-provinciale sur la préservation des ressources historiques. Il y a eu une réunion au début d'octobre de cette année. La question de l'exportation des antiquités avait été abordée.

Ils cherchent à s'orienter vers une situation où ils pourraient se mettre d'accord entre eux sur ce qui devrait être une bonne loi valable dans toutes les provinces et acceptée par toutes les provinces. Dès qu'on s'occupe d'exportation des antiquités, il y a la question de la protection des sites historiques, par exemple. Il y a également le problème des baux, par exemple. Il y a une différence entre avoir une loi et l'appliquer.

Lorsque vous avez une route qui va traverser un lieu historique, est-ce que vous allez dire aux gens de la route que cela est impossible ou bien allez-vous fermer les yeux et vous taire? C'est une chose très compliquée et qui est rendue encore plus compliquée du fait que les lois varient. Mais, malgré tout, nous espérons obtenir une solution.

**M. Dinsdale:** Merci, M. Taylor.

**Le président:** D'autres questions?

**M. Osler:** Je voudrais, un instant, revenir en arrière et faire une recommandation qui figurerait au procès-verbal, si possible. Je pense que cette question de Radio-Canada devrait être étudiée plus en détail par le Secrétariat d'État, pour s'assurer si une solution est possible.

Je sais, par expérience, que ces programmes, s'ils sont bien faits, attirent beaucoup d'auditeurs et sont très bien acceptés par les auditeurs. Du point de vue de l'auditeur, ils sont aussi bien accueillis que ces déchets que l'on voit parfois. Ceci s'applique pour la plupart et non pas pour tous les déchets. Cette question devrait être étudiée plus en détail.

**Le président:** Il y a un dicton qui dit: lorsqu'il y a de l'argent, il y a des possibilités!

**M. Osler:** Non, pas nécessairement.

**Le président:** Je pense qu'il serait très intéressant de connaître le montant des subventions qui ont été accordées à la Galerie nationale pour son programme original. Je me souviens du programme moi-même et je crois



## [Text]

did booklet at a very, very small cost. I expect that one of the difficulties in doing this type of programming is the cost of the materials.

**Mr. Osler:** As an example, there was an exchange program with the BBC which Dick Glover did while on a sabbatical in England. I believe he is at Carleton now. He happened to be a professor at Winnipeg at that time, and I remember it very well.

He did the most magnificent thing on the Battle of Hastings. You would think that this would be dead, from the point of view of a listening audience. It was highly entertaining; it had high ratings; and a high appreciation factor—it had everything. It was done on sand tables—animated drawings—and the man put together a delightful, light but very revealing script.

There are all sorts of openings such as that. "The Nature of Things" is one that has been used a lot. I think a certain amount of outside pressure could be put on these two groups to get together, to the benefit of the people of Canada—pressure from the Secretary of State.

**Mr. Baird:** Mr. Chairman, several of the questions have been skirting the matter of a national policy. This one also deals with national policy, fundamentally.

Perhaps it would be useful for you to know that the Board of Trustees has now set up a policy committee. This committee will be examining all aspects of policy, inside the individual museums, outside and nationally.

So far as the CBC is concerned the initiative in this has to start in one of two places. I had a fair amount of experience doing scientific programs with the CBC while at the University of Ottawa. It was a glorious idea that we have numerous programs from universities on the CBC. The CBC rushed around madly, but they did not find any persons who were interested in doing it. The problem within the museums is partly this one. From my own experience in providing people, as Dr. Boggs pointed out, you cannot have a CBC person lecturing on art. It requires an artist to do that. He is a rare bird who is an expert on art and can also speak well or be a television personality in this field.

**The Chairman:** We find difficulty in finding politicians like that.

**Dr. Baird:** I can only say that I have read about this. The traditional emphasis in the National Museum for a long time has not related to the national picture. This is a long, sad story of financial and other neglects.

## [Interpretation]

que la difficulté qu'il a à faire ce genre de programme, c'est le coût des documents.

**M. Osler:** Il y avait un programme d'échange avec la BBC, que M. Dick Glover a fait lors de son année de congé en Angleterre. Je crois qu'il est maintenant à l'université Carleton. Il était professeur à Winnipeg, à ce moment-là.

Alors, je m'en souviens très bien. Il avait fait une chose remarquable sur la bataille d'Hastings. On aurait pu croire que c'était là une chose complètement oubliée du point de vue de l'auditoire. Cela a été quelque chose de très divertissant; c'était parfaitement bien. Il y avait des faits remarquables; quelqu'un avait fait un montage très agréable et un scénario très intéressant.

Je pense qu'il y a donc toutes sortes de possibilités. Je pense que des pressions extérieures, par exemple du Secrétariat d'État, pourraient faire rassembler ces groupes pour l'intérêt de tous.

**M. Baird:** Monsieur le président, je pense qu'il y a eu plusieurs questions qui ont touché à la question d'une politique nationale. Cette dernière également traite de la politique nationale. Je pense qu'il serait bon de savoir que le conseil d'administration vient de créer un comité de la politique, qui va étudier tous les aspects de cette politique, à l'intérieur des musées, à l'extérieur et du point de vue national.

En ce qui concerne Radio-Canada, l'initiative doit venir de l'un de deux endroits. J'ai eu une certaine expérience en matière de réalisation de programme scientifique avec Radio-Canada lorsque j'étais à l'Université d'Ottawa. C'était une idée très remarquable d'avoir plusieurs programmes à Radio-Canada, qui soient faits par l'Université, mais on n'a trouvé personne pour le faire. Le problème dans les musées est en partie celui-ci. En ce qui concerne le personnel, je dois dire qu'on ne peut pas avoir un responsable de Radio-Canada pour faire des conférences sur l'art. Il faut que ce soit un artiste qui puisse également bien parler et être présentable à la télévision.

**Le président:** On a des difficultés à trouver des politiciens semblables.

**M. Baird:** Je peux seulement dire que j'ai lu quelque chose sur ce sujet. La politique traditionnelle a été parfois indépendante de l'image nationale. C'est encore la même histoire des négligences traditionnelles. Je pense

**[Texte]**

However, I think that the dawn is beginning to peek up a little over the horizon.

This committee on national policy, for example, should lead to great things. The emphasis has also been a historical item. There are very few people on the staff of the total National Museums complex that I know of who could do a first class job on television. When the CBC comes they, I should think, would rather slowly, but over a period of time, become discouraged in this line.

The other peculiar part about experience with the CBC is that the initiative usually starts with a producer. In the local program in which I was involved for several years there was a producer who was interested in doing a series of programs on a particular aspect of science. The result was about 65 programs with which various people in Ottawa were concerned. I am sure if they were to take the initiative now there would be difficulty from the National Museum's point of view because we do not have that number of people who are good at, or terribly interested in, that aspect of the thing.

Public attitudes are changing, however, and also the attitude of the National Museum. There is an enormous field here, and it takes very little imagination to understand that there is also a tremendous responsibility.

I should think that of all institutions, or groups of institutions, who are charged, as we are with the demonstration of the works of man and the wonders of nature—whatever the exact wording is—the national television system has an absolutely tailor-made sort of extension bid. This, however, is all tied to this national policy and the fundamental purposes of the museums which are only now, after a hundred and some odd years, I think going to be sharply focused and questioned seriously and then crystallized.

**The Chairman:** And, I might also add to that, the resources that are given to you to carry out these functions.

**Dr. Baird:** This is not the only reason, by any means. We cannot lean on this completely, although it is certainly a long and not a happy history. It is not that it is starvation. I would look at the record, but on the other hand the party has survived. It is a matter of purpose, among other things.

**The Chairman:** Perhaps on that note we could adjourn. The Chairman will reserve his questions until the next time we meet. Thank you very much, ladies and gentlemen.

**[Interprétation]**

maintenant que l'on commence à voir la chose se dessiner à l'horizon.

Le Comité de la politique nationale devrait faire beaucoup de choses. L'accent également doit être mis sur des points historiques. Il y a peu de gens qui pourraient faire, d'après-moi, un travail de première classe à la télévision. Lorsque Radio-Canada vient, ils viennent peut-être lentement, mais, bien souvent, ils sont découragés.

L'autre chose particulière dans nos rapports avec Radio-Canada, c'est que l'initiative vient habituellement d'un producteur. Le programme, auquel j'ai participé pendant quelques années, avait un producteur qui était chargé de faire une série de programmes sur un aspect particulier de la science. Le résultat a été que, après cinq ans, trente-cinq émissions qui intéressaient diverses personnes d'Ottawa.

Je suis certain que si on prenait l'initiative de le refaire maintenant, il y aurait des difficultés parce que nous n'avons pas suffisamment de gens qui soient intéressés ou compétents pour faire ce genre de choses. Je pense que les attitudes publiques changent malgré tout, de même que les attitudes du Musée national. Il y a énormément de possibilités et il faut très peu d'imagination pour s'apercevoir des responsabilités énormes qui se présentent. Toute institution ou groupe d'institutions sont chargés, comme nous le sommes, de montrer les œuvres de l'homme et de la nature.

Le réseau national de télévision est un élément absolument fondamental pur pour la vulgarisation de ce genre de choses. Tout est lié à cette politique nationale et aux objectifs des musées qui seront maintenant, après quelque cent ans, étudiés très sérieusement.

**Le président:** Je dois dire que également les ressources dont vous disposez ne sont peut-être pas suffisantes.

**Dr. D. M. Baird:** Ce n'est pas là la seule raison, loin de là. On ne peut pas uniquement avancer cet argument bien que certainement ce n'est pas un bilan très favorable, il n'y a pas de famine en quelque sorte. Nous n'avons pu survivre. Entre autres, c'est le but à atteindre qui est en cause.

**Le président:** Eh bien, nous pouvons peut-être lever la séance maintenant, le président réservera son jugement pour la prochaine séance. Merci messieurs.

This official bilingual edition contains the speeches as delivered in the English or French language in the left-hand column of each page of Evidence. The right-hand column of each page of Evidence utilizes the oral translations rendered by Simultaneous Interpreters with minor necessary revisions only. For the Minutes of Proceedings, the English text appears in the left-hand column and the French text or Translation on the right.

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This edition is available by subscription to the Queen's Printer.

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Le but de cette formule est d'accélérer la publication simultanée des procès-verbaux et témoignages dans les deux langues.

Cette édition peut être obtenue de l'Imprimeur de la Reine.

*Le Greffier de la Chambre,*

ALISTAIR FRASER,

*Clerk of the House.*



OFFICIAL BILINGUAL ISSUE

(see panel on back cover)

HOUSE OF COMMONS

First Session

Twenty-eighth Parliament, 1968

STANDING COMMITTEE

ON

**BROADCASTING,  
FILMS AND ASSISTANCE  
TO THE ARTS**

*Chairman:* Mr. John M. Reid

MINUTES OF PROCEEDINGS

AND EVIDENCE

No. 11

TUESDAY, NOVEMBER 26, 1968

Revised Main Estimates (1968-1969) of the National Film Board and the Canadian Film Development Corporation.

WITNESSES:

*From the National Film Board:* Dr. H. McPherson, Government Film Commissioner and Chairman; Messrs. F. Spiller, Director of Production (English); G. Dignard, Manager of Production Office (French); W. Jobbins, Director of Distribution. *From Canadian Film Development Corporation:* Messrs. Georges-Émile Lapalme, Chairman; Michael Spencer, Acting Secretary.

FASCICULE BILINGUE OFFICIEL

(voir au verso du fascicule)

CHAMBRE DES COMMUNES

Première session de la

vingt-huitième législature, 1968

COMITÉ PERMANENT

DE LA

**RADIODIFFUSION,  
DES FILMS ET DE L'ASSISTANCE  
AUX ARTS**

*Président:* M. John M. Reid

PROCÈS-VERBAUX ET

TÉMOIGNAGES

N° 11

RÉUNION DU  
MARDI 26 NOVEMBRE 1968

Budget principal révisé de 1968-1969, concernant l'Office national du Film et la Société de développement de l'industrie cinématographique canadienne.

TÉMOINS:

*Représentant l'Office national du film:* Dr. H. McPherson, commissaire du gouvernement à la cinématographie et président; MM. F. Spiller, directeur de la Production (anglaise); G. Dignard, chef du Bureau de Production (française); W. Jobbins, directeur de la Distribution. *Représentant la Société de développement de l'industrie cinématographique canadienne:* MM. Georges-Émile Lapalme, président; Michael Spencer, secrétaire intérimaire.

ROGER DUHAMEL, F.R.S.C.

Queen's Printer and Controller of Stationery

Imprimeur de la reine et contrôleur de la papeterie  
Ottawa, 1968

STANDING COMMITTEE ON  
BROADCASTING, FILMS AND  
ASSISTANCE  
TO THE ARTS

*Chairman:* Mr. John M. Reid

*Vice-Chairman:* Mr. J. A. Mongrain  
and Messrs.

Barrett,  
Broadbent,  
Corbin,  
DeBané,  
Dinsdale,  
Fairweather,

Givens,  
Guilbault,  
LaSalle,  
Matte,  
McCleave,  
McGrath,

Osler,  
Schreyer,  
Schumacher,  
Stafford,  
<sup>1</sup>Steward (*Cochrane*),  
Stanbury—(20).

*Le secrétaire du comité,*

M. Slack,

*Clerk of the Committee.*

COMITÉ PERMANENT DE LA  
RADIODIFFUSION, DES FILMS ET DE  
L'ASSISTANCE AUX ARTS

*Président:* M. John M. Reid

*Vice-président:* M. J.-A. Mongrain

<sup>1</sup> Mr. Stewart (*Cochrane*) replaced Mr.  
Durante on November 25, 1968.

<sup>1</sup> M. Stewart (*Cochrane*) remplace M.  
Durante le lundi 25 novembre 1968.

ORDER OF REFERENCE

MONDAY, November 25, 1968.

*Ordered*,—That the name of Mr. Stewart (Cochrane) be substituted for that of Mr. Durante on the Standing Committee on Broadcasting, Films and Assistance to the Arts.

ATTEST:

ORDRE DE RENVOI

Le LUNDI 25 novembre 1968

*Il est ordonné*,—Que le nom de M. Stewart (Cochrane) soit substitué à celui de M. Durante sur la liste des membres du comité permanent de la radiodiffusion et de la télévision, des films et de l'assistance aux arts.

ATTESTÉ:

*Le Greffier de la Chambre des communes*

ALISTAIR FRASER

*The Clerk of the House of Commons*





[Text]

## MINUTES OF PROCEEDINGS

TUESDAY, November 26, 1968  
(13)

The Standing Committee on Broadcasting, Films and Assistance to the Arts met this day at 9.45 a.m. The Chairman, Mr. John M. Reid, presided.

*Members present:* Messrs. Barrett, Dinsdale, Givens, Guilbault, LaSalle, McCleave, Osler, Reid, Schreyer, Schumacher, Stafford, Stanbury, Stewart (*Cochrane*)—(13).

*Members also present:* Messrs. Nowlan and Rose.

*In attendance: From the National Film Board:* Dr. H. McPherson, Government Film Commissioner and Chairman; Messrs. F. Bertrand, General Manager; W. Jobbins, Director of Distribution; G. Dignard, Manager of Production Office (French); F. Spiller, Director of Production (English); D. B. E. Greenway, Director of Financial and Administrative Services. *From Canadian Film Development Corporation:* Mr. Georges-Émile Lapalme, Chairman, and Mr. Michael Spenser, Acting Secretary.

The Committee proceeded to the consideration of the Revised Main Estimates 1968-69 of the National Film Board.

On Item 55, the Chairman introduced the officials of the National Film Board and then Dr. McPherson made a statement on the role and functions of his agency.

Mr. Dinsdale moved that this Committee recommend to the House that Vote 2, Revised Estimates 1968-69 under Secretary of State, relating to the National Arts Centre, be referred to the Public Accounts Committee with a view to setting up the necessary procedural machinery for Parliamentary control of expenditures of public funds so that similar fiscal fiascos can be avoided in the future.

(Traduction)

## PROCÈS-VERBAL

Le MARDI 26 novembre 1968  
(13)

Le Comité permanent de la radiodiffusion, des films et de l'assistance aux arts se réunit à 9 h. 45 sous la présidence de M. John M. Reid.

*Présents:* MM. Barrett, Dinsdale, Givens, Guilbault, La Salle, McCleave, Osler, Reid, Schreyer, Schumacher, Stafford, Stanbury, Stewart (*Cochrane*)—(13).

*Aussi présents:* MM. Nowlan et Rose.

*Et aussi: De l'Office national du Film:* D<sup>r</sup> H. McPherson, commissaire du gouvernement à la cinématographie et président de l'Office; MM. G. Bertrand, directeur général; W. Jobbins, directeur de la distribution; G. Dignard, chef du Bureau de production française; F. Spiller, directeur de la production anglaise; D. B. E. Greenway, directeur des Services financiers et de l'administration. *De la Société de développement de l'industrie cinématographique canadienne:* M. Georges-Émile Lapalme, président; M. Michael Spencer, secrétaire intérimaire.

Le Comité examine le budget principal révisé des dépenses de l'Office national du Film pour 1968-1969.

Au moment d'étudier le crédit 55, le président présente les représentants de l'Office national du film et D<sup>r</sup> McPherson expose le rôle et les fonctions de cet organisme.

M. Dinsdale propose à la Chambre que l'examen du crédit n° 2 du budget révisé des dépenses de 1968-1969 du Secrétariat d'État portant sur le Centre national des arts soit confié au Comité des comptes publics qui serait davantage en mesure de mettre sur pied les rouages nécessaires devant permettre au Parlement de contrôler les déboursés de fonds publics de façon à éviter la répétition d'une telle catastrophe à l'avenir.

Mr. Givens moved an amendment that consideration of Mr. Dinsdale's motion be deferred until a later meeting.

After consideration as to whether the motion was in order, the Chairman deferred his ruling until Thursday.

Dr. McPherson was examined on the operations of the National Film Board, assisted by Messrs. Spiller, Dignard and Jobbins.

The examination of Dr. McPherson and his officials being completed, the Chairman thanked them and they were permitted to retire.

The Chairman then introduced Messrs. Lapalme and Spencer of the Canadian Film Development Corporation; Mr. Lapalme made a statement relating to the operations of his Corporation, and was examined thereon, assisted by Mr. Spencer.

The examination of the witnesses being concluded, the Chairman thanked them.

At 1.05 p.m., the Committee adjourned until 2.00 p.m. on Thursday, November 28.

M. Givens met de l'avant une modification visant à renvoyer à une séance ultérieure l'étude de la motion de M. Dinsdale.

On se demande ensuite si la motion est régulière et le président déclare qu'il rendra une décision jeudi.

D<sup>r</sup> McPherson répond aux questions concernant l'Office national du film et compagnie de MM. Spiller, Dignard et Jobbins.

L'interrogatoire terminé, le président remercie les témoins qui se retirent alors.

Le président présente ensuite MM. Lapalme et Spencer de la Société de développement de l'industrie cinématographique canadienne; M. Lapalme fait un exposé sur le fonctionnement de cette Société et répond aux questions avec l'aide de M. Spencer.

Les questions épuisées, le président remercie les témoins.

A 1.05 de l'après-midi, le Comité s'ajourne au jeudi 28 novembre à 2 heures de l'après-midi.

*Le secrétaire du Comité*

M. Slack

*Clerk of the Committee*



[Text]

## EVIDENCE

(Recorded by Electronic Apparatus)

Tuesday, November 26, 1968.

● 0943

**The Chairman:** Gentlemen, I think we can begin now. This morning we will consider the estimates of the National Film Board of Canada and later we will hear the officials of the Canadian Film Development Corporation. We have arranged for this sitting to continue on beyond the 11 o'clock period until we complete our hearings.

The National Film Board will be represented today by Dr. H. McPherson, the Government Film Commissioner and Chairman of the National Film Board, sitting immediately to my right. He is accompanied by Mr. G. Bertrand, the General Manager; Mr. W. Jobbins, the Director of Distribution; Mr. M. Martin, the Director of Production (French)—

**Dr. H. McPherson (Government Film Commissioner and Chairman of the National Film Board):** Mr. Martin turns out to be Mr. Dignard. Mr. Martin was not able to attend.

**The Chairman:** Fine. And Mr. F. Spiller, the Director of Production (English); and Mr. D. B. E. Greenway, the Director of Financial and Administrative Services.

Dr. McPherson has a short statement he would like to read; then the witnesses will be available for your usual interesting questioning. Dr. McPherson.

● 0945

**Dr. McPherson:** Monsieur le président, Mr. Chairman, hon. Members, Messieurs, Mesdames, I dislike making formal statements. I much prefer an informal question and answer kind of period and I am sure you do too, but this is the first full-dress appearance, if you wish, that I have made before this Committee apart from a short appearance last January on the question of educational television. I recognize that the Committee has been reconstituted since I first met the hon. members and therefore I feel that perhaps on behalf of the Board I ought to make a brief formal presentation. Then I will be willing to answer any questions that you may wish to put to me.

[Interpretation]

## TÉMOIGNAGES

(Enregistrement électronique)

[Interprétation]

**Le président:** Messieurs, je pense que nous pouvons commencer. Ce matin, nous allons examiner les prévisions budgétaires de l'Office national du film, puis nous recevrons les témoignages des représentants de la Société de développement de l'industrie cinématographique canadienne. Nous avons aussi prévu de poursuivre notre séance après 11 heures, au besoin, jusqu'à ce que l'audience soit terminée.

L'Office national du film sera représenté aujourd'hui par M. Hugo McPherson, commissaire et président de l'Office national du film, qui est immédiatement à ma droite. Il est accompagné de M. G. Bertrand, directeur général, de M. W. Jobbins, directeur de la distribution, de M. Martin, directeur de la production française...

**M. H. McPherson (commissaire et président de l'Office national du film):** C'est finalement M. Dignard, M. Martin n'ayant pu venir.

**Le président:** Bien. M. F. Spiller, directeur de la production anglaise, et M. D. B. E. Greenway, directeur des services financiers et administratifs.

M. McPherson a une brève déclaration à vous lire, puis les témoins seront à votre disposition, comme d'habitude, pour l'interrogatoire.

**M. McPherson:** Monsieur le président, honorables députés, je n'aime pas faire de déclarations officielles. Je préfère de beaucoup une période moins structurée de questions et de réponses, et je suis sûr que vous êtes de mon avis; mais c'est ma première comparution vraiment officielle devant le Comité, en dehors de celle de janvier dernier, qui portait sur la télévision éducative.

Je m'aperçois que le Comité a été reconstitué depuis ma première entrevue avec les honorables députés. C'est pourquoi, au nom de l'Office, je voudrais faire un petit exposé officiel. Je serai prêt ensuite à répondre à toutes les questions que vous voudrez me poser.

## [Text]

I am very pleased to have the opportunity to appear before your Committee, Mr. Chairman, and I would like to make a introductory statement on the role and functions of the National Film Board. Two years ago, members of the Committee paid a one-day visit to the Film Board's premises in Montreal and Mr. Grant McLean, the Acting Government Film Commissioner, and his colleagues had the very pleasant duty of conducting the members of this Committee through the building and explaining many of the services and the occupations of the film makers and technicians. I take it you are aware that the Film Board occupies a site of 11 acres just in the track of jet landings on the way to Dorval—a huge building that looks rather like a biscuit box.

This is the first occasion on which the estimates of the National Film Board have been considered by this Committee.

Avant d'en venir à ce sujet, j'aimerais, monsieur le président, vous inviter très cordialement, vous et les membres de votre comité, à venir de nouveau nous rendre visite à Montréal, soit officiellement, soit officieusement, afin de mieux vous familiariser avec les activités de l'Office national du film du Canada.

Il serait peut-être utile à ce stade-ci de dire quelques mots concernant l'Office national du film, qui, aux termes de la Loi nationale sur le film de 1950, a été établi pour entreprendre et favoriser la production et la distribution de films dans l'intérêt national, et notamment pour produire et distribuer des films destinés à faire connaître et comprendre le Canada aux Canadiens et aux autres nations.

I do not think I need repeat the names of our officers.

To fulfil this important national mandate, the Board produces films and related materials in its operational headquarters building in Montreal where it has creative staff and all the technical facilities for film production, including a laboratory and sound recording studios. I might go further and say that it is perhaps the most complete, if not the largest, facility on this continent.

The Board consists of the Government Film Commissioner, who is the Chairman, and eight other members, three of whom are selected from the Public Service—three Deputy Ministers, that is, on our Board—and five who represent the main geographical regions of Canada.

## [Interpretation]

Je suis très heureux d'avoir la possibilité de venir témoigner devant votre comité, monsieur le président, et je voudrais faire une brève déclaration préliminaire au sujet du rôle et des attributions de l'Office national du film. Il y a deux ans, les membres du Comité ont passé un jour au siège social de l'Office du film, à Montréal. M. Grant McLean, commissaire suppléant de l'Office national du film, et ses collègues ont été très heureux de montrer les bâtiments aux membres du Comité, et de leur expliquer les services et le travail des techniciens et des producteurs. Vous savez sans doute que l'Office occupe un terrain de onze acres situé dans le prolongement des pistes d'atterrissage de Dorval, et qu'il ressemble un peu à une boîte à biscuits. C'est la première fois que le budget de l'Office national du film est étudié par le Comité.

Before tackling this subject Mr. Chairman, I would like to invite you very cordially, you and members of your Committee to come again and pay us a visit in Montreal, either officially or unofficially so that you get more familiar with activities of the National Film Board.

It might be worthwhile now to say a few words about the National Film Board which according to the National Film Act, 1950 was established to help—making and distributing of films in the national interest and specifically to produce and distribute films to help people to understand Canada and know Canada better.

Je pense que je n'ai pas besoin de vous répéter le nom de deux de mes collaborateurs qui sont ici avec moi aujourd'hui.

Pour remplir cette tâche importante, l'Office produit des films, documentaires et autres, dans son bâtiment central d'exploitation à Montréal, où il dispose d'un personnel de création et de toutes les installations techniques nécessaires à la production des films, y compris un laboratoire et des studios d'enregistrement. Je pourrais même aller jusqu'à dire qu'il possède les installations les plus complètes, sinon les plus grandes de ce continent.

Le conseil d'administration de l'Office national du film se compose du commissaire, qui est aussi président, et de huit autres membres, dont trois sont choisis dans la fonction publique—trois sous-ministres, du moins dans notre conseil—et dont les cinq autres représentent les principales régions géographiques du Canada.



## [Texte]

The Board's distribution activities are undertaken in close collaboration with its Production Branches and all films are designed for one or more of the three main film distribution channels, that is cinemas, or commercial theatres, television and non-theatrical distribution, the last including screenings in schools, community halls and elsewhere. The Board's productions are available in both English and French and many of them are produced in other languages—or versioned in other languages is a better way of putting it. The distribution staff works in all the main centres in Canada as well as in a number of important cities abroad.

Apart from its main task to produce and distribute films, the Board is also responsible for advising the Governor in Council on film matters and carrying out research, as well as for operating a stills photo laboratory for the use of government departments in Ottawa.

0950

Avant de conclure ces remarques générales sur l'ONF, j'aimerais, monsieur le président, indiquer que nos services sont groupés en sept directions, comme suit:

Finance et Administration

Personnel

Bureau d'Ottawa

et les Services techniques qui servent les besoins de la Production, laquelle pour raisons d'ordre culturel est divisée en deux directions autonomes, l'une française, l'autre anglaise; et finalement la Distribution.

On October 31, the Secretary of State in his opening remarks on his department and certain agencies for which he is responsible made a brief statement concerning the increase in the National Film Board's Estimates for 1968-69. During the process of translating and transcribing the remarks into English, some errors occurred which I would like to correct. In the fourteenth line of the section dealing with the National Film Board—this is the transcript for October 31, page 78, in the fourteenth line—there is reference to the Film Board's program *Challenge for Change*, the real purpose of which is to help with the fight against poverty. Costs of the change-over from black and white to colour is obviously not related as indicated in the English version of the Secretary of State's remarks. *Challenge for Change* and the change from black and white to colour processing somehow got mixed.

## [Interprétation]

Les activités de distribution de l'Office se font en collaboration étroite avec les diverses directions de la production. Tous les films sont produits pour l'une au moins des trois voies principales de distribution, à savoir, les cinémas, la télévision et la distribution non commerciale—c'est-à-dire les séances de projection dans les écoles, dans les centres récréatifs, et ailleurs. Les films produits par l'Office sont disponibles en anglais et en français et un grand nombre d'entre eux sont aussi produits dans d'autres langues—ou, plus exactement, on en fait des versions dans d'autres langues. Le personnel de distribution travaille dans tous les centres principaux du Canada ainsi que dans un certain nombre de villes importantes à l'étranger.

En plus de sa tâche principale, qui est de produire et de distribuer des films, l'Office est aussi chargé de faire des recommandations au gouverneur en conseil sur les questions relatives aux films et aux travaux de recherche, et de diriger un laboratoire de photographie à l'usage des ministères fédéraux à Ottawa.

Before concluding my general remarks, Mr. Chairman, I would like to say that our organization includes the following:

Finance and Administration Staff;  
Ottawa Office;

Technical Services to meet the requirements of production which for cultural reasons is divided into two independent branches, one French, the other English.

Then there is Distribution.

Dans ses observations préliminaires du 31 octobre à l'endroit de son ministère et de certains organismes qui relèvent de lui, le secrétaire d'État a fait une brève déclaration au sujet de la hausse des prévisions budgétaires de l'Office national du film pour 1968-1969. J'aimerais corriger quelques erreurs qui se sont glissées dans la traduction et la transcription vers l'anglais de ses observations. À la quatorzième ligne de l'article qui traite de l'Office national du film, voici la transcription du 31 octobre, page 78, quatorzième ligne:

On parle du programme de l'Office national du film «*Challenge for Change*» ou «*Construire demain*», dont le but réel est d'appuyer la campagne contre la pauvreté. Les frais de changement du noir et blanc à la couleur ne sont évidemment pas rapportés comme dans la version anglaise des observations du Secrétaire d'État.



## [Text]

In the seventeenth line on page 78 reference is made to improvement of "urban broadcasting services in Canada". In this case, the correct words are "urban distribution services in Canada".

Turning now to the figures before you in the book of Estimates, you will note a total appropriation required of \$10 million for 1968-69 and a functional breakdown of how it is being used within the various branches of the Board.

You no doubt have noticed both in Public Accounts and the Annual Report of the Board in other years that the total activity carried out by the Film Board is somewhat greater than the amount of the appropriation. This activity in excess of vote is made up principally of three things: film work carried out for other government departments, our sponsored program, sales of films or film prints in the public sector and rentals and royalties earned from the use of the Board's films on television, in theatres and through contract arrangement with foreign film distributors. The latest figures that have appeared in Public Accounts and the Board's Annual Report to which you may have referred are for 1966-67 and show income from work completed for government departments at \$4,084,889; sales to others, \$988,555 and rentals and royalties earned, \$821,223. These activities, added to the main program of the Board for which appropriation is provided, plus the estimated cost of free services from other departments and the cost of depreciation, produced a total activity of \$15,119,127, for that year. The comparable figure budgeted for 1968-69 is some \$17 million.

Income of the Government Photo Laboratory here in Ottawa at Tunney's Pasture has averaged slightly over a half million dollars annually and this is in addition to the amounts just mentioned. And the Photo Laboratory, I might add for members who are not familiar with our work, is run as a business, self-sustaining and indeed profit-making. It has been a totally clean and, in my view, useful operation.

## [Interpretation]

«Challenge for Change» ou «Construire demain» et le changement du noir et blanc à la couleur ont été mêlés d'une façon ou d'une autre.

A la ligne dix-sept de la page soixante-dix-huit, on parle de l'amélioration des «services de radiodiffusion urbaine au Canada». Dans ce cas, les termes exacts sont «services de distribution urbaine au Canada».

Passons maintenant aux chiffres qui figurent dans le livre des «Prévisions budgétaires». Vous remarquerez un total de crédits requis de 10 millions de dollars pour 1968-1969, et la répartition opérationnelle de l'emploi de ces crédits dans les différentes directions de l'Office.

Vous avez sans doute remarqué dans les Comptes publics et le Rapport annuel de l'Office des autres années que les activités de l'Office du film dépassent un peu le montant des crédits alloués. Cet excédent d'activité sur les crédits comprend trois éléments principaux: le travail cinématographique exécuté pour les autres ministères du gouvernement, notre programme commandité, les ventes de films ou d'impressions de films au public, les locations et les redevances qu'ont rapportées l'emploi des films de l'Office à la télévision, dans les cinémas et les dispositions contractuelles conclues avec les distributeurs de films à l'étranger.

Les derniers chiffres qui ont figuré dans les Comptes publics et le Rapport annuel de l'Office et que vous avez peut-être mentionnés sont ceux de 1966-1967, et ils indiquent un revenu provenant de travaux exécutés pour les ministères du gouvernement se montant à \$4,084,889, des ventes aux autres pour \$988,555 et un revenu provenant de locations et de redevances de \$821,223. Ces activités budgétaires, ajoutées au programme principal de l'Office pour lequel un budget est prévu, plus le coût estimatif des services gratuits aux autres ministères et le coût de la dépréciation, ont donné un budget total de \$15,119,127 pour cette année-là. Les chiffres du budget de 1968-1969 qui s'y comparent s'élèvent à quelque \$17 millions.

La moyenne annuelle des revenus du Laboratoire photographique du gouvernement, situé à Tunney's Pasture, à Ottawa, a légèrement dépassé le demi-million de dollars, en plus des montants que je viens de mentionner. Pour les membres qui ne sont pas familiers avec notre travail, je devrais ajouter que le Laboratoire photographique est dirigé comme une entreprise commerciale indépendante et, bien entendu, rentable. A mon avis c'est une exploitation tout à fait honnête et utile.

[Texte]

Voilà, monsieur le président, la conclusion de mes remarques préliminaires et nous sommes maintenant à votre entière disposition pour répondre aux questions que vous souhaiteriez nous poser. Je vous remercie.

**The Chairman:** Thank you, Dr. McPherson. I think that perhaps the members of the Committee would like to accept your kind invitation to visit you, perhaps early in the new year, so that we can have a look at your production facilities and see some of the work in progress. Are there any questions?

• 0955

**Mr. Dinsdale:** Mr. Chairman, I arrived late this morning and I think we have a quorum now. I believe you started without a quorum. Before we begin questioning Dr. McPherson, I wonder if we could conclude formally the matter that we were discussing for some weeks. I believe we discussed this in the agenda committee and I think it would clarify the issue if I moved a formal motion...

**The Chairman:** I think perhaps you might give us notice of a motion; we lack a quorum.

**Mr. Dinsdale:** Do we still lack a quorum?

**The Chairman:** Mr. Rose is not a member of the Committee at the present time and neither is Mr. Nowlan.

**Mr. Dinsdale:** Well, I will just give you the notice of the motion.

**The Chairman:** Perhaps you might do that and when an opportune time arrives we could deal with it.

**Mr. Dinsdale:** I can distribute copies now, but the preamble winds up with the tatement:

In view of the fact that the Standing Committee on Broadcasting, Films and Assistance to the Arts was not able to pursue the investigation to the level of Treasury Board and policy making in Cabinet, where the real problem lies,...

I am referring to the subject of the National Arts Centre, of course.

...I move that the matter be referred to the Public Accounts Committee with a view to setting up the necessary procedural machinery for Parliamentary control of expenditures of public funds so that similar fiscal fiascos can be avoided in the future.

**The Chairman:** Do you have sufficient copies for all members?

**Mr. Dinsdale:** Yes.

[Interprétation]

Mr. Chairman, that is the conclusion of my preliminary remarks. We are now of course at your disposal and we will answer any questions you might wish to put to us. Thank you.

**Le président:** Merci, monsieur McPherson. Sans doute le Comité voudra-t-il accepter votre aimable invitation de vous rendre visite peut-être au début de l'année prochaine, afin de se rendre compte de vos installations de production et de voir le travail s'accomplir sur les lieux. Est-ce qu'il y a des questions à poser?

**M. Dinsdale:** Monsieur le président, je suis arrivé en retard ce matin, mais je pense que nous sommes en nombre suffisant.

Cependant, avant que nous ne nous mettions à interroger M. McPherson, nous pourrions peut-être terminer officiellement la question qui nous intéresse; cela faciliterait-il les choses si je proposais officiellement une motion?

**Le président:** Peut-être, mais nous n'avons pas quorum.

**M. Dinsdale:** Nous n'avons pas encore de quorum?

**Le président:** MM. Rose et Nowlan ne font pas partie de ce comité.

**M. Dinsdale:** Je vais simplement vous donner l'avis de motion.

**Le président:** Oui et nous pourrions étudier la motion au moment opportun.

**M. Dinsdale:** C'est un préambule et je vais en distribuer des exemplaires. On y soutient que:

le Comité permanent de la radiodiffusion, des films et de l'assistance aux arts n'a pu poursuivre son enquête au niveau du Conseil du Trésor et de la prise des décisions, niveau du Cabinet, où repose véritablement le problème.

Je parle évidemment du Centre national des arts.

Je propose de confier cette question au Comité des comptes publics: il pourra mettre sur pied des rouages pour le contrôle par le Parlement des déboursés de fonds publics pour éviter la répétition de telles catastrophes.

**Le président:** Avez-vous un exemplaire pour chacun?

**M. Dinsdale:** Je le crois.



[Text]

**The Chairman:** I wonder if you would give them to the Clerk so that he can circulate them, and perhaps when we do finally arrive at a quorum we can discuss it then.

**Mr. Stanbury:** Mr. Chairman, I do not suppose it would be proper to get into the merits of the motion at the present time, but I think the moment should not pass without my making it perfectly clear that I suggest this motion is completely out of order as being beyond the terms of reference of this Committee.

**The Chairman:** Mr. Stanbury, I am not prepared to make a ruling on that until the motion is brought up formally before the Committee.

**Mr. Osler:** Is the motion not rather extraneous anyway, because that Committee can call people at its own will? Can it not?

**The Chairman:** This is something we will deal with when the matter comes up formally.

**Mr. Schreyer:** Mr. Chairman, Mr. Stanbury might be right that this motion is beyond the competence of this Committee to deal with, but I hope that he will have some alternative suggestions. Obviously the way in which this Committee dealt with the subject matter is unsatisfactory. Nothing has been resolved; no concrete course of action has been taken. I am wondering if Mr. Stanbury can advise or make some suggestions as to how to proceed from here.

**Mr. Stanbury:** Well, we are getting into the discussion of a motion, Mr. Chairman. I will be glad to do that if you so indicate.

**The Chairman:** No. We can all restrain our enthusiasm and proceed with the business at hand. When we have a quorum, or perhaps at the completion of the testimony of the National Film Board and before that of the Canadian Film Development Corporation, the Committee could take time to discuss this matter.

**Mr. Dinsdale:** Well, I will just leave the matter before you. While we are dealing with irregularities, Mr. Chairman, we have been functioning without a quorum this morning, and this is quite irregular, too. If we are going to get technical on procedural matters, in view of the problem we are having with the multiplicity of committees to maintain quorums we will have to start to be pretty firm on this matter. Here we are hamstrung. We cannot operate, unfortunately, because we do not have a quorum, and yet we are proceeding to conduct business which...

[Interpretation]

**Le président:** Je me demande si vous pourriez les donner au greffier qui pourra les distribuer et nous pourrions discuter la question dès que nous aurons quorum.

**M. Stanbury:** Je ne pense pas qu'on puisse discuter la motion pour l'instant mais je pense qu'on devrait dire très clairement, je dois dire clairement maintenant que la motion est complètement irrecevable et qu'elle dépasse complètement le mandat du comité.

**Le président:** Je ne peux pas prendre de décision pour l'instant tant que la motion ne sera pas soumise.

**M. Osler:** Le Comité peut faire comparaître qu'il veut au besoin?

**Le président:** C'est quelque chose que nous ferons en effet au besoin.

**M. Schreyer:** Cette motion dépasse les attributions du comité. Peut-être aura-t-il quelque autre idée à nous présenter? Il est clair que la façon dont ce comité a traité de la question n'est pas satisfaisante. Rien n'a été réglé, rien de concret n'a été fait. Je me demande si M. Stanbury pourrait nous dire ce que nous allons faire maintenant.

**M. Stanbury:** Cela me fera plaisir.

**Le président:** Peut-être pourrions-nous toujours restreindre nos enthousiasmes et attendons la fin des témoignages de la société de développement de l'industrie cinématographique canadienne et de l'office national du film pour reprendre l'étude de cette question.

**M. Dinsdale:** Nous y reviendrons donc, monsieur le président et, puisque nous parlons d'irrégularités, je vous signale que nous n'avons pas le nombre de membres requis pour fonctionner. Et si nous devons être stricts sur les questions de procédure, il faudra l'être sur cette question car il devient de plus en plus difficile d'obtenir des quorums quand les comités se multiplient. Nous avons les mains liées; impossible de faire quoi que ce soit: nous n'avons pas quorum.



[Texte]

[Interprétation]

**The Chairman:** The procedure we have followed in this Committee has been that when we have witnesses to hear we do them the courtesy of hearing them. Those members who are interested in one aspect of the Committee's business are not necessarily interested in all aspects, and we have tried to function on the basis that it is far better to have people who are interested here than to whip into line those who perhaps are not interested. The usual procedure has been that we have always reached a point where we have had a quorum and we were able to continue without any administrative difficulties. Should we ever reach a point where we do not have a quorum, then it is necessary for us to pass a motion giving permission to the Committees Branch to print the minutes as if there had been a quorum there. This is the procedure followed in the last House and I think it is a perfectly appropriate procedure for this Committee to follow.

● 1000

**Mr. Nowlan:** Mr. Chairman, you have a procedure now which you did not have in the last House. There are 10 or 11 committees meeting on Tuesdays and Thursdays. I am a member of another committee interested in Dr. McPherson of the National Film Board and wanted to ask questions, but I must say I was somewhat surprised that no matter how much one might have co-operated in the past you evidently started your proceedings before the Chairman of our Committee was here. Certainly if that is going to be the case then I think we are going to have to insist on quorums before we even hear the witnesses. No one wants to hold up the witnesses but we have to do something to bring this question of committees to a head. Fortunately Thursdays going to be set aside as committee day, but you still have the problem of 10 or 11 committees, I believe, sitting this morning. And that is more than sat on any one day, I am informed, in the last session.

That still does not end the dilemma here but we have a motion that someone wants to move and on which he wants some discussion. Do we proceed irregularly or do we start to bring this problem of a multiplicity of committees sitting at the same time to a head? Something has got to give.

**The Chairman:** As I said, we could proceed with the business at hand, which is the questioning of witnesses, and when we do have a quorum then I am prepared to interrupt the questioning of witnesses to bring up Mr. Lindsay's motion or to give him an opportunity to move it.

**Le président:** Voici comment procède le Comité dans ces cas-là. Quand nous avons des témoins à entendre, nous les entendons. Mieux vaut que cela ne se fasse qu'en présence de gens qui sont réellement intéressés. Ordinairement, nous finissons par obtenir le nombre de gens requis et il ne se pose plus de problème. S'il est impossible d'obtenir quorum, on passe une résolution demandant à la direction des Comités d'imprimer les procès-verbaux tout comme s'il y avait eu quorum. Je crois que c'est ce qu'il y a de mieux à faire.

**M. Nowlan:** Il y a toutefois quelque chose de différent au cours de la présente session: dix ou onze comités se réunissent le mardi et le jeudi. Je suis membre du Comité qui se penche sur le cas de l'O.N.F. et suis surpris que vous ayez ouvert la séance ici sans attendre un quorum. Une telle situation peut se reproduire: Il faudrait insister sur le quorum.

Il est malheureux d'avoir à retirer les témoins; il faut faire quelque chose pour régler le problème. On veut faire du jeudi une journée réservée aux Comités—mais il ne faut pas oublier qu'onze comités se réunissent ce matin. C'est un record. Allons-nous continuer dans l'irrégularité ou tenter de régler le problème de la simultanéité des séances?

**Le président:** La procédure habituelle est d'entendre les témoins et, quand on a le quorum, d'interrompre l'interrogatoire des témoins pour soumettre la motion.

[Text]

**Mr. Givens:** Mr. Chairman, with great respect I do not think that is really the point. You are Chairman of this Committee and, of course, you are interested in seeing that the proceedings of this Committee are properly carried out. But Mr. Nowlan has raised a point which I think is important. I think we have reached an impasse in committees. As a new member here I have been sitting by waiting patiently to see whether the situation would shake itself down, but the whole procedure of committees seems to be idiotic. It is just impossible to be a member of two committees and to function properly. In just coming in here for an hour and talking about the National Film Board and then going to the Finance Committee or any other committee that we may be interested in, it is not possible for a member to be a member of two committees and to function properly. If this is going to go on *ad infinitum*, where we are going to proceed with meetings with a lack of quorums, this is basically wrong. Something has to be done and I think the issue should be forced. As far as those above us are concerned who are supposed to be the traffic cops around here, they should get this matter resolved one way or another. This is, I say, idiotic and I use the term advisedly. How business ever gets done here I just do not understand. Even on Thursday you are going to have 11 balls being juggled up in the air at once.

**The Chairman:** At the present time there are only four committees meeting in the House at 9.30 a.m.—Broadcasting, Public Accounts, Veterans Affairs and Regional Development.

**Mr. Givens:** What about at 11 o'clock, Mr. Chairman?

**Mr. Nowlan:** There are 11 this morning.

**The Chairman:** At 11 o'clock there will be Finance, Broadcasting again, Labour, and External Affairs and National Defence.

**Mr. Nowlan:** Mr. Chairman, I would not have raised the point but I agree with Mr. Givens. I would not have raised it but then I heard that our Chairman was not even here when you started to hear the number one witness and that you were proceeding without a quorum. Every other committee, including the Committee upstairs, Public Accounts, with officials of the Treasury Board, who are rather important, waited until it got a quorum. I do not think the Chairman would have even thought of proceeding to hear the witness, who was the Secretary of the Treasury Board, at least until our Chairman was there. That Committee has been getting under

[Interpretation]

**M. Givens:** Je comprends qu'en tant que président de ce Comité, vous vouliez que le travail avance; mais le problème soulevé par M. Nowlan est très important; nous en sommes rendus à une impasse. Étant nouveau, j'ai attendu patiemment que les choses se remettent en ordre mais tout ceci me paraît absolument idiot. Il est impossible d'être membre de plus d'un comité et de bien travailler.

Parler de l'Office national du film pendant une heure puis, ensuite, aller à un autre pour parler finances, d'autres choses, c'est impossible. Il est impossible de travailler intelligemment. Est-ce que cela doit se poursuivre indéfiniment en tenant des séances même sans quorum; cela ne devrait pas se faire. Il faudrait qu'au niveau de l'organisation on trouve une solution. Cela ne peut durer! Comment voulez-vous qu'on fasse du bon travail? Quand je pense que le jeudi, il y aura onze séances!

**Le président:** A l'heure actuelle, il n'y a que quatre réunions de comités à 9h. 30.

**M. Givens:** Et à 11 heures?

**M. Nowlan:** Cinq! Il y en a 11 ce matin.

**Le président:** A 11 heures, les comités des Finances, de la Radiodiffusion, du Travail et des Affaires extérieures siégeront.

**M. Nowlan:** Monsieur le président, je n'aurais pas soulevé la question, mais je suis d'accord avec M. Givens. J'ai appris que le président n'était même pas arrivé quand on a commencé à entendre le premier témoin tandis qu'aux autres comités, par exemple, le comité des Comptes publics, on a fait attendre des hauts fonctionnaires du Conseil du trésor tant qu'on a pas eu le quorum.

Ce Comité n'aurait jamais commencé à entendre les témoins si le président n'avait pas été là. Tous les autres comités ne fonctionnent que s'ils ont quorum; si nous ne faisons pas de même, il y a aura détérioration de la situation; si nous voulons travailler en



[Texte]

way about ten minutes after its time and it is perhaps the best functioning committee, quorumwise, that we have. Every other committee that I know of, Mr. Chairman, functions with a quorum at least, and if we are not going to observe a quorum, then this whole system is going to break down further and we are not going to resolve the dilemma which is pretty fundamental if we are starting to move into the committee type of work which I think we have to do.

But if we cannot do it properly, then we have to really look to see where we are going and have the people upstairs, as Mr. Givens says, re-assess the whole picture. That is the only reason I am making the objection at the moment.

• 1005

Here we have moved into a point of procedure and we are hamstrung in discussing that. If we just keep acquiescing and accepting this *ad hoc* procedure, then there is not going to be anything fundamental done to improve the committee system and we are just going to have a farce, which I think we have had for—well, certainly the brief time I have been here—two and a half years. I think we are trying to move into a new area. I think there were constructive steps taken by the government to develop it, but I think we have run into a fundamental point right here this morning that we are just getting too many committees meeting at the same time; unless we observe the fundamental principle of some type of parliamentary form, that is a quorum, this thing is just going to degenerate. I think you, as Chairman, have to take us up with the steering committee and people further up the ladder on the totem pole if we are going to have any change in the type of committee we have been having, which is sort of charade.

**The Chairman:** Strictly speaking our problem up until this point has not been that of a quorum. Our problem has been getting scheduled. Our scheduling problems have been rather fierce and distracting, to say the least, and it has been extremely difficult for us to find time to get on to conduct our business.

**Mr. Nowlan:** Mr. Chairman, I appreciate our dilemma and perhaps this is a break, but we all know that the rules are being seriously considered and perhaps, hopefully, reviewed. I understand that a lot of that review is going to concentrate on the extension of the committee system, but if it is the extension of the present committee system then we are going to be going from the frying pan into the fire. Unless there is some reversion to those who were discussing the

[Interprétation]

Comité, il faudra le faire comme il faut et demander à la haute direction, selon la suggestion de M. Givens, de réexaminer ce problème.

Actuellement, tout ce que nous faisons, c'est piétiner sur place. Si nous avions tout simplement accepté la procédure spéciale qu'on nous proposait, rien n'aurait été fait pour améliorer la situation au Comité et nous aboutirions à une immense farce; depuis que je suis ici, le système ressemble presque à de l'opéra bouffe et il y a à peine deux ans et demi que je travaille ici. Le gouvernement a pris des mesures constructives pour améliorer la situation, mais le problème que nous abordons ce matin est un problème fondamental: trop de comités se réunissent en même temps. Et s'il nous faut renoncer à ce minimum de procédure qu'est le quorum, la situation ne pourra aller qu'en se détériorant. Il vous incombe en tant que président de signaler cette situation aux hautes autorités pour que nous puissions espérer voir un changement se produire et la farce actuelle prendre fin.

**Le président:** Jusqu'ici, notre problème n'a pas été un problème de quorum, mais un problème d'horaire. Il nous a été extrêmement difficile de nous fixer un calendrier qui convienne pour faire notre travail.

**M. Nowlan:** Je comprends la situation ingrate dans laquelle vous vous trouvez, monsieur le président, mais nous savons tous que l'on est à revoir les règlements pour, je l'espère, les améliorer. Cette révision portera sans doute sur une expansion du système des comités; si toutefois, on ne fait qu'étendre le système actuel des comités, alors nous tombons de Charybde en Scylla. Il faudrait que les hautes autorités qui auront cette révision à faire sachent quels sont les problèmes aux-



[Text]

rules coming from your steering committee—and I guess you, as Chairman, will be on the steering committee—then the powers that be might just lay down new rules that really are not going to help the parliamentary procedure in this twentieth century.

**Mr. Dinsdale:** Mr. Chairman, I would like to point out to Mr. Nowlan that any decision to proceed short of a quorum has been by agreement at each succeeding meeting. I do not know whether that agreement was realized here this morning or not, as I was ten minutes late coming in and the meeting was already under way. But certainly there has been no consultation with me on that matter. I did understand that we were going to report back from the agenda committee before we proceeded to discuss the business at hand today. I would like to point out that there are six members from the opposition parties here, so we are holding up our share of the quorum requirements.

**The Chairman:** That is correct.

**Mr. Nowlan:** We have to face this problem. We cannot have it both ways. Either Parliament is going to do this work or the committees are going to do this work; but if the committees are going to do the work the members have to start to be here.

You used the expression "corral" members or "track them down" and the old stamp procedures of the British Empire—what is it—the press gang. We are going to have to start to get a press gang going to get members here if they are going to function on committees. Certainly on our side, even though we have depleted numbers, there is quite a bit of rivalry to get positions on committees because we only usually have eight members per committee. You have many more members, Mr. Chairman. You have an impartial office as Chairman, but the party you represent has many more members. Surely there must be a vying for positions on committees. The use of a press gang might avoid this one procedural point at the moment. But to start proceedings without a quorum when our own Chairman is not here—and I am not a member of the Committee and I did not consult with him before I raised this point—to me indicates the problem at hand and I think it should come to a head.

**The Chairman:** What do you suggest we do?

**Mr. Nowlan:** I suggest you get a quorum.

**Mr. Givens:** Mr. Chairman, that does not answer the fundamental question as to the traffic engineering of the committees. I do not

[Interpretation]

quels nous avons à faire face; je crois justement que comme président, vous aurez à faire partie de ce comité.

**M. Dinsdale:** Monsieur le président, j'aimerais faire remarquer à M. Nowlan que toutes nos décisions de procéder même si nous n'avions pas le quorum ont reçu l'approbation des membres. Je ne sais pas si on en est venu à une telle entente ce matin, étant donné que je suis arrivé dix minutes en retard et que la séance était déjà en cours. En tout cas, on ne m'a pas consulté à ce sujet. Je crois que nous allons discuter de l'horaire avant d'entreprendre le travail d'aujourd'hui. J'aimerais faire remarquer la présence de six membres de l'opposition; nous sommes donc numériquement assez nombreux pour avoir un quorum.

**Le président:** C'est exact.

**M. Nowlan:** Il nous faut faire face au dilemme: ou bien c'est le Parlement qui fait l'ouvrage ou bien les comités s'en chargent; si les comités doivent faire l'ouvrage, c'est ici que devront être alors les députés.

Si l'on veut que les députés soient présents aux séances des comités, il faudra prendre les moyens de s'assurer de leur présence. De notre côté, même si nous avons un nombre réduit de membres, il existe une sorte de rivalité pour obtenir des postes aux comités car nous n'avons ordinairement que huit membres par comité. Monsieur le président, vous êtes impartial en tant que président, mais le parti que vous représentez compte beaucoup plus de membres que le mien au comité. Il existe donc là aussi une certaine sorte de rivalité. Le recours à des mesures de presse pourrait régler nos problèmes de procédure actuels. Mais que l'on aille entreprendre une séance sans avoir le quorum et en l'absence du président...et je ne suis pas membre du Comité et je n'ai consulté personne avant de soulever le présent problème...indique toute l'urgence et l'importance du problème.

**Le président:** Quelle solution nous proposez-vous?

**M. Nowlan:** Que nous ayons un quorum.

**M. Givens:** Monsieur le président, cela n'attaque pas le mal à la racine: il s'agit d'un problème d'organisation que nous ne pouvons

[Texte]

think we can solve that here. In the interests of keeping things moving and as we have these important people here, I think we should proceed with what you intended to do at the outset. But I do suggest, Mr. Chairman, with great respect, that you communicate the displeasure of this Committee. There is displeasure in other committees too. I have not been around here long enough to indicate a solution, but surely one solution should be that members limit their services on various committees to the committees that can meet at different times rather than at contemporaneous times where meetings coincide. We cannot continue to have meetings rather as a farade, where we do some window-dressing. We either do, or do not, fulfil a function. I do not come here to be a bump on a log. I would like to serve on this Committee and to make a contribution, if I can, but I cannot if I am to serve on other committees meeting at the same time. That should be communicated to whomever it should be—which is still a mystery in my life. I am going to find out one of these days. To continue this way is just ridiculous.

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**The Chairman:** Perhaps you could see me later. I will tell you to whom you should communicate your displeasure.

**Mr. Givens:** That should not be done by me but by you. You are the boss.

**The Chairman:** The big problem is that the weeks that members lead leave them only two effective days, Tuesdays and Thursdays; on Mondays Members are coming back to, and on Fridays they are leaving, Ottawa; Wednesdays are taken up with party business; and there is a disposition on the part of Members not to sit while the House is sitting. This means that they must concentrate their meetings within a limited number of sitting periods.

The second aspect is that at the present time there are 20 committees, each of which performs a certain number of duties prescribed by the House. There just is not enough time or space to handle what we are given to

Consequently, to try to get some of the work done, we have been forced to ignore some of the current regulations.

At the moment, can we have agreement on continuing the questioning of the National Film Board?

**Mr. Nowlan:** I certainly agree with the displeasure expressed by Mr. Givens, and would like that mine also be extended to the others—that-be.

[Interprétation]

pas résoudre ici. Afin de ne pas retarder inutilement les importantes personnes qui sont ici et notre travail, je crois que nous devrions suivre la façon de procéder que vous avez suggérée dès le début.

Mais j'aimerais, monsieur le président, que vous transmettiez le mécontentement du Comité. Ce mécontentement se fait jour dans d'autres comités aussi. Je suis trop nouveau ici pour pouvoir vous suggérer une solution, mais une solution serait certes que les membres limitent leur appartenance à des comités qui se réunissent à des moments différents et non pas de façon simultanée. Nous ne pouvons continuer à venir parader à nos réunions, à venir là donner un spectacle. Ou nous sommes sérieux, ou nous ne le sommes pas. Je ne viens pas ici faire le pitre. J'aimerais pouvoir rendre service au Comité, si je peux, mais cela m'est absolument impossible si je dois participer au travail de plusieurs comités qui siègent en même temps. Je n'ai pas le don d'ubiquité. Il faudrait faire part de cette situation à qui de droit; j'aimerais bien savoir, une fois pour toutes, qui est ce qui de droit. La situation actuelle ne peut durer.

**Le président:** Venez me voir après la réunion et je vous indiquerai avec qui vous mettre en rapport.

**M. Givens:** Ce ne devrait pas être à moi de le faire, mais à vous: c'est vous le chef ici.

**Le président:** Le grand problème, c'est que les députés ont un horaire très chargé qui ne leur laisse que deux jours, les mardis et les jeudis pour les comités; le lundi, c'est le retour à Ottawa; le vendredi, le départ. Le mercredi est consacré au travail du parti. Et d'autre part, les députés ne peuvent siéger en comité au moment où la Chambre siège. Ce qui ne leur laisse donc que de rares moments pour participer au travail des comités.

Il ne faut pas oublier, d'autre part, qu'il existe 20 comités, chacun s'occupant d'un certain nombre de fonctions précisées par la Chambre. Chacun a à peine le temps et l'espace nécessaires pour s'acquitter de la tâche confiée. Pour accélérer le travail, il a donc fallu oublier certains des règlements. Pour le moment, il faut s'entendre pour poursuivre la période de questions au sujet de l'Office national du film.

**M. Nowlan:** Je partage le mécontentement de M. Givens et j'aimerais aussi qu'on fasse connaître mon ressentiment à qui de droit. Ce qui est en cause, c'est le concept même des



[Text]

As you say, it gets down to the fundamental concept of committees. Perhaps, as an experiment, we should reserve Thursday for committees this week. That would be a progressive step.

Perhaps we should reserve two days a week only for committees and have Parliament meet the other three days. Those members who want to flit home on Mondays and Fridays to Toronto and Montreal and other places close at hand will have to pay the price when we call votes on these days.

**The Chairman:** I will take this up with those responsible, and also the recommendation of the Committee that perhaps the House be empowered not to sit on Tuesdays and Thursdays if committees are sitting. It is quite clear that the present system is collapsing.

Perhaps, Mr. Nowlan, you might like to begin the questioning.

**Mr. Nowlan:** Oh, no; after Mr. Dinsdale.

**Mr. Dinsdale:** With reference to the matter I brought before the Committee, Mr. Chairman, I believe we now have a quorum.

**The Chairman:** Yes.

**Mr. Dinsdale:** Here is the motion. I will repeat it in a revised form that may make it acceptable and within the terms of reference of the Committee:

In view of the fact that the Standing Committee on Broadcasting, Films and Assistance to the Arts was not able to pursue the investigation of the National Centre for the Performing Arts to the level of Treasury Board and policy making in Cabinet where the real problem lies, I move that the Committee recommend to the House that the matter be referred to the Public Accounts Committee with a view to setting up the necessary procedural machinery for Parliamentary control of expenditures of public funds so that similar fiscal fiascos can be avoided in the future.

**The Chairman:** Do you have a copy of that amended motion?

**Mr. Dinsdale:** Yes.

**Mr. Givens:** Mr. Chairman, I would like to move as an amendment, that consideration of this motion be deferred until a later meeting. My reason for doing this is that, with great respect, I think it is wrong to introduce such a motion at this time without due notice.

We have enough trouble trying to determine in advance what is going to be discussed at these meetings. I was told last night that the National Film Board and the Canadian

[Interpretation]

comités. À titre d'expérience, pourrait-on peut-être consacrer, cette semaine, la journée de jeudi entière au travail de comité. Peut-être pourrions-nous consacrer deux journées de la semaine uniquement au travail des comités et ne tenir des réunions parlementaires que les trois autres jours. Ceux qui ont leurs pénates à Montréal, à Toronto ou ailleurs, prendront les dispositions qu'ils peuvent pour être ici les lundis et vendredis pour les votes.

**Le président:** Je ferai connaître votre sentiment à qui de droit et ferai part aussi de la recommandation du comité visant à éliminer les séances de la Chambre les mardis et jeudis lorsque les comités siègent. Il me semble évident que le système actuel n'est plus satisfaisant.

Monsieur Nowlan, vous voulez poser des questions?

**M. Nowlan:** Après vous, monsieur Dinsdale.

**M. Dinsdale:** Monsieur le président, j'avais soumis un problème au comité et je crois que maintenant nous avons le quorum.

**Le président:** En effet.

**M. Dinsdale:** Je vais donc répéter ma motion sous une forme qui paraîtra acceptable et conforme aux attributions du Comité.

Vu que le Comité permanent de la Radiodiffusion, des films et de l'assistance aux arts n'a pas pu poursuivre son examen de la question du Centre national des Arts jusqu'au niveau du conseil du Trésor, et de l'élaboration d'une politique à l'intérieur du Cabinet, où se situe le vrai problème, je propose que le Comité recommande à la Chambre que la question soit déferée au Comité des Comptes publics, de façon à établir des mesures parlementaires adéquates de contrôle des dépenses publiques afin de prévenir des fiascos financiers de ce genre plus tard.

**Le président:** Avez-vous une copie modifiée?

**M. Dinsdale:** Oui.

**M. Givens:** Je voudrais proposer un amendement, à l'effet, que l'examen de cette motion soit différé à plus tard. La raison pour laquelle je le propose c'est que, et je parle ici en toute déférence, je ne pense pas qu'il soit acceptable de présenter une motion de ce genre dans les circonstances actuelles sans préavis suffisant et j'estime que nous avons déjà assez de mal à déterminer d'avance ce qui va se passer à ces réunions. On



[Texte]

Film Development Corporation would be appearing before the Committee today. Under the circumstances, this motion comes as rather a surprise at this particular time.

Mr. Dinsdale may have a point in bringing the matter up, but I certainly do not think a motion with such far-reaching implications should be discussed at this time with the limited notice that we have had, namely, about five minutes. I make that amendment.

**Mr. Dinsdale:** Mr. Chairman, in the Subcommittee on Agenda and Procedure I did give notice of my intention to move such a motion. I thought it would have been introduced by the Chairman at the beginning of the proceedings this morning.

I have no objection to the amendment, if the Committee wishes to give it further consideration before voting on it.

Out of courtesy to our distinguished visitors I have no objection to a more formal notice of the motion in this manner.

• 1015

**The Chairman:** Mr. Stanbury?

**Mr. Stanbury:** Mr. Chairman, I suggested originally that this motion was out of order, and I do not think there was any question about its being out of order in its original form. The change which Mr. Dinsdale has made may make it slightly less out of order, but I suggest there is nothing in our terms of reference to permit this Committee, in effect, to instruct another committee, or to recommend to the House what another committee should do.

It is superfluous, as well, in that the whole matter of the National Arts Centre is already before the Public Accounts Committee in the Auditor General's Report. That Committee, on its own initiative, can take whatever action and hear whatever evidence it sees fit. It is surely not for this Committee to instruct the Public Accounts Committee which, after all, is headed by a member of the opposition and is quite competent to make whatever investigations it feels are warranted.

I suggest that the motion is still out of order, and certainly superfluous, because the Public Accounts Committee is already seized of this whole subject.

**Mr. Dinsdale:** Mr. Chairman, the reason for bringing the subject matter before the Committee in the form of a motion is to bring the whole question to a head.

I suggested the other day that it might be helpful if this Committee made interim reports. The reason for doing that, as Mr. Givens and others have said this morning, is that our

[Interprétation]

m'a dit hier soir que nous parlerions ce matin de l'Office national du Film, qui sera représenté ici, ainsi que la société de développement de l'industrie cinématographique canadienne. Cette motion, en somme, nous prend au dépourvu. M. Dinsdale peut avoir raison en nous la présentant. Je ne pense pas qu'une motion d'une aussi grande portée devrait être discutée maintenant à cinq minutes d'avis. Alors, je propose cet amendement.

**M. Dinsdale:** J'ai donné avis au Comité du programme de l'intention que j'avais de présenter ma motion. J'aurais pensé qu'elle pourrait être présentée au début de la séance, ce matin, par le président. Je ne vois aucun inconvénient à l'amendement si le comité veut en discuter plus longuement avant et je ne vois pas d'inconvénient à donner un avis plus formel, en signe de courtoisie, envers nos distingués visiteurs.

**Le président:** Monsieur Stanbury.

**M. Stanbury:** Il me semble que la motion est irrégulière, sous sa forme primitive elle l'était certainement. Le changement apporté par M. Dinsdale pourra la rendre un peu plus acceptable, mais je ne pense pas qu'il y ait quoi que ce soit dans nos attributions qui permette au Comité de recommander à la Chambre ce que doit faire un autre comité. Elle est, en outre, superflue, en ce sens que toute la question du Centre national des arts se trouve actuellement devant le Comité des Comptes publics et au rapport de l'Auditeur général.

Ce comité peut, de sa propre initiative prendre des mesures ou entendre tous les témoignages qu'il jugera à propos. Ce n'est pas à nous de donner des instructions au Comité des Comptes publics, présidé somme toute par un député de l'Opposition et parfaitement compétent pour prendre les initiatives qu'il désire. Cette motion de M. Dinsdale me paraît à la fois irrégulière et superflue en ce sens que le Comité des Comptes publics est déjà saisi de toute la question.

**M. Dinsdale:** Monsieur le président, la raison pour laquelle j'ai soumis la question au Comité sous forme de motion est que je voudrais que nous en venions à une conclusion. J'ai dit l'autre jour qu'il me semblerait utile que le Comité fasse des rapports provisoires, des rapports détaillés de la question. Le travail des comités ressemble à une charade.

## [Text]

committee work tends to be a charade. We have representatives of the various government branches before us and we ask questions. We do not come to any conclusions we do not make any reports. It all evaporates into thin air.

We were blocked in bringing the Minister and Treasury Board before the Committee. I think we should proceed by way of a motion, even if it is ruled that it is irregular and out of order. At least we should make an interim report expressing such conclusions as have been reached by this Committee as a result of its extended deliberations. Otherwise it is futile and becomes a charade.

We are trying to make our committee work a little more meaningful and to reduce the burden of the Parliamentary workload by the more efficient and effective use of committees. I suggest that this is one way of doing it.

**Mr. Stanbury:** Mr. Chairman, a motion such as that proposed by Mr. Dinsdale is, in itself, a charade, knowing as he does that this matter is already before the Public Accounts Committee to the extent that that Committee chooses to discuss it.

Before this Committee are the estimates of the National Arts Centre as well as those of other agencies. If Mr. Dinsdale feels that some action should be taken on the National Arts Centre he is free to move deletion of, or a change in, the Estimates. That is the matter before this Committee and that action is open to him. If he wishes the Committee to make a report that is the kind of report this Committee could make, but he has not proposed that.

I am sure he could take up with his colleague, the Chairman of the Public Accounts Committee, his desire that the Public Accounts Committee examine the National Arts Centre Corporation and the Public Works Department, and perhaps the Chairman of that Committee would set the wheels in motion to do that; but for this Committee to move that that Committee do something is, I suggest, quite irregular.

• 1020

**The Chairman:** I may say that I am totally out of sympathy with Mr. Givens' comments that proper notice was not given. I do not believe that that type of notice is required in a matter of this kind.

However, I am seized of the comments that Mr. Stanbury has made, and I ask if I could have until next Thursday afternoon to consider my judgment on this, to make sure that my sources are correct and that I make a proper judgment.

## [Interpretation]

Nous posons des questions aux différents représentants des services de l'État, et nous n'arrivons à aucune conclusion. Nous ne faisons pas de rapport. Tout s'évapore dans le vide. Nous avons été bloqués parce que nous avons voulu faire venir un ministre au Comité, il s'agissait du président du conseil du Trésor, si nous faisons une motion et si elle est déclaré irrecevable, nous devrions au moins faire un rapport provisoire donnant une idée des conclusions auxquelles le Comité en est arrivé à la suite de ses délibérations. Ou bien, alors, nous nous trouvons dans une situation futile. Nous jouons un jeu de charade.

En fait, il s'agit de faire du travail des comités quelque chose de plus significatif. On essaie de réduire le fardeau de notre travail parlementaire en nous servant mieux de nos comités, c'est-à-dire de façon plus efficace. Et c'était une façon de le faire, à mon avis.

**M. Stanbury:** Monsieur le président, une motion telle que celle proposée par M. Dinsdale est une charade en soi. Cette question est déjà soumise au Comité des Comptes publics, c'est à lui de décider de la façon dont il en discutera.

Et, ce qui est soumis au comité, ici, c'est le budget du Centre national des arts et des autres organismes. Si M. Dinsdale pense que l'on devrait faire quelque chose en ce qui concerne le Centre national des arts, il peut proposer un changement ou une modification du budget. Voilà la question qui est étudiée au Comité et il peut agir de cette façon s'il veut qu'un rapport soit fait. C'est ce genre de rapport que ce Comité devrait faire, mais il ne l'a pas proposé.

Je suis certain qu'il pourrait soumettre à son collègue, le président du Comité des Comptes publics la possibilité d'étudier la question du Centre national des arts et peut-être que le président du Comité l'acceptera. Mais que celui-ci décide qu'un autre comité fasse quelque chose de cet ordre, me semble tout à fait inacceptable.

**Le président:** Je ne suis pas d'accord avec M. Givens qui dit que nous n'avons pas eu de préavis; je ne crois pas que ce soit nécessaire dans le cas présent. J'ai écouté ce qu'a dit M. Stanbury et je voudrais qu'on me laisse le temps, qu'on me laisse jusqu'à jeudi pour rendre une décision. Je veux être sûr d'avoir une base solide pour prendre une décision qui soit tout à fait valable.



[Texte]

If that is agreeable to the Committee I would—

**Mr. Dinsdale:** We have Mr. Givens' amendment.

**Mr. Givens:** The point of order, of course, takes priority, and you have to rule whether it is, or is not, in order. If it is out of order then the whole matter is *functus* and we go on from there. If you rule that it is in order we have to discuss the amendment and Mr. Dinsdale's motion.

**The Chairman:** That is correct.

**Mr. Givens:** Therefore, if you are reserving judgment until Thursday—

**The Chairman:** Yes; the Committee will be meeting at 3.30 o'clock on Thursday afternoon. The CRTC and Mr. Juneau will be here.

**Mr. Givens:** Do you so rule?

**Some hon. Members:** Agreed.

**The Chairman:** I so rule.

Mr. Dinsdale, you may begin the questioning.

**Mr. Dinsdale:** Having the privilege of opening the questioning may I say that it is a pleasure to meet Mr. McPherson for the first time.

A matter that has always concerned me about the operations of the NFB has been the semi-monopoly it has in doing films for the Government. I believe the present percentage of allocation of film work for Government departments is approximately 97 per cent to the NFB and 3 per cent to our struggling and yet thriving private film industry.

This is the only branch of government with a monopoly of this kind. Even the Printing Bureau allocates about 50 per cent of its work do outside agencies, and the same applies to similar Government services.

What is the reason for the continuing insistence by the NFB and the Government that the vast majority of government films be done by NFB?

**Dr. McPherson:** Mr. Dinsdale, I am not quite able to accept the terms of your question. The National Film Board has operated with something close to a monopoly, but it is not a rigid monopoly.

I will try to answer this question in two ways. One, the film business is an extremely complex and highly technical one. The equipment associated with the making and exhibition of film is extremely expensive. No government, in its right mind would be without some agency able to give it expert information and advice in this field.

[Interprétation]

**M. Dinsdale:** Nous avons l'amendement de M. Givens.

**M. Givens:** Le point d'ordre a priorité et vous devez décider s'il est recevable ou non. Si c'est irrecevable, alors c'est la fin et nous recommençons; si au contraire, elle l'est, alors, on doit discuter l'amendement de M. Dinsdale.

**Le président:** C'est exact.

**M. Givens:** Si vous réserver votre jugement jusqu'à jeudi.

**Le président:** Le Comité se réunira jeudi après-midi. Et, M. Juneau sera là.

**M. Givens:** D'accord?

**Des voix:** D'accord.

**Le président:** Qu'il en soit ainsi. Vous pouvez poser nos questions, monsieur Dinsdale.

**M. Dinsdale:** Eh bien, je suis très heureux d'avoir rencontré M. McPherson pour la première fois. Et, une question qui m'a toujours préoccupé, en ce qui concerne le fonctionnement de l'Office national du Film, c'est le quasi monopole dont il dispose pour les films du gouvernement. Je crois que le pourcentage actuel d'attribution de films pour les ministères du gouvernement, est quelque chose comme 97 p. 100 à l'Office national du Film et 3 p. 100 à notre industrie cinématographique privée qui fait tous les efforts possible et qui s'en sort assez bien, finalement. Un service du gouvernement a un monopole, c'est un monopole comparable à celui de l'imprimeur de la reine et pourtant il confie 50 p. 100 de son travail à l'extérieur. Pour quelle raison l'Office national du Film et le gouvernement insistent-ils toujours pour que la vaste majorité des films de l'État soient faits par l'Office.

**M. McPherson:** Monsieur Dinsdale, je ne peux pas tout à fait accepter les termes de votre question. L'Office du film a fonctionné avec un quasi monopole, mais ce n'est pas un monopole rigide. Je voudrais répondre à cette question de deux façons: premièrement, l'industrie cinématographique est un domaine extrêmement complexe et technique. Le matériel nécessaire pour la fabrication et la projection des films est extrêmement onéreux et aucun service ou ministère de l'État, aucun gouvernement ne pourrait vraiment se passer d'un organisme lui donnant des conseils, des données d'expert dans ce domaine.



## [Text]

The Act designates the National Film Board as the government's adviser in film matters, and as the organization to make, or have made, films.

In the past—I think I can say this without prejudice to the private sector—film work of the quality that the government may wish has not always been available from private industry. The situation is changing, and I am on record as suggesting that we should read more carefully the part of our Act which says that we are to encourage the private industry.

The first 15 months of my mandate—and perhaps I will repeat for this Committee what that mandate was—was to re-focus, redefine and reorganize the work of the National Film Board with a view to looking not at our past achievements, which are well known, but looking into the 1970's and into the electronic period that we are moving into.

## • 1025

In implementing that mandate I am very interested in the private industry and in seeing that the Board can do as much as possible and to that end we have undertaken a cost study which will reveal to us what the level of economic operation of the Board is. In short, we must be able to provide a quality service and we must maintain a volume which will make that quality possible. Beyond that it seems to me entirely possible that we might contract out to the private industry government-sponsored films. I would like to say that I have the answer that the problem is solved at this moment, but in any case it is on the way to solution.

I am making every effort to improve our relations with private film-makers. As you may know, I am a member of the board of the Corporation of which Mr. Georges-Emile Lapalme is the President and here is another step that the government is taking to bring to fruition, if you like, the aspirations of the private industry in the major field of feature film making. I do not feel like a monopolist and I do not like playing monopoly.

**Mr. Dinsdale:** Mr. Chairman, I find the observations of Mr. McPherson encouraging, if not reassuring, on this point. He is a new man on the job and it is refreshing to know that he is giving some earnest consideration to this problem. The monopoly has existed for 30 years and perhaps in the first instance it was necessary to encourage the development of films in Canada, but as I have followed the situation over recent years, it seems to me

## [Interpretation]

En fait, l'Office est le conseiller du gouvernement en matière de films et dans le passé, je peux dire cela sans aucun préjugé vis-à-vis les secteurs privés, des travaux cinématographiques de la qualité exigée par l'État, ne pouvaient être obtenus des firmes privées. La situation évolue, bien sûr, et j'ai déjà dit que nous devrions mieux utiliser la partie de la Loi où il est dit que nous devons encourager l'industrie privée.

Au cours des quinze premiers mois de mon mandat, qui était de redéfinir, de réorganiser, et de préciser le travail de l'Office national du film, afin d'examiner nos réalisations passées qui sont bien connues mais, en fait, de prévoir les années 1970 et la période électronique que nous attaquons maintenant. Dans l'application de ce mandat, l'industrie privée m'intéresse beaucoup et je veux m'assurer que l'Office fasse tout son possible pour l'aider.

C'est pourquoi nous avons entrepris une étude qui nous permettra de connaître le niveau de fonctionnement économique de l'Office et, dès qu'il sera déterminé, nous pourrions choisir le genre de services, la qualité, que nous voulons, et nous devrions maintenir le volume de production nécessaire à cette qualité. De plus nous pouvons utiliser le système des sous-traitants de l'industrie privée. J'aimerais vous dire que le problème est résolu; le problème n'est pas encore résolu, mais nous entrevoyons une solution.

Je fais tous les efforts possibles pour améliorer nos rapports avec les producteurs privés et, comme vous le savez, je suis membre de la Société dont M. Georges-Emile Lapalme est président. Voilà une autre mesure prise par l'État pour satisfaire aux aspirations de l'industrie privée dans le domaine particulier de la production de longs métrages. Je ne me sens pas du tout monopolisateur, et d'ailleurs je n'aime pas jouer au *Monopoly*.

**M. Dinsdale:** Je trouve encourageantes, voire rassurantes, les observations de M. McPherson. Il vient tout juste d'entrer dans ses fonctions actuelles mais il a déjà beaucoup réfléchi à ces questions. Ce monopole existait depuis 30 ans. À l'origine, il était peut-être nécessaire pour favoriser les progrès de l'industrie cinématographique au Canada. Mais maintenant, l'industrie privée canadienne du cinéma est active, elle a reçu

## [Texte]

that we do have a very thriving private industry which is winning honours and awards here, there and everywhere and I would think that a little direct competition with the excellent services and the facilities of the National Film Board would be in the mutual interest of both. If there is no other questioning on this particular point, I would like to proceed to another matter.

The CBC does a considerable amount of filming. In fact, I believe its filming operations are larger than those of the NFB, and I presume that the CBC operates as a separate entity, or does it work in close collusion with the NFB with reference to its film needs for broadcasting purposes?

**Dr. McPherson:** The CBC, and I cannot quote figures, Mr. Dinsdale, does make a great many films now for its own programming. It is understood, I think that the kind of production done by the CBC is very different. The objectives in their programming are very different from ours. They are filling thousands of broadcast hours a year and they want to make films on a one-shot basis, so to speak, which will fill out a program series.

The Board attempts to make films of much greater durability and the life of some of our films is up to 20 years in some cases, but 8, 9, 10 years is not a long, not an unusual life, for the kind of programming we do and we attempt to look at subjects not for the immediate and topical interest but *en profondeur* to look at them as deeply as we can.

• 1030

Concerning our relations with the CBC, the policy established about 12 or 13 years ago was that a certain part of the National Film Board's program merited, and should be seen nationally by, the biggest audience we could get which is the television audience. I think that principle still stands and in the past three months I have begun conversations with Dr. George Davidson where, again, we are going to try to define what most usefully the National Film Board can do in relation to the programs of the CBC.

Those discussions as yet have not come to an end but it seems to me that there are subject areas of national interest that should be seen by that very large audience and I have found Dr. Davidson very, very sympathetic to this view. I wonder if that gives you what you want.

**Mr. Dinsdale:** I am interested to know that there are conversations going on to co-ordi-

## [Interprétation]

des prix, des récompenses et des honneurs un peu partout.

Je crois que la concurrence qu'elle fait aux films de l'Office ne peut que servir l'intérêt général. S'il n'y a pas d'autres questions, je voudrais passer à autre chose.

Radio-Canada fait beaucoup de cinéma; j'ai même l'impression qu'elle fait plus de cinéma que l'ONF. La Société Radio-Canada à cet égard opère-t-elle comme une entité distincte, ou travaille-t-elle en étroite collaboration avec l'ONF pour la production des films dont elle a besoin?

**M. McPherson:** Radio-Canada fait en effet beaucoup de films, mais je ne saurais dire combien. Il est entendu, je pense, que les deux productions sont extrêmement différentes, les objectifs poursuivis par chacun des organismes étant très différents. Radio-Canada doit produire des films pour occuper les milliers d'heures de programmation qu'elle fait par année. L'ONF fait des films beaucoup plus durables; dans quelques cas, nos films sont projetés pendant une vingtaine d'années. Le genre de films que nous produisons dure normalement huit ou dix ans. Nos films traitent de sujets non seulement à la mode du jour mais les traite en profondeur.

Nos rapports avec Radio-Canada, depuis treize ans, car c'est à cette époque que remonte la politique établie en ce domaine, suivent la ligne de conduite suivante: Une certaine partie des films de l'ONF méritent d'être vus par les auditeurs de la télévision d'un bout à l'autre du pays, c'est-à-dire par un auditoire le plus nombreux que possible. Ce principe reste valable et, depuis trois mois, en particulier, j'ai eu plusieurs entretiens avec M. George Davidson.

Encore une fois, nous allons, ensemble, chercher à définir ce que pourrait être la contribution la plus utile de l'ONF à la programmation de Radio-Canada. Ces entretiens n'ont pas encore abouti, mais nous avons l'impression que certaines questions d'intérêt national devaient être vues par un auditoire national. M. Davidson s'est montré très réceptif à cet égard. Est-ce que cela répond bien à votre question?

**M. Dinsdale:** C'est avec intérêt que j'apprends que des conversations se poursuivent



[Text]

nate more effectively the film-producing facilities of both the CBC and the NFB because I have had the impression in the past that there was not this sort of co-ordination and co-operation taking place and apparently Mr. McPherson has somewhat the same feeling in this regard. If you have opened conversations with Dr. Davidson, at least you are beginning to tackle the problem.

**Dr. McPherson:** If I may say so, without presuming on any of the Ministers' prerogatives, I believe that my Minister is considering film activity in government agencies. The present government, as I understand it and certainly if I follow my own personal interests, realize that we are moving into a period when audio-visual communications are revolutionizing our lives. This means that agencies such as the CBC, the CRTC, the CFDC, the National Film Board, take on an importance that they never possessed in the past.

Marshall McLuhan has become a kind of cartoon figure, le grand maréchal, I think he is in French, le Maréchal McLuhan. That is all at a theoretical level but some of the ideas that he is talking about must be taken up at a practical level and this is one of the reasons I am sorry we are . . .

**Mr. Givens:** The Prime Minister is . . .

**Dr. McPherson:** The Prime Minister, Mr. Givens, has started at the theoretical level with le Maréchal!

**Mr. Dinsdale:** Mr. Chairman, Mr. McPherson takes the Committee into a very interesting area if we were to pursue McLuhanism this morning and his message is that the medium is the message and also the impact culturally of film making and broadcasting generally as a means for what you might call instant electronic folklore which can produce a folklore atmosphere almost overnight and have tremendous impact on the cultural content of the thinking of the people, but I do not think we will pursue that any further at this stage.

Reverting to the former question, would it be necessary to have a change in the National Film Act to make it possible for government departments to use the facilities of private film making on a larger percentage?

[Interpretation]

pour coordonner plus efficacement les moyens de production et de Radio-Canada et de l'ONF.

J'avais eu l'impression dans le passé qu'il n'y avait pas entre les deux organismes la coordination et la collaboration qu'il aurait fallu. Or, monsieur McPherson, vous venez de me dire que vous aviez un peu le même sentiment. Si vous avez commencé des entretiens avec M. Davidson, vous avez certainement fait un pas dans la bonne voie.

**M. McPherson:** Sans présumer des intentions du ministre responsable de l'ONF, je crois qui est en train d'envisager l'activité cinématographique de l'État dans son ensemble.

Le gouvernement actuel, si j'ai bien compris, s'est rendu compte que nous entrons dans une période où les communications audiovisuelles vont révolutionner notre vie. C'est en tout cas mon sentiment. Et cela veut dire que, pour les institutions comme Radio-Canada, l'Office national du film, la Commission de radio-télévision canadienne, la Corporation de développement du film, etc., prennent une importance qu'elles n'avaient jamais eue jusqu'ici.

Marshall McLuhan, par exemple, est devenu une espèce de symbole, le grand maréchal, comme j'ai lu quelque part dans un journal français, le maréchal McLuhan. Tout cela se situe sur le plan théorique, mais certaines des idées dont il parle doivent être reprises à un niveau pratique. C'est pourquoi je déplore tellement que . . .

**M. Givens:** Le premier ministre est . . .

**M. McPherson:** Le premier ministre lui-même, monsieur Givens, a commencé au niveau théorique avec le maréchal.

**M. Dinsdale:** Monsieur le président, M. McPherson a soulevé une question très intéressante. Nous pourrions discuter du mcluanisme, d'après lequel le médium est le message, et de la répercussion culturelle de la radiodiffusion et de la projection de films, qui deviennent une sorte de folklore électronique instantané, qui nous amène du jour au lendemain dans un folklore nouveau, si vous voulez, et qui a beaucoup influencé la façon de penser des gens.

Mais, nous n'irons pas plus loin dans ce domaine pour l'instant. Pour revenir à ma première question: serait-il possible de modifier la Loi nationale du film, pour permettre aux services de l'État de se servir des installations de l'industrie cinématographique privée dans une plus large mesure?



[Texte]

• 1035

**Dr. McPherson:** As I understand the Act and my impression of my Minister's attitude on this, Mr. Dinsdale and again I must not intrude on the prerogative of my Minister—the government is unwilling at this point to allow a totally free competition in the field of government-sponsored films. In short, there must be some monitor. Perhaps I had better express this as the view of my Board of Governors with which I have discussed the matter.

If we want to extend this a little farther, there will be co-production agreements with various countries in the feature film area. The Board has a responsibility there. The government is not willing to leave such matters open to chance or open to private agreement but feels that there must be someone responsible to see that there is a kind of coherence, if you wish, and to see that departments are being properly served or that the national interest is being adequately served. I see no sign as yet that that will change and it might take legislation to change it.

**Mr. Dinsdale:** This is the question. Would it require an amendment to the Act as it stands in order to decentralize this control over a very powerful medium? As the medium becomes more powerful and influential as an educational and even a propaganda influence, I think some sort of decentralization is even more desirable.

**Dr. McPherson:** I would not like, Mr. Dinsdale, to debate the question of what government policy might be in this area. I would say very clearly, though, that the National Film Board has never been used as a propaganda agency. This is one of the marvellous things about Canada; the National Film Board has been extremely free and we pride ourselves, among other things, on behaving responsibly and I suppose if we began to behave irresponsibly in the area of film, it might be cause for alarm.

We have had no pressure to follow government policies; we have not been asked to do anything more than to make intelligent, responsible productions and to do it with integrity. This is one of the reasons that the National Film Board has such an incredible international reputation. There is not another agency in the world like it and other countries find it extremely difficult to understand how it ever happened in Canada.

**The Chairman:** Mr. Nowlan, on a supplementary.

[Interprétation]

**M. McPherson:** D'après mon interprétation de la loi et d'après l'attitude du ministre responsable dans ce domaine, monsieur Dinsdale, le gouvernement ne désire pas, je crois une concurrence parfaitement libre dans le domaine des films parrainés par l'État.

Il pense qu'il doit y avoir une direction. C'est là le point de vue de mon Conseil d'administration qui a discuté la question.

De même, si nous voulons aller un peu plus loin, il y aura des accords de co-production avec divers pays, pour la production de longs métrages, et l'Office est responsable dans ce domaine. Le gouvernement ne veut pas laisser le champ complètement libre dans ce domaine, mais il pense plutôt qu'il doit y avoir un organisme responsable d'une certaine cohérence, s'assurer que l'intérêt de tous est respecté, que tous les ministères sont servis équitablement, et, pour l'instant, il n'y a aucun signe permettant de prévoir un changement.

**M. Dinsdale:** Faudrait-il modifier la loi dans son état actuel pour décentraliser ce contrôle sur un médium de plus en plus puissant? A mesure que ce médium devient plus puissant, à titre d'organe d'éducation et de propagande, la décentralisation est de plus en plus souhaitable.

**M. McPherson:** Monsieur Dinsdale, je ne voudrais pas discuter de la politique du gouvernement dans ce domaine. Je dirai très nettement que l'Office national du film n'a jamais été utilisé comme organisme de propagande. Voilà une chose assez extraordinaire, car l'Office national du film a toujours été extrêmement libre. Nous sommes très fiers, entre autres choses, d'avoir toujours agi de façon responsable, mais si nous agissions de façon irresponsable, dans le domaine cinématographique, cela nous entraînerait toutes sortes de difficultés.

On n'a fait aucune pression sur nous pour que nous suivions la politique du gouvernement. On ne nous a rien demandé d'autre que de produire des œuvres intelligentes, responsables, intègres. C'est une des raisons pour lesquelles l'ONF a une aussi bonne réputation internationale. Aucun pays au monde n'a un organisme comparable et les gens se demandent vraiment comment la chose est possible au Canada.

**Le président:** Monsieur Nowlan veut poser une question supplémentaire.

## [Text]

**Mr. Nowlan:** I have a supplementary and then a couple of other questions. I will ask the supplementary first.

Mr. Dinsdale's question was whether any legislative enactment was required to empower the Board to let other agencies produce a feature film. As I understand it, under the Act the Board is commissioned to do government work. That means you can do it yourself or you could commission someone outside your own Board to do it, so in answer to Mr. Dinsdale's question, is it not correct that there is no legislative change required, it may be a change of policy but there is no act that has to be changed?

• 1040

**Dr. McPherson:** Perhaps I have not made myself very clear on this, Mr. Nowlan. I think that the Board cannot reduce what it is doing to the level that we would endanger either the technical or the production quality of what we do. The government must have that service available. Beyond that it would seem to me as policy very useful to give as much as we can to the private industry also to ease, if possible, the tendering procedures. We do not want to look like an exclusive agency but, on the contrary, to look like an agency that is serving the Canadian nation in the best possible way and this is why I say I hope to be able, without endangering the quality of what we are able to do in Montreal, to serve the private industry.

**Mr. Nowlan:** This leads me to...

**The Chairman:** Is this a further supplementary?

**Mr. Nowlan:** It is not a further supplementary but it leads quite naturally to another line of questioning.

**The Chairman:** Our procedure has been, Mr. Nowlan, that we go on a topical basis...

**Mr. Nowlan:** This is topical.

**The Chairman:** When the topic is exhausted then we go back, so I return the floor to Mr. Dinsdale.

**Mr. Osler:** I have two supplementaries.

**The Chairman:** That is fine.

**Mr. Dinsdale:** Before you ask them, Mr. Osler, I have a return that was brought down in the House last year. It was question 794 and the reason I have opened this line of questioning this morning is because that return indicated the NFB was increasing its operations in the field of film production for

## [Interpretation]

**M. Nowlan:** M. Dinsdale demandait s'il faudrait changer la loi pour autoriser l'Office à permettre à des agences de produire des longs métrages. Si je ne m'abuse, au terme de la loi, l'ONF est chargé de la production cinématographique pour le compte du gouvernement. L'Office national du film peut produire ses propres films, ou les faire produire par d'autres.

La réponse, à la question de M. Dinsdale, est donc qu'il n'y a pas besoin pour cela de changements législatifs, un changement de principes peut-être, mais pas nécessairement législatifs.

• 1040

**M. McPherson:** Je veux être très clair à ce sujet, monsieur Nowlan. Je crois que l'Office ne peut pas réduire son travail au point de menacer la qualité technique ou artistique de son travail, car le gouvernement a besoin de ce travail de qualité. De plus, il me semble qu'il serait bon de céder le plus de commandes possible à l'industrie privée, de manière à faciliter les appels d'offres. Nous ne voulons pas être un organisme exclusif. Au contraire, nous voulons être un organisme qui sert le mieux possible la nation canadienne.

C'est pourquoi je dis que, sans mettre en jeu la qualité de ce que nous faisons à Montréal, j'espère pouvoir servir l'industrie privée.

**M. Nowlan:** Ceci m'amène à...

**Le président:** Est-ce une autre question supplémentaire?

**M. Nowlan:** Ce n'est pas une autre question supplémentaire. C'est une question qui découle de la première.

**Le président:** Notre procédure était de discuter une question à la fois.

**M. Nowlan:** J'en suis toujours à la même question.

**Le président:** Nous continuons sur le même sujet.

**M. Osler:** J'ai deux questions supplémentaires.

**Le président:** C'est bien.

**M. Dinsdale:** Auparavant, je rappelle que l'an dernier, j'ai reçu une réponse à la question 794 que j'avais inscrite au Feuilleton. La raison pour laquelle j'ai commencé, ce matin, à poser des questions sur ce sujet, c'est que cette réponse me donnait à entendre que l'ONF augmentait ses opérations dans le



## [Texte]

government departments rather than decreasing them.

In 1962-63, for example, there was \$284,000 expended; in 1966-67, \$759,000 and it occurred to me that this must be rather difficult competition for our private industry to cope with and also, now that Canada is becoming mature in the media field, it might be the opportune time to be a little more competitive and let the National Film Board specialize in these extraordinarily fine documentaries that you do so well. It seems to me, as Dr. McPherson has mentioned, Mr. Chairman, that this is where NFB can perform an outstanding service.

I used to be a teacher and we used to use NFB films in our visual education program quite frequently, but for films with commercial overtones I think it would be beneficial if the commercial film makers had a greater opportunity.

I would imagine that their government production, according to this return I received, is limited to provincial governments. I know they do a lot of work for provincial governments and according to this return—and it is only a few months old—the question was, original motion pictures produced under contract by commercial film companies. It is 1133 and so forth. There is hardly any federal government work being done by these people.

**The Chairman:** Mr. Osler on a supplementary.

**Mr. Osler:** I have two supplementaries. Getting back to the relationship between the CBC and the National Film Board, I would like to ask if you have any idea what ratio there is in a place like Hollywood where it is completely commercial between the people who specialize in film making and those who specialize in television-making because, it seems to me, the two are quite different. If you are filling a wide screen for a general film you do things that are wonderful for that medium but on a television screen you will probably get half the people in the country to shut their screens off because the time lapse is too great.

If you are doing a beautiful pan of scenery or lead into something you might take a minute and a half to do it and television, if it did it at all, would take 15 seconds because the mediums are that different. Would you comment on that general line? Is there an inability for the two to co-operate beyond a point? It is not as easy as it might appear to have the National Film Board filling orders or the CBC and vice versa, is it, and I do not think it is in the commercial work either.

## [Interprétation]

domaine de la production cinématographique pour le compte des ministères. En 1962-1963, par exemple, il y avait une augmentation de \$284,000 et en 1966-1967, de \$759,000.

Il me semble que ce doit être une concurrence assez difficile pour notre industrie privée. Il me semble aussi, maintenant que le Canada se développe de plus en plus dans le domaine des moyens de communication, qu'il serait peut-être bon de laisser un peu la concurrence et de permettre à l'ONF de se spécialiser dans les documentaires qu'elle fait si bien. C'est là, comme le disait M. McPherson, que l'on peut servir le plus.

Quand j'étais professeur, nous utilisions très fréquemment les films de l'ONF. Mais, en ce qui concerne les films commerciaux, il serait peut-être préférable de s'en remettre aux producteurs privés. D'après la réponse que j'avais reçue, l'ONF travaillait aussi pour le compte des gouvernements provinciaux. Cette réponse est assez récente et elle indique que les industries privées travaillent beaucoup plus à des productions cinématographiques qu'à des projets du gouvernement fédéral.

**Le président:** M. Osler, question supplémentaire.

**M. Osler:** J'ai deux questions supplémentaires. L'une concerne la collaboration entre Radio-Canada et l'ONF. Je voudrais savoir si vous avez une idée de la proportion, à Hollywood où les films sont entièrement commerciaux, entre ceux qui se spécialisent dans la production de films destinés à la projection et ceux qui se destinent à la production de films pour la télévision.

Car il s'agit de deux choses.

Si on fait un film pour un grand écran, il peut être très bon dans les cinémas, mais non à la télévision.

Si vous faites un magnifique panoramique d'un paysage, il durera une minute et demie à la télévision et quinze secondes sur le grand écran, car il y a une grande différence entre ces deux média. Est-ce qu'il y a une limite à la collaboration entre les deux? Il est très difficile pour Radio-Canada de faire du travail pour l'Office national du film et vice versa. N'est-ce pas?



## [Text]

**Dr. McPherson:** I hardly know where to start in answering that, Mr. Osler. One or two very obvious differences come to mind immediately. The size of the screen in television has a very important relation to the kind of production that is done through that medium and a good deal of work that would be highly successful in cinema may not be suitable for television at all.

Some of it, however, is. There is an area between, if you like, the two poles in which film can be used on television very successfully and then have a further life in various kinds of screening uses, but I think the Director of Production, Mr. Spiller, may be able to come closer to giving you a more expert answer than I can on this.

• 1045

**Mr. F. Spiller (Director of Production (English)):** We do not have a lot of information about the situation in the industry in Hollywood but I would say there seems to be apparent at least this kind of distinction at the moment. I think the major studios are involved in quite a lot of package TV shows which are done largely on a series basis. They use the same kind of technical facilities, to some extent; in fact, very often they use major studio facilities, but the whole method of approaching the production is quite different when they are doing major features or even short documentaries.

It involves a completely different kind of discipline. The way you set out your staffing and crewing of these documentaries and features is quite different and I know there has been some difficulty in relating the resources of the motion picture feature industry to the needs of television. There have been some recent examples where long features—one and a half hours—have been produced exclusively for television but they tend to be on a single unit basis rather than series. There is quite a difference between the two approaches.

**Dr. McPherson:** The industry is still exploring this whole problem, Mr. Osler. Most feature films now find some television market and producers and distributors are very conscious of the television use in helping finance film production, and some American distributors and film makers now are saying that they would like films made for commercial distribution, but built into the original conception is final television use and that seems a funny switch, so the relation of the two media, I think, can only be described as fluid and the situation as exploratory at this moment.

## [Interpretation]

**M. McPherson:** Je ne sais pas très bien comment répondre à votre question, monsieur Osler. Il y a une ou deux différences très évidentes qui me viennent tout de suite à l'esprit. La taille de l'écran à la télévision a un rapport très direct avec le genre de productions pour la télévision. Certaines œuvres, qui seraient très bonnes pour le cinéma, ne seraient sans doute pas appropriées pour la télévision. Il y en a quelques-unes qui le sont. Il y a, si vous voulez, une zone intermédiaire. Il s'agit de films qui peuvent être utilisés à la télévision et qui peuvent être ensuite projetés de diverses façons. Je crois que le directeur de la production, M. Spiller, pourra vous donner une réponse plus précise.

**M. F. Spiller (Directeur de la Production (anglaise)):** Nous n'avons pas beaucoup de renseignements sur la situation à Hollywood. Cependant, j'ai l'impression qu'il y a une distinction actuellement. Les grands studios préparent beaucoup d'émissions de télévision en séries. Ils utilisent, jusqu'à un certain point, les mêmes moyens techniques. Il arrive assez souvent qu'ils utilisent les grands studios pour produire des films pour la télévision. Mais le processus de production est assez différent, lorsqu'on monte les longs métrages ou même de courts documentaires.

On se trouve plongé dans une discipline entièrement nouvelle. La méthode pour la formation des équipes de travail est très différente pour ces documentaires.

Je sais que l'on a éprouvé certaines difficultés lorsqu'il s'est agi d'établir un rapport entre les ressources de l'industrie cinématographique classique et les besoins de la télévision. Par exemple, ces derniers temps, on a présenté des longs métrages d'une durée d'une heure et demie à la télévision. En général, ce sont des émissions qui sont présentées d'un seul trait. Ce ne sont pas des séries.

**M. McPherson:** Nous examinons toujours la question. La plupart de ces films trouvent facilement honneur sur le marché. La télévision est un moyen extrêmement intéressant pour le financement de longs métrages. Un grand nombre de distributeurs ou de producteurs américains conçoivent des films qui sont faits pour la distribution commerciale, mais qui sont finalement utilisés par la télévision. Les rapports entre les deux moyens de diffusion sont actuellement assez vagues. Nous n'en sommes encore qu'au premier tâtonnement.

[Texte]

**Mr. Osler:** Thank you.

**The Chairman:** May I ask a supplementary on that? With respect to the three productions the National Film Board did in co-operation with the CBC last year, such as *The Ernie Game*, for example. What changes would this cause because it was being done for television in your normal method of operation? Mr. Spiller did mention new techniques, different approach to crewing and what not. What has been your own experience in this area?

**Dr. McPherson:** Fortunately, *The Ernie Game* and *Waiting for Caroline*, the two films done in co-production with the CBC, happened before I became the Government Film Commissioner and Chairman of the National Film Board, for what that is worth. As co-productions, there was a sharing of staff, a sharing of responsibility for the films. Again, Mr. Spiller may have something to say about this. That was an experiment which produces certain difficulties—frankly, authority difficulties. If two organizations are going to share production, then where is the center of authority?

I think nobody will claim that the experiment was entirely successful. Is there more, Mr. Spiller, that ought to be said for Mr. Osler's information on this?

**Mr. Spiller:** I think one of the great difficulties—and I think this sort of difficulty really exhibits itself not only in this relationship, let us say, between film and television, it occurs in almost every kind of film making that you undertake. If you try and compromise your objectives, try and fill more than one single objective, then I think it often results in enormous difficulties in terms of execution.

• 1050

In the case of the co-productions we were certainly attempting to fill two needs, a television need and a theatrical distribution. I think if you look at the history of the average feature you see on television it, of course, was originally produced for the theatres—that was the prime purpose—and the television discipline, discipline of length, discipline imposed by the fact that you are dealing with a smaller screen, did not enter into the thinking at all and so I think there are disadvantages when you try to produce something really for two objectives. It poses certain constraints which are very limiting factors in many cases.

**Mr. Osler:** I have one more question and that is, Mr. Chairman, if the National Film Board does more outside work, how does it propose to judge that work and how does it

[Interprétation]

**M. Osler:** Merci.

**Le président:** Est-ce que je peux poser une question supplémentaire? En ce qui concerne les trois productions que l'Office national du film a fait en collaboration avec Radio-Canada, l'an dernier, est-ce que cela modifie un peu votre façon normale de procéder? Est-ce que cela modifie votre technique et votre point de vue sur la constitution des équipes de tournage? Quelle a été votre expérience de ces questions?

**M. McPherson:** Nous avons fait deux films: *Waiting for Caroline* et *The Ernie Game*. Ces films ont été tournés avant que je devienne commissaire. Ce sont des co-productions. Nous avons donc partagé le personnel et les attributions. M. Spiller aurait peut-être quelque chose à ajouter. Il s'agissait d'une expérience qui suscite certaines difficultés en ce qui concerne l'autorité. Si deux organisations veulent se lancer dans une co-production, où se trouve l'autorité finale? Personne ne prétendra que l'expérience a eu un succès incontesté. Est-ce que M. Spiller pourrait ajouter quelque chose pour l'information de M. Osler?

**M. Spiller:** Cette difficulté se manifeste non seulement dans le rapport entre les films et la télévision, mais aussi dans presque toutes les productions cinématographiques que l'on peut réaliser. Si l'on cherche à réaliser plus d'un objectif à la fois, cela suscite assez souvent d'énormes difficultés dans l'exécution.

Dans le cas des co-productions, nous avons certainement cherché à répondre à deux besoins: celui de la télévision et celui du cinéma. Si vous regardez, par exemple, l'histoire du long métrage que vous voyez à la télévision, vous verrez que ces bandes avaient été primitivement produites pour les salles de cinéma. Cela est incontestable. La discipline de la télévision, discipline de longueur, discipline imposée par le petit écran, n'entraîne pas en ligne de compte à l'origine.

Il y a donc des inconvénients lorsqu'il s'agit de poursuivre deux objectifs à la fois. Ce sont des limitations.

**M. Osler:** Si vous faites plus de travail à l'extérieur, comment, dans ces conditions, l'ONF entendra-t-elle juger de la qualité de ce travail et comment l'ONF entend-elle évi-



## [Text]

propose avoiding the kind of troubles that the CBC has had on occasion? It seems to me that if Metro-Goldwyn-Mayer Pictures of Canada, Limited, for instance, subcontracted a film to somebody and they decided not to use it for various reasons, that would be the end of that and there would be some business saw-off and if it had not come up to standard, whoever was responsible would lose some money, and all the rest of it.

It also seems to me that whenever the CBC has had to make a decision in its own wisdom that it will not run a certain film because, in their wisdom, it is unsuitable for their purposes, they end up by paying for it completely and having a big political hoo-ha over it as well. My question, therefore is, if you use the facilities of the private industry to an increasing degree, who will be the arbiter of the standard, who will decide that it is unacceptable if it is unacceptable, and who will take the financial loss?

It seems to me that it has got to be a two-way street. If somebody is being offered a chance to make some money, they have got to be offered a chance to lose some money too, and I would hate to see the National Film Board as nothing but an order clerk that pays the price regardless of the results.

**Dr. McPherson:** The National Film Board does not in any way stand to lose—and may I ask Mr. Jobbins, the Director of Distribution, to speak to this—on any work tendered out but our function in tendering is to advise departments whether someone who submits a tender is, indeed, in business and whether he can do the film. We then do not evaluate films for government departments. They find out soon enough if they have a film they do not like and they pay for it, and it is entirely possible that a department might wish to go ahead, ask for our agreement, if you wish, that a certain private film maker will make a film for them. There are risks involved, but...

**Mr. Osler:** Does this mean, then, that you visualize yourself as adviser solely and the film when it is marketed does not come out under your stamp? You do not either reject it or accept it? You just advise the government that film company No. XYZ is suitable and probably could do a good job on that.

**Dr. McPherson:** I think I will pass this one to Mr. Jobbins or Mr. Spiller who are in much closer touch with the details.

**Mr. Spiller:** This is a very complex problem. We have heard several references to the

## [Interpretation]

ter les ennuis qu'a pu éprouver, à l'occasion, Radio-Canada? Par exemple, si *Metro Goldwyn Mayer* confiait la production d'un film à quelqu'un et qu'elle décidait, pour diverses raisons, de ne pas utiliser le produit de ce contrat, les responsables perdraient de l'argent, surtout si le film n'était pas de qualité suffisante.

Si Radio-Canada décidait de ne pas montrer certains films qu'elle jugeait inacceptables à ses propres fins, elle finirait par payer les frais de l'opération et par s'attirer des ennuis politiques. Si vous affermez de plus en plus des films à l'industrie privée, qui décidera de la qualité? Qui décidera si le film est acceptable et qui paiera les pots cassés?

Il me semble que si l'on donne à quelqu'un la chance de faire de l'argent, on devrait lui donner aussi la chance d'en perdre. Je ne voudrais pas que l'Office national du film se transforme en commis qui paie les pots cassés.

**M. McPherson:** L'Office national du film ne risque pas de perdre quoi que ce soit. Lorsque nous affermons un contrat de travail, nous cherchons à savoir si la personne, à qui nous affermons ce travail, est vraiment sérieuse. Nous n'évaluons pas la qualité des films pour les ministères du gouvernement. Les ministères remarquent assez vite si la qualité du produit est inférieure à leurs exigences et ils payent. Il est tout à fait concevable qu'un ministère veuille demander notre accord, lorsqu'il s'agira d'affermir ces travaux. Il y a évidemment des risques.

**M. Osler:** En somme, vous pensez que vous jouez le rôle de conseiller purement et simplement. Le jugement en ce qui concerne la qualité des films ne dépend pas de vous. Vous conseillez simplement au ministère d'accepter ou de ne pas accepter les services de la compagnie «Y» ou «Z».

**M. McPherson:** Je pense que je ferais mieux de confier cette réponse à M. Jobbins ou à M. Spiller qui sont beaucoup plus renseignés sur cette question, qui en connaissent les détails.

**M. Spiller:** C'est un problème très complexe. Nous avons entendu rappeler plus



## [Texte]

fact that we have a growing commercial industry. This is true, I think we do and I think it is growing very rapidly. Certainly we are finding that the kind of work turned out by the industry, when we contract out work to them, is of quite a high order. On the other hand, I think your question is really perhaps directed at those cases where things do not work out very well. In this case, certainly the Board has to remain responsible on behalf of the government for getting the kinds of results that have been predetermined in conjunction with the Department.

• 1055

I think over the years we have had a pretty successful record, although there have been one or two cases where we have had to put our own resources and money in to correct problems which have occurred. This is an interesting point because our objective after all is to assist in the development of commercial industry. This does require taking some calculated risks too because you cannot always assess as accurately as you would like the competency of a particular company.

**Mr. Osler:** When I was on the CBC Board there were two films rejected by the CBC. One was rejected just before I went on the Board the Prime Minister's film, and the other was on "Warrendale". Whether or not these things should have been rejected by the CBC is besides the point. They, as clients, decided in their wisdom that these things were useless, so far as they were concerned, on their tube. However, they still ended up by paying for the film and by having to allow the original producer to be free to do what he could with it.

So that in theory at least you have the situation where a Crown corporation has guaranteed payment for something which they are then free to make commercial property from. It seems to me that one should not have it both ways, that it is unbusinesslike to pay a man for something that you cannot use and then allow him in turn to go out and make it a commercial property. Is this the kind of situation you can get into or do you operate in an entirely different way?

**Dr. McPherson:** That is not a situation that the National Film Board can get into, and I cannot speak for the CBC on this because I have no idea of what the contractual relations over Warrendale were.

I think it is true, and it happens very rarely, that a film however well intended, however good the planning was, turns sour, and if it is indeed sour you feel that it falls below the quality standard that your agency sets

## [Interprétation]

d'une fois que l'industrie cinématographique canadienne est en pleine croissance. C'est exact. J'ai l'impression, du reste, que cette croissance est très rapide. Il est certain que nous constatons que le genre de travail fait par l'industrie, lorsque nous lui affermons des films, est très élevé.

Vous songez probablement à des réussites moins sensationnelles. Il est certain que l'ONF doit être responsable au gouvernement et doit répondre des résultats obtenus requis par le ministère.

Jusqu'ici, nous n'avons pas trop mal réussi. Il est arrivé que nous avons dû utiliser nos propres ressources, notre propre argent pour corriger des situations malheureuses. Tout ceci est assez intéressant. Notre but est d'aider au développement de l'industrie privée jusqu'à un certain point. Cela exige que nous prenions certains risques. On ne peut pas toujours mesurer aussi précisément que possible de la compétence de telle ou telle maison.

**M. Osler:** Lorsque je siégeais au Bureau de Radio-Canada, on a rejeté deux films produits pour Radio-Canada: un film sur le premier ministre et un autre sur la clinique des enfants arriérés de Toronto, Warrendale. Que Radio-Canada ait bien fait ou non de rejeter ces films, au fond n'a rien à voir avec ce que nous discutons. Radio-Canada avait décidé que ces deux films ne lui étaient pas du tout utiles. Mais, en définitive, Radio-Canada a dû payer les frais de l'opération et permettre au producteur de faire ce qu'il voulait du film déjà tourné.

Voilà donc une situation, où Radio-Canada a payé des films qui, en fait, ont pu être exploités librement par d'autres que Radio-Canada. Il me semble qu'on ne doit pas jouer perdant sur les deux tableaux: on ne devrait pas payer quelqu'un pour un produit inutilisable, pour ensuite permettre au producteur de se servir du film pour faire des bénéfices. Rencontrez-vous parfois des situations de ce genre, ou si votre façon de procéder est différente?

**M. McPherson:** Cela n'arrive jamais à l'ONF. Je ne peux pas parler au nom de Radio-Canada. Je ne sais pas du tout quels étaient les rapports contractuels entre Radio-Canada et les producteurs de Warrendale.

Il est assez rare, qu'un film tourne court, quelles que soient les bonnes intentions des producteurs, quels que soient les soins qu'on apporte à sa production. Lorsqu'un film est inférieur à la qualité généralement exigée, en

*[Text]*

and such a film would have to be scrapped. But that, fortunately, is a very rare occurrence; it has not happened to my knowledge in the last 15 months with the Board.

The further built-in advantage to the National Film Board is that even if you make a film that turns out not to be something that you want to exhibit the footage remains. We have a huge stock-shop library and any part of that film might be used in a variety of ways. So that there is never a total loss—even if you decide not to release a particular work you have that material available for other use. One of the things we are wondering about is how this stock-shop resource is going to be used under Educational Television. That may give us some answers.

**Mr. Schumacher:** My question deals with the relations of the Board with government agencies. Is there a continuing liaison between the Board and the various government agencies to help them plan their programs and to get their message across.

**Dr. McPherson:** There is a continuing relation, sir, and that relation is going to improve. I will try to be fairly brief.

• 1100

I have decided, and my Board has approved, upon the creation of a branch in Ottawa. We want the Board to have a stronger presence in the national capital. Part of that branch will be made up of a strong group of liaison officers who will discuss with departments their various needs. As all your visual communications play a larger and larger role, we feel that it is not just enough to go out and say yes, you need a film and we will make it for you. I would prefer that our liaison officers were really what I would call media consultants. We may, in some cases, even find it far wiser to say to a government department that what they really need is a film strip, maybe a printed publication—in short, we would find the medium that is going to have the greatest impact. Departments welcome that kind of advice.

There is one further point that I would make on this. We have done a number of studies for departments, looking at their five-year needs. The Public Service Commission for example, is one of these. Through liaison officers and people in production they let us know what they are hoping to do in the way of training, or whatever it is, in their department, and a program is laid out. So, in short, they become coherent in the way a department is using film and the media.

*[Interpretation]*

général on doit s'en débarrasser, mais ceci est assez rare. Cela ne s'est pas produit une seule fois depuis quinze mois que je suis à l'Office.

A l'Office national du film, même si on a un film qu'on ne veut pas montrer, on conserve néanmoins la bande. Nous avons une cinémathèque spéciale à cet égard, et des parties de ce film peuvent être utilisées de diverses façons. En somme, il n'y a jamais de pertes sèches. On peut utiliser ces bandes ou des parties de ces bandes, pour d'autres fins. Nous pourrions peut-être à la fin utiliser ces bandes, ou des parties de ces bandes, pour la télévision éducative. C'est une question, en tout cas, que nous nous posons.

**M. Schumacher:** Quels sont les rapports entre l'ONF et les autres institutions du gouvernement. Y a-t-il une liaison continue entre l'Office et les autres institutions gouvernementales?

**M. McPherson:** Il y a certainement une liaison continue et ces rapports vont encore s'améliorer.

Mon bureau a approuvé la création d'une filiale à Ottawa. Nous voulons que l'ONF soit mieux représenté dans la capitale nationale. Une partie du personnel, de cette succursale sera formée d'agents de liaison qui discuteront avec les ministères leurs divers besoins. Au fur et à mesure que les moyens audiovisuels jouent un rôle de plus en plus important, il ne suffira plus de dire: Vous avez besoin d'un film, nous le ferons. Nous préférierions que nos agents de liaison soient de véritables conseillers en information, pouvant conseiller aux diverses agences gouvernementales la forme de publicité la plus appropriée à leurs besoins, que ce soit un film, une brochure, etc. Les ministères accueillent avec satisfaction des avis de ce genre.

Nous avons fait un certain nombre d'études pour les ministères portant sur leurs besoins pour une période de cinq ans, la Commission de la fonction publique, par exemple. Des agents de liaison et des producteurs ont découvert avec eux ce qu'ils s'attendaient d'avoir, dans le cadre d'un programme de formation, par exemple, puis ils ont mis au point un programme. Voilà un exemple de la façon dont un ministère du gouvernement se sert de l'Office.



[Texte]

**Mr. Schumacher:** Has it been found that certain departments have had films made but then found them impossible to use? If so, could you give us such an example?

**Dr. McPherson:** I would love to tell you a story in confidence but this is hardly a confidential situation.

**The Chairman:** Not when everything is being recorded.

**Dr. McPherson:** Nevertheless, I will tell you, for example, that one of our production branches undertook a film for a department not long ago, the department ended up being rather unhappy with the film and decided that this really was not what they wanted. The Production Branch liked it, took the film over and put it on its regular program and the high official involved in the government department—I believe I am correct—ended up by saying yes, that it was a very good show, that it did not fully serve the purpose they wanted but they admired it.

**Mr. Schumacher:** I am not asking for specific cases but has it happened with any degree of regularity in, say, the last five years, that it has been unused?

**Dr. McPherson:** Again, I am going to speak to the head of English Production, or Mr. Dignard of La Production Française.

**Mr. Spiller:** We have not really had cases that have tended to work out that way. Most of the time we spend quite a lot of time and effort in the planning stage, so the chances of something coming out at the other end which is not acceptable and which cannot be distributed to achieve the objectives is very rare.

**Mr. Schumacher:** I have one last question.

**The Chairman:** I wonder if you could hold your question. Mr. Nowlan has another committee meeting to go to, and he has been very patient.

**Mr. Nowlan:** My question is not on this subject but it has to do in a general way with a lot of the discussion here, and it gets very fundamental.

In view of the developing commercial field, the fact that there is television, a private industry which was not in existence when the Film Board was first developed, and in view of your discussion here today about refocusing and redefining, would you not agree that the Board is really at a crossroads today and that there has to be a real hard assessment as to what future purpose it is going to play with your Film Development Corporation, your CBC and your private industry?

[Interprétation]

**M. Schumacher:** Est-il arrivé que l'Office national du film ait tourné des films pour les ministères, films que les ministères n'ont pas utilisés? Si le cas s'est présenté, à quelle occasion?

**M. McPherson:** Je vais vous raconter une petite histoire en confidence.

**Le président:** Ce n'est pas l'endroit, tout est enregistré.

**M. McPherson:** Je vais quand même vous citer un exemple: une de nos divisions avait entrepris la production d'un film pour un ministère, il n'y a pas tellement longtemps. Le ministère, n'étant pas tellement content du produit final, avait décidé que ce n'était pas ce qu'il voulait. Par contre, nos producteurs l'ont aimé et l'ont inscrit à leur programme régulier. Un haut fonctionnaire du ministère en cause a fini par se dire, que c'était vraiment un très bon film. Mais cela ne satisfaisait pas entièrement à leurs exigences, mais néanmoins, c'était un film très bien fait.

**M. Schumacher:** Est-ce que cela s'est produit souvent? Depuis cinq ans, mettons, est-ce qu'il y a eu régulièrement des films non utilisés?

**M. McPherson:** M. Spiller ou M. Dignard, respectivement chef de la production anglaise et française, répondra à votre question.

**M. Spiller:** Le cas est assez rare. Nous consacrons beaucoup de temps et d'énergie à préparer nos productions. Les cas où le produit final ne peut pas être utilisé pour la réalisation des objectifs sont assez rares.

**M. Schumacher:** J'ai une dernière question.

**Le président:** Pourriez-vous différer votre question, car M. Nowlan doit s'absenter et il veut poser une question.

**M. Nowlan:** Voici une question essentielle. Vu l'évolution du domaine commercial, vu l'existence de la télévision et d'une industrie privée du cinéma qui n'existaient pas au moment de la création de l'Office national du film, vu aussi la nécessité de redéfinir la politique de l'Office, comme vous l'avez dit aujourd'hui, ne croyez-vous pas que l'Office national du film approche d'un tournant? Ne devons-nous pas nous poser des questions sur son rôle futur parallèlement au développement de l'industrie privée, de Radio-Canada ou de la Société de développement de l'industrie cinématographique?



[Text]

[Interpretation]

• 1105

**Dr. McPherson:** Yes, I think this is a moment of profound change. It is not a change that troubles me. I simply want to see this society move ahead. I keep talking about the languages that we read. We are reading a whole spectrum of languages now and our young people are reading more audio-visual images than print. It is this kind of problem that faces agencies such as ours and faces the government as well.

**Mr. Nowlan:** But do you not think, with this emancipating industry and the audio-visual field, that Canada is moving, say, from short stories to long novels and, in like fashion, with films, it is moving from short films to the feature film that may be developed by the Film Development Corporation or the CBC?

**Dr. McPherson:** I am puzzled by that. It seems to me the role of the Film Development Corporation is very clear in creating the feature film industry.

**Mr. Nowlan:** That is right. Yours are short films.

**Dr. McPherson:** No, Mr. Nowlan. It would be very peculiar, would it not, for an agency to say—let me use the Canada Council for an illustration—that they are interested in poems, they are interested in essays, they are interested in short stories but they will never touch novels. Media do not work in this way. You must be free to use the medium most appropriate and the form most appropriate for the thing you want to communicate. So that to suggest that the Board should be limited to statements of a half hour would seem to me a crippling limitation to impose on it. But at the same time it is very clear that we are not, as Mr. Lapalme is, in show-bizz in the sense that we are making mass audience entertainment films. These are not the objectives of the Board.

**Mr. Nowlan:** But coming back to my first question, since there was not any private industry at the beginning and no other visual aid, since television was not there, these were the two motivating reasons that the Film Board was established, as I understand it, from the old motion picture bureau of the Trade and Commerce Department, and in its evolution it has gone from sort of trade and commerce to war and patriotism, and then after the war to the Canadian image. With that evolution with television and with your Film Development Corporation, certainly the very purpose of the Board must be examined in this re-assessment. Is that not correct?

**M. McPherson:** Oui, ce sont là des changements profonds qui s'annoncent. Ce n'est pas le changement qui me préoccupe, j'aimerais que cette société puisse aborder une autre période. Je parlais des langues que nous lisons. La jeunesse lit moins de choses imprimées qu'elle ne lit d'images audio-visuelles. C'est justement le genre de problèmes qui se posent à des organismes comme la nôtre, et au gouvernement.

**M. Nowlan:** Mais ne pensez-vous pas que le Canada est en train de passer de la nouvelle au roman, ou pour parler le langage du cinéma, du court métrage ou long métrage? Est-ce que ce long métrage ne pourrait pas être préparé par la société de développement de l'industrie cinématographique ou par Radio-Canada?

**M. McPherson:** Je ne comprends pas très bien. Le rôle de la Société de développement est très clair: aider à la création du «grand film».

**M. Nowlan:** D'accord. Vous produisez uniquement des courts métrages.

**M. McPherson:** Non, monsieur Nowlan. Un éditeur ne peut dire qu'il s'intéresse au poème, à la nouvelle, à l'essai, mais pas au roman. Ainsi en est-il de la production dite visuelle. Le producteur de cinéma doit choisir le genre le plus apte à transmettre le message. Dire que l'Office ne doit produire que des documentaires serait, en ce qui nous concerne, d'une limitation excessive. Mais nous ne produisons pas, non plus, comme M. Lapalme, des longs métrages d'intérêt général, des films romanesques, par exemple. Ce n'est pas pour cela que nous existons.

**M. Nowlan:** Pour revenir à ma première question, l'Office national du Film, a été créé au moment où il n'y avait ni télévision, ni industrie privée. Il est issu du «Picture Bureau» du ministère du Commerce, il fut adopté par la «guerre» et le «patriotisme», puis, après la guerre, il fut consacré à l'image du Canada. Avec l'avènement de la télévision et de la Société de développement de l'industrie cinématographique, il me semble qu'on devrait revenir sur la raison d'être de l'Office national du Film.

## [Texte]

**Dr. McPherson:** We are thinking very deeply about the purposes of the Board. I would say in an age of the kind we are in that the need for the kind of work the Board does is greater than ever. I do not think you want me to go into the way we read our Act. For example, our reputation of informing the world about Canada is fabulous.

If we take the part of the Act that says we are to inform Canadians about themselves and in general make films in the national interest, there is a whole area and a vital area there, it seems to me, which a commercial producer is not likely to pick up because he is not going to make dollars out of it. The CBC is not likely to pick it up because it is a day-to-day entertainment and information service. If I wanted to talk about one of these things, I would talk about the biggest program we are doing now called "Challenge for Change"—"construire demain", which is a whole series of films on the problem of poverty.

**Mr. Nowlan:** Could not that be contracted out, and subsidized by the government?

**Dr. McPherson:** I do not know how that could be contracted out. I do not know whether you would want to ask a commercial producer to make films on a subject of this importance, a subject really very close to government policy. Have you any comments, Mr. Spiller?

• 1110

**Mr. F. Spiller (Director of Production (English)):** I would say that certainly parts of such a program could be contracted out, but I think the significance of the concept, this concept of Challenge for Change as a program, is a very new one and a very important one because rather than considering the aspects of film-making as divided into the development of ideas, production and distribution, this in essence is a total program which involves an integration of all these various elements into one logical concept. It is not a case of just a convenient way of putting it all together. It is one of these things where you develop some reduction ideas, new concepts, you test them. You get evaluative readings on how this is working, and the Board in this sense is in a very unique position because of its distribution system, because of the facilities it has at its disposal to test some of these new concepts.

I think already we are finding that there are many commercial agencies, even agencies

## [Interprétation]

**M. McPherson:** Nous réfléchissons profondément aux objectifs de l'ONF. Vu le caractère de notre époque, le besoin d'un travail du genre de celui qu'accomplit l'Office est plus considérable que jamais auparavant. Vous ne voudriez pas, je pense, que je vous explique l'interprétation que nous donnons de notre loi. La réputation que nous avons en ce qui concerne les renseignements que nous donnons sur le Canada au monde entier est extraordinaire.

La partie de la loi qui nous oblige à informer les Canadiens sur eux-mêmes et à faire des films d'intérêt national représente un autre domaine de notre activité. Ce n'est pas là, si vous voulez, un genre de production qui pourrait tenter les producteurs commerciaux et qui pourrait tenter aussi Radio-Canada qui a bien d'autres préoccupations quotidiennes. Par exemple, nous avons un grand programme que nous appelons «Challenge for Change» ou «Construire demain». C'est une série de films sur le problème de la pauvreté.

**M. Nowlan:** Est-ce que vous n'auriez pas pu affirmer cela?

**M. McPherson:** Je ne sais pas comment nous aurions pu affirmer un travail de ce genre. Je ne sais si vous voudriez demander à un producteur commercial de tourner des films sur un sujet de cette importance, un sujet vraiment très près de la politique gouvernementale. Avez-vous des commentaires, monsieur Spiller?

**M. F. Spiller (Directeur de la production anglaise):** Je pense que certaines parties de ce programme pourraient être affermées, mais ce programme «Construire demain» répond à une conception nouvelle et importante. Au lieu de considérer les aspects du film selon la planification des idées, de la production et de la distribution, il s'agit d'intégrer ici tous les éléments cinématographiques en un seul concept logique. Il ne s'agit pas en somme de chercher une formule commode. Il s'agit de mettre au point des idées de production, des conceptions nouvelles, et d'en faire l'expérience de façon à obtenir des réactions mesurables.

L'Office se trouve à cet égard dans une situation très particulière à cause de ses circuits de distribution, à cause des facilités dont il dispose pour mettre à l'épreuve certaines de ces conceptions.

Déjà nous constatons qu'un grand nombre de bureaux commerciaux, et même des



## [Text]

of the US government, who have been observing our techniques here and adopting some of them. I suggest that the facility to make the experiment is something that we are in the unique position to do, and I do not think that kind of capability exists anywhere else. To answer your point, I think you could subcontract certain parts of such a program.

**Dr. McPherson:** May I elaborate on that just for a moment because this is very close to my heart. Challenge for Change and the techniques of making those films and using them is a revolutionary development in the use of audio-visual things. It is another first for the National Film Board, and it seems to me it is such an important first that we feel that the technique is exportable, that it could be used in underdeveloped countries. The United Nations has asked us for a demonstration of what we are doing in that area, and the American Office of Economic Opportunity, having borrowed a couple of our people, have planned three pilot projects to see if they, in their poverty program, can use the same technique. So I am—that kind of program I am tremendously proud of.

**Mr. Nowlan:** I would like to explore this further, Mr. Chairman. In considering the future of the Board and the question of refocusing and redefining, has the Grierson Report ever been tabled before this Committee? I understand it was the report that set up the Board?

**The Chairman:** I doubt very much, because this is a relatively new Committee, but I will look into it and let you know later.

**Mr. Nowlan:** This report set out the purposes of the Board back in the 1930's, or 1939 whenever it was, and I would like to know if it is possible to table that report before the Committee so they could look at it, and in reviewing it could either next year or later on this year, if Dr. McPherson comes back, ask meaningful questions in trying to develop the purposes then and the changing concepts for the future. Would it be possible to get that report and table it before this Committee?

**The Chairman:** I would imagine that report would be available from the library, but I will check and if it is not I will see if I can obtain sufficient copies.

**Mr. Nowlan:** Is it in the library?

**The Chairman:** I would imagine it would be.

**Mr. Nowlan:** I do not think it is.

## [Interpretation]

bureaux du gouvernement américain, ont observé nos techniques ici et ont adopté certaines de nos idées. Toutefois, permettez-moi de vous dire que nous sommes particulièrement bien placés pour faire des expériences.

Ce genre de capacité, il me semble, n'existe nulle part ailleurs. Il est certain en tous cas que nous pourrions passer à des sous-traitants certaines parties de notre programme.

**M. McPherson:** C'est une question qui me touche de près. Me permettez-vous de m'arrêter un peu là-dessus? La façon technique dont nous procédons ici pour faire «Construire demain» et nous servir de ces films est une évolution dans le domaine audiovisuel. C'est encore une grande innovation pour l'Office national du film. Dans la mesure où l'on pense que cette technique est exportable, où elle pourra être utilisée dans des pays en voie de développement, la chose aura un intérêt particulier. Les Nations Unies s'y sont intéressées; le *American Office of Economic Opportunity*, qui nous a emprunté déjà quelques-uns de nos spécialistes, a lancé trois projets pilotes pour voir s'il ne pourrait pas employer les mêmes techniques dans sa lutte contre la pauvreté. Je suis donc très très fier de ces initiatives de l'Office.

**M. Nowlan:** J'aimerais poser une autre question, monsieur le président. On a parlé tout à l'heure de redéfinir, de refaire le point sur l'avenir. Est-ce que le rapport Grierson a jamais été déposé au Comité? Je crois que c'est précisément grâce à ce rapport que l'Office a été fondé.

**Le président:** J'en doute beaucoup, car le présent Comité est relativement nouveau, mais je me renseignerai.

**M. Nowlan:** Ce rapport, qui expose les buts de l'Office remonte aux années 30 ou à 1939, peut-être, et je me demande s'il serait possible de le déposer au Comité. Le Comité pourrait plus tard cette année ou l'an prochain revenir sur cette question. On pourra alors poser des questions plus utiles à M. McPherson en ce qui concerne l'évolution des buts et les changements de conception. Serait-il possible d'obtenir ce rapport et de le déposer au Comité?

**Le président:** Je suppose qu'on pourrait obtenir ce rapport à la Bibliothèque. Sinon, je verrai si je puis en obtenir un nombre suffisant de copies.

**M. Nowlan:** Ce rapport est-il à la Bibliothèque?

**Le président:** J'imagine qu'il y est.

**M. Nowlan:** Je ne pense pas.



[Texte]

**The Chairman:** But I will check and find out, and if we cannot find it in the library I will see if I can obtain a copy which we will lodge with the Clerk, and anybody wanting it can get it from him. Mr. Rose.

• 1115

**Mr. Rose:** Thank you, Mr. Chairman. I would like to say in preamble that I share Mr. Givens' frustrations as a new Member of Parliament with the Committee work. It seems that the work around here tends to be legislation by exhaustion, or perhaps it is confusion. I am not certain.

**The Chairman:** Mr. Rose, your frustrations are nothing compared to those who have been around longer.

**Mr. Rose:** In visiting these Committees with all these experts around here I somewhat feel I am facing a tank and armed with a pea shooter. Nevertheless, I would like to say that there is some doubt, as far as I am concerned, cast upon the artistic competence of the members that are here with us from the National Film Board because there does not seem to be a beard or a way-out haircut in the lot.

**An hon. Member:** You should see the back-room boys.

**Mr. Rose:** I hope you will be as tolerant with me in regard to questions related to the topic as you have been previously. I would like to ask Dr. McPherson—first of all I would like to say that I have enjoyed hearing about his work. He is obviously enthusiastic and I congratulate him on his appointment and wish him all the best for his future with the Board.

I am particularly interested, sir, in educational films and films for TV, and I would like to know what percent of your production is devoted to that field?

**Dr. McPherson:** This one is very difficult to answer, Mr. Rose. For constitutional reason, education is dropping out of our vocabulary.

**Mr. Rose:** You have a euphemism?

**Dr. McPherson:** Let me put it this way, we make films for children and young people. This is our biggest audience, our most important audience. It is the Canada of tomorrow, and we feel it in the national interest to make as big a statement as we can, and films for children and young people would constitute—that percentage of the program, Mr. Spiller?

[Interprétation]

**Le président:** Je vais me renseigner, et si nous ne pouvons le trouver à la Bibliothèque, j'essaierai d'en obtenir une copie que je confierai au secrétaire et les gens qui s'intéressent à la question pourront le consulter là. Monsieur Rose.

**M. Rose:** Merci, monsieur le président. Je voudrais dire tout de suite que je partage les frustrations de M. Givens qui est un nouveau député et qui comprend mal le travail des comités. Le travail ici semble orienté vers une mesure législative par la méthode d'exhaustion, ou peut-être est-ce la confusion. Je n'en suis pas sûr.

**Le président:** Vos frustrations ne sont rien à côté de celles de ceux qui ont été là très longtemps.

**M. Rose:** Ces comités avec tous ces experts me troublent. C'est comme si je me trouvais armé d'un tire-poix en face d'un char d'assaut. Néanmoins, en ce qui me concerne, je me demande si les membres de l'Office national du film qui se trouvent parmi nous sont vraiment des artistes: personne n'a de barbe ni de cheveux longs.

**Une voix:** Vous devriez voir les sans-grades.

**M. Rose:** J'espère que vous serez aussi tolérant avec moi que vous l'avez été auparavant en ce qui concerne le sujet attaqué. Je voudrais demander à M. McPherson—tout d'abord, je voudrais dire que j'ai été très intéressé par ce qu'il nous a dit au sujet de son travail. Quel enthousiasme il manifeste! Je le félicite de sa nomination. J'espère que tout ira bien pour lui à l'Office.

Je m'intéresse particulièrement aux films éducatifs et aux films pour la télévision. Quel pourcentage de votre production est consacré à ce domaine?

**M. McPherson:** Il est très difficile de répondre à cette question, monsieur Rose. Pour des raisons constitutionnelles, l'éducation ne peut pas être utilisée dans notre vocabulaire.

**M. Rose:** Est-ce que c'est un euphémisme?

**M. McPherson:** Disons que nous faisons des films pour les enfants et les jeunes. C'est le Canada de demain, c'est notre public le plus grand, le plus important, et nous pensons qu'il est dans l'intérêt national de faire... de nous adresser à eux dans toute la mesure du possible et les films pour les enfants et les jeunes constituent... quel pourcentage de nos programmes, monsieur Spiller?

[Text]

**Mr. Spiller:** Approximately one-eighth, I would say, perhaps more, one-sixth.

**Dr. McPherson:** Yes, specifically films directed at that youthful audience, about one-eighth. If we looked at the total production patterns, we could get a different figure because many of the films we use are multiple, have multiple uses. We find that some of the most far-out things we have done are—that high school students dig them like mad, and they were not designed for that audience, but here are these people just wild to read these documents.

On the television side, again I would have to ask one of the directors for the figure. Again it will not be a large percentage of the program done specifically for television.

**Mr. Spiller:** Our total television effort would be something of the order of about one-eighth, perhaps, of our total effort.

**Mr. Rose:** But since you would like to avoid the term "educational films", could we say that they are entertainment films, or knowledge films, or how do you describe this?

**Dr. McPherson:** You might call some of them general interest, a great many of them general interest films, but they really cover the whole range from animation, things like *The Drag* which we did for Miss LaMarsh and she gave up smoking. It worked.

**Mr. Dinsdale:** So did Mr. Munro.

**Dr. McPherson:** He must have seen *The Drag* too. To film strips on the federal Houses of Parliament, for example. To a film called *Phoebe* which was intended for an adult audience. It deals with teenage pregnancy. It turned out to be an extraordinary film technically, and we find that it has been very widely used in the schools. It is difficult to...

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**Mr. Rose:** I wonder if you could elaborate on this business of visual aids other than films, either for TV or for projection within the classroom or auditorium. Such things as film strips, loops and that sort of thing. Could you give the Committee some idea of your efforts in this regard?

**Dr. McPherson:** The efforts are extensive. I was talking to one of the leading American commercial producers not long ago, and he is in the educational field. Of all the audio-visual materials, film occupies about 85 per cent of the work of his firm. Film strips are the second most useful and second most in demand. We have had a film strip program that goes back some distance.

[Interpretation]

**M. Spiller:** Environ un huitième, peut-être un peu plus, un sixième.

**M. McPherson:** Des films pour le public jeune, un huitième, mais si on examine l'ensemble, le chiffre est différent car nombre de films ont de nombreux usages. Certaines des choses les plus avancées que nous avons faites sont parfaitement comprises, pigées par les élèves des écoles secondaires. Ils n'étaient pas prévus pour ce public-là. Vraiment, ça les intéresse beaucoup; ils veulent absolument avoir ces documents.

En ce qui concerne la télévision, une fois de plus je dois demander à un des directeurs quels sont les chiffres. Ce ne sera pas un gros pourcentage du programme pour la télévision.

**M. Spiller:** Il s'agit de l'ensemble de notre travail pour la télévision. C'est de l'ordre d'un huitième de notre travail.

**M. Rose:** Comme vous voulez éviter le mot «film éducatif», pourrions-nous dire qu'il s'agit de films scientifiques, de films pour la distraction, ou quelque chose d'autre?

**M. McPherson:** Certains sont des films d'ordre général. Ce sont des films d'ordre général mais qui couvrent tous les domaines possibles depuis les dessins animés. «*The Drag*» que nous avons fait pour M<sup>lle</sup> LaMarsh... Elle a cessé de fumer. Cela a réussi.

**M. Dinsdale:** M. Munro aussi.

**M. McPherson:** Il a dû voir «*The Drag*». Des films sur le Parlement fédéral ou encore un film qui s'intitule «*Phoebe*», destiné aux adultes, et qui a pour sujet les jeunes filles enceintes. Ce film s'est révélé extraordinaire au point de vue technique et nous constatons qu'il a été très suivi dans les écoles. Il est difficile...

**M. Rose:** Pourriez-vous nous donner des détails au sujet des audiovisuels en dehors des films, que ce soit pour la télévision ou pour la projection dans la classe ou l'auditorium. Des choses comme les films fixes, les bouts de film ou des choses comme ça? Que faites-vous dans ce domaine?

**M. MacPherson:** Nous faisons beaucoup de choses. J'ai parlé à un des producteurs américains commerciaux des plus importants; il s'occupe des films éducatifs. De tous les matériels audiovisuels, les films représentent 85 p. 100 du travail de sa société. Les films fixes sont le deuxième élément le plus important et le plus en demande. Nous avons déjà eu un programme de projection fixe.



## [Texte]

Film loops is a technique that is not solidly established as yet. We are reviewing our program at the moment in loops, wondering whether this will finally catch on, but we are being rather cautious. Still photographs of course we produce by the thousands a year, and we have a huge library here available.

**Mr. Rose:** In the matter of film strips, do you watch the commercial market from the United States very carefully to see that you are not duplicating such things that might—various instructional things or science strips so that you will avoid unnecessary expenditure at this level, if this material is available elsewhere. You are very conscious...

**Dr. McPherson:** I would say we are highly, acutely conscious.

**Mr. Rose:** Do you tend to avoid an area that might be pretty well established commercially to avoid competing even though the Board might be perhaps in a position to make a better film, or film strip?

**Dr. McPherson:** This has become a major policy question, and again it takes me right back to what is in the national interest. We aim at making materials that might not be available elsewhere, for which there is a felt need. We are very conscious of Canadian content, of a Canadian orientation in everything we do really, but certainly for the youth audience. Somehow or other our production is extremely small.

My Director of Planning informed me not long ago that if we devoted our total production to films for school age and if classrooms across Canada had half an hour a day of film, that everything we make would occupy 0.4 of one per cent of that appetite. It is staggering to think of what is going to be needed. Then if we think it is our role in the national interest to have some Canadian material in that tremendous program, it is vital that we do this if we are going to survive, if we are going to keep an identity of our own.

**Mr. Rose:** May I as a member encourage you to do so. Perhaps you are aware that this Committee is also interested in aid to the arts. I have been a teacher and I was particularly impressed—perhaps the proper word would be “depressed”—with the quality of the films that deal with various forms of music and art that are available through all sources. Could you tell us anything about your production in that area? Most of the films I have seen are commercially available, but usually they are very ancient and not very good.

## [Interprétation]

Les bandes de films sont d'une technique non encore établie de façon bien précise. Nous étudions nos programmes pour l'instant. En ce qui concerne ces bouts de films, nous nous demandons si cela prendra, mais nous sommes prudents. Les photographies de films sont produites par milliers; il y a une énorme photothèque disponible.

**M. Rose:** En ce qui concerne les films fixes, est-ce que vous examinez très attentivement ce que font les Américains pour ne pas reproduire ce qu'ils font comme les films éducatifs ou des films fixes scientifiques, pour éviter des dépenses inutiles à ce niveau si ce matériel existe ailleurs. Vous vous rendez bien compte...

**M. McPherson:** Nous en sommes très conscients.

**M. Rose:** Est-ce que vous essayez d'éviter un domaine bien établi du point de vue commercial pour éviter de faire concurrence même si l'Office peut faire un meilleur film ou un meilleur film fixe?

**M. McPherson:** C'est une question politique importante. Cela nous ramène à ce qui est dans l'intérêt national. Nous essayons de produire du matériel qui n'est pas disponible ailleurs, pour lequel un besoin très net se fait sentir. Nous sommes parfaitement conscients du contenu canadien ou d'une orientation canadienne dans tout ce que nous faisons, vraiment, mais pour les jeunes en particulier. D'une façon ou d'une autre, notre production est très faible.

Mon directeur de la planification m'a dit récemment que si nous consacrons l'ensemble de notre production aux films pour les enfants d'âge scolaire et si les classes au Canada, d'un bout à l'autre avaient une demi-heure par jour, tout ce que nous ferions satisferait à 0.4 p. 100 de ces besoins. Ces besoins sont absolument effrayants.

Si nous estimons que, dans l'intérêt de la nation, nous nous devons d'avoir quelques éléments canadiens dans ce programme énorme, il est vital que nous y veillions si nous voulons survivre, si nous voulons conserver notre identité.

**M. Rose:** Permettez-moi, à titre de député, de vous y encourager vivement. Vous savez peut-être que ce comité a aussi un intérêt dans l'assistance aux arts. J'ai fait de l'enseignement, et j'ai été particulièrement impressionné—ou plutôt déprimé—par la qualité des films traitant de diverses formes de musique ou d'art que l'on peut se procurer des différentes sources.

Pourriez-vous nous parler de ce que vous produisez dans ce domaine? Les films que j'ai vus sont disponibles dans le commerce, mais



[Text]

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**Dr. McPherson:** Perhaps one of the production people would like to speak to this. We do film strips on painting and sculpture. In the past few years we have done a couple of films on ballet. We have done some on music, and these have ranged from Paul Anka's *Lonely Boy*—lonely Ottawa boy—to even very serious musical experiments. My background is very much involved with the arts and I hope we will do even more, but at the moment I am satisfied with the program that we are doing. Mr. Dignard?

**M. Dignard:** Depuis le début de l'année, nous avons déjà cinq films qui parlent d'art, la production française, quoi, sur l'art, soit les peintres ou la musique.

**Dr. McPherson:** Did Mr. Dignard give you enough information, Mr. Rose?

**Mr. Rose:** Yes. I would merely like to say that I do not feel there is enough available. I am not acquainted with it and perhaps that is my fault. However, I get the distinct feeling that this might be an area in which we might move.

**Dr. McPherson:** Yes.

**Mr. Rose:** I do not want to presume upon the time of the Committee much longer, but I have a very general question that has been touched on a number of times before. You mentioned several times the program Challenge for Change which deals with the matter of poverty. To many people this is often a regional and a political question. On a matter as controversial as poverty how do you avoid the possibility of political, social, cultural and religious bias without ending up in a very, very gray area or producing a gray product, an emasculated product?

**Dr. McPherson:** Perhaps there are two sides to this. We feel that the overriding policy in production, when we touch on any matter dealing with public affairs, is that the treatment must be balanced. So, we avoid editorializing; we try to record in order to make what seems to be an honest statement. At the same time we are aware that statements of this kind will not please everyone. If they did, they surely would not be worth making. So, films that the Board has made have repeatedly come under attack from various quarters.

[Interpretation]

ils sont généralement très vieux et pas très bons.

**M. McPherson:** Peut-être que l'un des responsables de la production pourrait nous en parler. Nous faisons des films sur la peinture et sur la sculpture. Au cours des dernières années, nous avons produit deux films sur le ballet. Nous en avons fait sur la musique, depuis le «*Lonely Boy*» de Paul Anka—le solitaire d'Ottawa—jusqu'à des expériences musicales très sérieuses. Je me suis toujours beaucoup intéressé aux arts, et j'espère que nous ferons encore mieux mais, pour le moment, je suis satisfait du programme que nous suivons, Monsieur Dignard?

**Mr. Gilles Dignard (Director of Production (French):** We have art production. Since the first of the year we already have had five French art films...all of which dealt either with painting or music.

**M. McPherson:** Est-ce que ces renseignements vous suffisent, monsieur Rose?

**M. Rose:** Oui. Je voudrais simplement dire qu'à mon avis, il n'y a pas suffisamment de films disponibles dans ce domaine. Je ne suis pas tellement au courant, et c'est peut-être de ma faute. Mais j'ai l'impression très nette que c'est un domaine dans lequel nous pourrions agir.

**M. McPherson:** Oui.

**M. Rose:** Je ne veux pas faire perdre trop de temps au Comité. Mais il y a une question très générale dont on a déjà parlé bien des fois. Vous avez parlé plusieurs fois de la série de films intitulée «Construire demain», qui traite de la question de la pauvreté. Pour bien des gens, cela constitue souvent une question régionale, et une question de politique. Dans un domaine qui prête autant à controverse que la pauvreté, comment évite-t-on la possibilité de préjugés politiques, sociaux, culturels et religieux sans aboutir à des résultats très confus ou sans fournir un produit terne, un produit sans vigueur?

**M. McPherson:** Il y a peut-être deux aspects à cette question. Nous estimons que la politique prédominante en matière de production, lorsque nous traitons de questions relatives aux affaires publiques, est de veiller à traiter la question de façon équilibrée. Nous évitons de faire des éditoriaux; nous essayons d'enregistrer en vue de faire ce qui nous semble être une déclaration honnête. D'autre part, nous savons que des déclarations de ce genre ne peuvent plaire à tout le monde. Heureusement, d'ailleurs, sinon elles ne vaudraient certainement pas la peine d'être faites. Donc,

[Texte]

People have asked us to withdraw a film which deals with their district. We are able to say that on balance there has been a lot of favourable comment as well and we feel we must have the courage to present this statement. It is always a difficult line to walk, if you wish, but I think it is very clear—and I hope you will agree—that if we made merely bland films then we would indeed be—I do not know—a propaganda agency.

**Mr. Rose:** No, I would agree. This is what I was coming to, and I think Mr. Dinsdale touched on the same thing. I would hope that you would be extremely controversial. Thank you very much, Dr. McPherson. I also wish to thank you, Mr. Chairman. I was hoping that you might elaborate on your specific plans for the future of your Board. I felt that you were suggesting a refocusing, but I was not really satisfied with the way in which you had aimed the focus or whether it was broadened or narrowed, and I hope that perhaps someone else can have an opportunity to discuss this further. Thank you very much.

**Mr. Givens:** I am trying to understand the end relationship between the CBC and the National Film Board. I take it that your primary intention is always, if not educational—because that is a bad word federally—it is intellectual osmosis, because the message must come across. Is that right?

**Dr. McPherson:** Right.

**Mr. Givens:** So that primarily what you are producing generally is what in the broad sense is good for Canadians.

**Dr. McPherson:** We do not like to put it that way, Mr. Givens.

**Mr. Givens:** Would you ever consider just telling a story, a romance, because it happens to be authored by a Canadian or because it is a Canadian romance or a Canadian love story?

**Dr. McPherson:** Yes, indeed.

**Mr. Givens:** You would?

**Dr. McPherson:** Indeed.

**Mr. Givens:** I think I understand. All right.

[Interprétation]

à de très nombreuses reprises, des films produits par l'Office ont été critiqués par divers secteurs de la population.

Certaines personnes nous ont demandé de retirer un film se rapportant à leur région. Nous pouvons dire que, pour compenser, il y a eu aussi beaucoup de commentaires favorables, et nous devons, à notre avis, avoir le courage de présenter cet aspect des choses. C'est toujours une position difficile à soutenir, je l'admets, mais j'espère que vous reconnaîtrez que, de toute évidence, si nous ne faisons que des films édulcorés, nous ne serions rien d'autre qu'un organisme de propagande.

**M. Rose:** Je suis entièrement de votre avis. Voilà justement où je voulais en venir, et je crois que M. Dinsdale en a vaguement parlé lui aussi. J'espère bien, que vous faites des films qui prêtent extrêmement à controverse. Merci beaucoup, monsieur McPherson, et vous, monsieur le président. J'espérais que vous alliez pouvoir nous donner avec plus de détails vos projets pour l'avenir de l'Office. J'avais l'impression que vous parliez d'une remise au point, mais je n'ai pas vraiment saisi dans quel sens elle se ferait, ou s'il s'agirait d'un élargissement ou d'un rétrécissement. J'espère que quelqu'un d'autre pourra peut-être reparler de cette question. Merci beaucoup.

**M. Givens:** J'essaie de comprendre les rapports qu'il y aura finalement entre Radio-Canada et l'Office national du film. Je crois comprendre que votre intention primordiale est toujours de réaliser, sinon un objectif éducatif—car c'est là un mauvais terme au niveau fédéral—du moins une osmose intellectuelle, car il faut que les deux groupes se comprennent. Est-ce exact?

**M. McPherson:** Oui.

**M. Givens:** Donc, fondamentalement, ce que vous produisez en général est ce qui est, au sens large du terme, au goût des Canadiens.

**M. McPherson:** Nous n'aimons pas envisager la chose sous cet angle, monsieur Givens.

**M. Givens:** Est-ce que vous envisageriez de raconter une histoire, ou une histoire d'amour, simplement parce qu'il se trouve que l'auteur en est un Canadien ou que c'est une histoire d'amour canadienne?

**M. McPherson:** Oui, bien sûr.

**M. Givens:** Vraiment?

**M. McPherson:** Mais oui.

**M. Givens:** Je crois que je comprends. Entendu.



## [Text]

**Dr. McPherson:** If I may just add one sentence to this. We are in the communications field and we recognize that there are occasions when the best way to make a statement is to make it in fictional terms. Feature films are the dominant communication form today once we get beyond newspapers, and so on. If we feel that through a theatrical film we can achieve something that is close to our interests, then that is the way to do it. Quite a few of our films take this theatrical form.

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**The Chairman:** Mr. Osler, on a short last question.

**Mr. Osler:** On the last question?

**The Chairman:** Yes.

**Mr. Osler:** My question really goes back to the program *Challenge for Change*, and although it may change the direction of the questioning a bit I think you will probably allow it. Presumably the program *Challenge for Change* is to be designed with very definite objectives in mind; exposing poverty, suggesting means of alleviating poverty, showing what the challenge is, and so on. Who sees a film like that? I have always been worried about your distribution facilities and if the Chairman will allow it I would like you to give an expanded answer to that question rather than a narrow one. I am just referring to *Challenge for Change*.

**Dr. McPherson:** I will first have to go into the technique of the program a bit. Film makers, very often working with community development workers, go into a problem area. They get to know the people and they get close enough to the people to take advice on what should be filmed. They are going to make a record. When they have done the shooting they go back to the community with some rough assemblies and say to the people, "Have we stated the problem as you understand it?" Simply by the act of making the film and editing it the people in the community begin to understand, it seems to me, in a way that could not be done by any speech that you could make or by any official document you could give them. Very often these people are not great readers of books.

In the project we did on Fogo Island in Newfoundland the next step was to go to the provincial Cabinet. The Cabinet saw the film and they felt they understood the Fogo Island problem in a way they had never realized before. If we receive permission at each step

## [Interpretation]

**M. McPherson:** Si vous me permettez d'ajouter quelques mots. Nous travaillons dans le domaine des communications, et nous reconnaissons qu'il y a des cas où la meilleure façon de transmettre un message est de le présenter sous forme d'œuvre d'imagination. Les longs métrages sont la forme dominante de communication à l'heure actuelle, mis à part les journaux, etc. Et si nous pensons que grâce à un film spectaculaire nous pouvons arriver à quelque chose qui est conforme à nos intérêts, c'est alors ce qu'il nous faut faire. Un nombre assez important de nos films sont de ces films spectaculaires.

**Le président:** Monsieur Osler, une dernière question brève?

**M. Osler:** Sur le dernier sujet?

**Le président:** Oui.

**M. Osler:** Ma question, au fait, nous ramène au programme «Construire demain», et, bien qu'elle puisse modifier un peu l'orientation du questionnaire, je pense que vous n'y verrez pas d'inconvénient. Je suppose que la série de films «Construire demain» va être conçue suivant des objectifs très précis: montrer la pauvreté, proposer des moyens de la soulager, exposer en quoi consiste le défi, et ainsi de suite. Qui va voir des films de ce genre? Je me suis toujours demandé quelles étaient vos possibilités de distribution, et, avec la permission du président, j'aimerais que vous répondiez à cette question en détail. Je veux seulement parler de la série de films «Construire demain».

**M. McPherson:** Il faut que j'expose un peu l'aspect technique du programme. Les producteurs, qui travaillent très souvent avec des travailleurs sociaux, vont dans une région à problèmes. Ils font la connaissance des gens, et ils établissent des rapports assez étroits avec eux pour leur demander leur avis sur ce qui devrait être filmé. Ils font les prises de vue, ils retournent dans le village, montrent aux gens quelques montages, et leur demandent: «Avons-nous bien rendu le problème tel que vous le voyez?» En faisant le film et en faisant le découpage, les gens de la collectivité comprennent mieux il me semble, qu'avec n'importe quel discours ou n'importe quel document officiel. Très souvent, ces gens lisent assez peu.

Après les prises de vues que nous avions faites à l'île Fogo, à Terre-Neuve, nous nous sommes rendus au Cabinet de la province. Les ministres, après avoir vu le film, ont estimé qu'ils comprenaient le problème de l'île Fogo beaucoup mieux qu'avant. Lorsque nous



## [Texte]

we can distribute these films more broadly. However, their initial purpose is achieved when the thing is done in the community. Some of these films will be suitable for perhaps national or international distribution, and with proper permission they may be distributed in that way.

They are also extremely useful for professional welfare people or people in the field of sociology, who can see how the technique works and will be able to apply the technique to other situations. The distribution department is very intimately involved in this. It is a new kind of distribution. Our people in the field are involved in the total communication process.

**Mr. Osler:** May I stop you for a moment. Is the concept of this, really, that confession is good for the soul, that in a way this is therapeutic psychology or psychiatry? As I see it, what you are doing is showing people how things actually are and how solutions might come about or how they might be suggested. They play this back almost like somebody on a psychiatrist's couch, or something, and from that they gain self knowledge, so that the audience could have been the people that made the film?

**Dr. McPherson:** Yes.

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**Mr. Osler:** And that is it.

**Dr. McPherson:** It is a palliatory process. In many ways it seems to me it is very close to the kind of thing Mr. Trudeau is talking about when he speaks of participatory democracy, in which somehow or other these people who cannot write it in a letter and who, as I say, are often not very great readers, but here it is and they say that this is how they feel, so it is a new and, in my view, an extremely important communications technique.

**Mr. Osler:** But then it does not necessarily have anything to do with what we, as ordinary people who are not particularly with it, would consider to be a film production. From an ordinary man's point of view it may be something that never is, in fact, produced.

**Dr. McPherson:** I notice that both heads of production want to speak to this because they are both involved.

**Mr. Osler:** I am wondering if this is it.

## [Interprétation]

obtenons à chaque étape la permission nécessaire, nous pouvons distribuer ces films à une échelle plus vaste. Toutefois, le but principal du film est atteint si ce dernier porte ses fruits dans la collectivité intéressée. Certains de ces films pourront peut-être être distribués à l'échelle nationale ou internationale, si nous obtenons l'autorisation nécessaire.

Ils peuvent être utiles également pour les travailleurs sociaux professionnels ou pour les sociologues, qui peuvent voir comment marche cette technique, puis l'appliquer à d'autres situations. Le service de la distribution s'occupe de façon très directe de ces travaux. C'est une nouvelle forme de distribution. Ceux de nos collaborateurs qui font ces travaux sur place ont à s'occuper de l'ensemble du processus de communication.

**M. Osler:** Permettez-moi de vous interrompre un instant. Est-ce que tout cela se fonde vraiment sur le principe que la confession soulage et qu'il s'agit, en quelque sorte, de psychologie ou de psychiatrie thérapeutique? Il me semble que ce que vous faites, au fond, c'est de montrer aux gens la situation réelle, et comment arriver à des solutions ou comment les proposer? Ils font défiler tout cela, presque comme le patient sur le divan du psychiatre et, par ce moyen, ils apprennent à mieux se connaître. Donc, les spectateurs pourraient être, en fin de compte, les gens qui ont fait le film?

**M. McPherson:** Oui.

**M. Osler:** Et c'est d'ailleurs le cas.

**M. McPherson:** C'est un processus curatif. En bien des sens, il me semble que cela se rapproche beaucoup de ce que veut dire M. Trudeau quand il parle de démocratie de participation. Très souvent, ces gens, qui ne sont pas capables d'écrire une lettre et qui, je l'ai dit, lisent fort peu, peuvent alors dire: «Voilà ce que nous ressentons». C'est une technique de communication nouvelle et, à mon avis, très importante.

**M. Osler:** Mais cela n'a alors pas forcément grand-chose à voir avec ce que nous, en tant que personnes ordinaires qui ne sommes pas particulièrement concernées par la chose, considérerions comme étant une production cinématographique. Pour l'homme de la rue, ce peut être un film qui, en fait, n'est jamais produit.

**M. McPherson:** Les deux directeurs de la production veulent en parler, car cela les intéresse.

**M. Osler:** Je me demande si c'est bien cela.

## [Text]

**Mr. Dignard:** That is the new concept in which film enters into the picture now. We have discovered that most social situations are related to a lack of communication and we have discovered with responsible people that film is the best channel to permit that communication. As soon as that objective is achieved we consider that the film has attained its "raison d'être". We are satisfied with it and if it can be used in other regions where similar problems exist, that is good, but we consider that to be a secondary objective.

It is also amazing to see that once the film is started, problems already start to be solved by responsible persons. Sometimes the film has already been passed when it is shown in its final form. The events are already ahead of the film and we consider this of great significance for the use of the medium that we foresee.

**Dr. McPherson:** But we should add, Mr. Osler, that we think of three phases in this program too. There are some of the films which are used in a very local way and which may never be seen outside a community or a province, that kind of audience. You perhaps remember the program we did for television a year ago called *The Things I Cannot Change*. That film was designed for a national audience. There are others that are designed for people who go to a theatre for entertainment and they bear on different questions. One of them was a series of drawings of Indian people by John Gould. It was an artistic record of phases of Indian life.

**Mr. Osler:** I am sorry to labour this point, Mr. Chairman, but if you went into a community—and I will try and keep it at the federal level and not step on anyone's toes—and you decided to do a series on Indian problems and you get, as you say, permissions all the way up presumably, then, the Indian Affairs department at some point would have to be in on the decision-making process. If the Indian Affairs department at some level said, No, then that is censorship from a propaganda point of view. If the Indian Affairs department says, Yes, it could still be construed as censorship from a propaganda point of view.

I do not know that these dangers are, in fact, real but it seems to me that it would be possible to have a situation that could become very unhealthy unless you people had so much integrity that you said, "To hell with it," and blew the whole story wide open.

In other words, you have to be a completely impartial agent or there would be danger

## [Interpretation]

**M. Dignard:** C'est une nouvelle conception selon laquelle le film entre immédiatement en ligne de compte.

Nous avons constaté que la plupart des situations sociales viennent d'une absence de communications et que les films sont le meilleur moyen d'établir ces communications. Dès que cet objectif est atteint, nous considérons que le film a sa raison d'être. S'il peut être utilisé dans d'autres régions où des problèmes comparables existent, c'est très bien, mais nous considérons que c'est un objectif secondaire.

Il est surprenant de voir que, une fois que le film est commencé, les problèmes commencent déjà à être résolus par les responsables. Parfois le film est déjà dépassé lorsqu'il est montré sous sa forme finale. Et les événements dépassent le film. Et cela, croyons-nous, a une grande signification pour le moyen de diffusion, pour l'utilisation du moyen de diffusion.

**M. McPherson:** Et, nous devons ajouter, monsieur Osler, qu'il y a trois phases dans le programme. Certains films sont utilisés sur un plan purement local. Parfois, ils ne seront jamais vus en dehors d'une localité d'une province. Il y en a d'autres. Vous vous souvenez peut-être de ce qu'on a fait pour la télévision, il y a un an: «*The Things I Cannot Change*». Ce film était destiné au Canada entier. Il y en a d'autres qui sont prévus pour les cinémas, pour les gens qui vont au cinéma pour se distraire. Il y en a de toute sorte. Il s'agit par exemple de films sur les Indiens, comme celui qu'a fait John Gould. Il s'agit d'un témoignage artistique sur la vie des Indiens.

**M. Osler:** Je suis désolé de continuer, monsieur le président, mais si vous alliez dans un village et essayiez de rester au niveau fédéral sans marcher sur les plates-bandes de personne, et que vous fassiez une série sur les problèmes des Indiens, et que vous ayez toutes les permissions nécessaires.

Il est à supposer que le ministère des Affaires indiennes devrait participer à la prise de décisions. Si le ministère des Affaires indiennes, à un certain moment, disait non, alors c'est en quelque sorte de la censure au point de vue propagande. Si le ministère des Affaires indiennes dit oui, cela pourrait aussi être considéré comme de la censure au point de vue propagande.

Je ne sais pas si ces dangers sont réels, mais il me semble que la situation pourrait devenir très malsaine, à moins que vous ne soyez assez intégrés pour dire: «au diable!» et que vous racontiez tous ce que vous êtes complètement impartiaux, des agents complètement impartiaux, ou alors, vous risquez de devenir une agence de propagande pour les



## [Texte]

of you becoming a propaganda agency for either Indian Affairs or the local fire department, or you name it, whoever you have to get permission from. Right?

**Dr. McPherson:** The danger is always present, I suppose. I must say we have done a series of films on Indian problems as part of the "Challenge For Change" program. Some aspects of those documents, as I would call them, were rather disturbing for the people in Indian Affairs and I must say to the credit of the integrity of the people involved in that Department that they saw the films, did not feel that they were entirely complimentary and accepted them, because they felt that the statement was honest. Would you like to speak to that, Mr. Jobbins?

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**Mr. Jobbins:** Yes. Not all the films that have been used on these programs are of a type that describe a situation in a community. Some of the films are used by people who are already engaged in doing something in the poverty field to help the work they are doing.

There are places in some of our urban communities where children—pre-schoolers—are almost unable to talk. They have not had the practice of talking in their homes and this is one of the problems the schools have with them. The teachers are quite ready to use material that will help them to train the children to talk and in most cases they are using more and more films that were not intended primarily for the poverty programs but were intended initially for other uses.

This allows the teachers and some of our people an opportunity for creative use of film of a very wide variety. Some films on art, and so on, are used to teach children to talk and to communicate with each other.

**The Chairman:** With the indulgence of the Committee, may I end the questioning here? We do have the Canadian Film Development Corporation to hear before one o'clock. I wonder, too, if I might also ask Dr. McPherson whether, when we come down to Montreal to tour the Board's premises, he might also provide a showing of a variety of these films which you have been discussing, in both English and French? This might, I think, greatly assist us in questioning you more extensively. Perhaps next year when we meet to discuss your estimates—probably in January or February—we might take the precaution of going down to Montreal before having a questioning period, and perhaps we might

## [Interprétation]

Affaires indiennes, ou pour les pompiers d'un endroit quelconque, etc., peu importe qui vous donne la permission. Pas vrai?

**M. McPherson:** Le danger existe toujours, sans doute. Je dois dire que nous avons fait une série de films sur les problèmes des Indiens, dans le cadre du programme «Construire demain».

Certains aspects de ces documents, comme nous les appelons, étaient assez troublants pour les gens du ministère des Affaires indiennes, mais je dois dire, et cela prouve l'intégrité des gens du ministère, qu'ils ont vu les films, n'ont pas pensé que ces films étaient très flatteurs, mais les ont acceptés, car ils pensaient que le témoignage était honnête. Est-ce que vous voulez parler monsieur Jobbins?

**M. Jobbins:** Tous les films de ce genre ne décrivent pas la situation d'un village ou d'une collectivité donnée. Certains sont utilisés par des gens qui font déjà quelque chose dans le domaine de la pauvreté, pour aider à leur propre travail.

Dans certaines de nos collectivités urbaines, les enfants d'âge préscolaire ne peuvent presque pas parler et n'ont pas eu l'occasion de parler à la maison; c'est un des problèmes qu'ils posent aux écoles. Les instituteurs sont prêts à se servir de films pour aider les enfants à parler; la plupart du temps ils se servent de films qui n'étaient pas prévus, au départ, pour les programmes de lutte contre la pauvreté, mais qui étaient destinés à d'autres utilisations.

Cela permet aux instituteurs et à certaines de nos gens de se servir des films de façon créatrice, des films très divers, des films sur l'art, par exemple. Ce qui permet d'apprendre aux enfants à parler, à communiquer les uns avec les autres.

**Le président:** Nous devons mettre fin à la période des questions car nous devons recevoir la Société de développement de l'industrie cinématographique avant une heure. Monsieur McPherson, lorsque nous irons à Montréal pour visiter les installations de l'Office, est-ce que vous pourrez nous montrer certains de ces films, en français et en anglais, qui nous aideront à mieux vous interroger?

Peut-être que l'année prochaine, lorsque nous étudierons le budget, en janvier ou en février, nous pourrions aller à Montréal avant de vous interroger, ou même tenir un interrogatoire à Montréal, ce qui conviendrait peut-être davantage, étant donné le genre de com-



## [Text]

even arrange to have an examination at your quarters in Montreal, which I think would be a bit more appropriate, given the type of communications in which you are involved. Perhaps we might end up making a film as a Committee ourselves.

**Mr. Osler:** Mr. Chairman, I think it would save time, if it is agreeable to the others, to have if possible some kind of statement from the Board about their distribution habits. As a layman I do not see as many National Film Board pictures as I would like to and I am told that it is difficult to get into theatres; for instance, it is difficult to reach the general public. I would like some commentary on that. Probably it could be done in a written form if you do not want to do it now.

**The Chairman:** You do not want it in film?

**Mr. Osler:** Not in film, no.

**Dr. McPherson:** I would be very happy to speak to that briefly, Mr. Osler, because I think it is one of the most serious problems facing the National Film Board today. The reason, to be very blunt about it, is the more urban we get the more difficult it gets for urban people to see National Film Board films. We get fine distribution through our own branch in schools, in community halls, in rural areas; there is no problem here at all, but in commercial theatres people tell me repeatedly that they feel they are not seeing our work.

We happen to know there is no major distributor of Canadian origin. Am I right in saying that, Mr. Jobbins? I know of one Canadian distribution company but the major distributors are not based in Canada. We tend to see all kinds of films about water skiing in the Everglades and skindiving off New Mexico and somehow or other NFB shorts do not turn up on these programs as often as we would wish.

The problems related to this distribution block—I think it is getting worse, and, as I say, the bigger our cities get the greater the problem grows—is one of the most challenging things that I have to solve as Government Film Commissioner and I think it is my responsibility to solve it, not just for the National Film Board but, to come back to Mr. Dinsdale's interest, to solve it for Canadian film makers.

**Mr. Osler:** Is this a thing that should go before the Consumer and Corporate Affairs Department or is it a natural business problem you think can be solved?

## [Interpretation]

munications dont vous vous occupez. Nous ferons peut-être un film nous-mêmes, en tant que Comité.

**M. Osler:** Monsieur le président, nous pourrions gagner du temps, si vous êtes d'accord, si l'Office nous faisait un exposé de ses méthodes de distribution. Je ne vois pas autant de films de l'Office national du film que je le voudrais. Et on me dit qu'il est difficile de les projeter dans les cinémas. Il est difficile alors d'atteindre le grand public. Vous pourriez peut-être faire une déclaration à ce sujet, une déclaration écrite, si vous ne voulez pas la faire tout de suite.

**Le président:** Vous ne voulez pas qu'on en fasse un film?

**M. Osler:** Pas de film pour l'amour du ciel!

**M. McPherson:** Je serais très heureux d'en parler, brièvement, monsieur Osler, car c'est un des problèmes les plus importants qui se posent présentement à l'Office national du film. Et la raison est celle-ci:—je vais être brutal, franc—plus le Canada s'urbanise, plus il est difficile aux citadins de voir les films de l'Office national du film. Nous avons une bonne distribution dans les écoles, dans les salles de loisirs, dans les régions rurales; il n'y a aucune difficulté. Mais en ce qui concerne les cinémas commerciaux, les gens nous disent tout le temps qu'ils ne voient pas nos œuvres.

Il n'existe pas de distributeur important d'origine canadienne, n'est-ce pas, monsieur Jobbins? Je connais une seule et unique compagnie de distribution canadienne, mais les grandes compagnies ne sont pas canadiennes. Nous aimons voir beaucoup de films, par exemple, sur le ski nautique dans les Everglades et sur la plongée sous-marine au Nouveau-Mexique, mais les courts métrages de l'Office national du film ne traitent pas de ces sujets aussi souvent que nous le voudrions.

Le problème, en ce qui concerne la distribution, est du reste un problème qui s'aggrave; plus grandes sont nos villes, plus grave est le problème. Et c'est l'un des défis les plus importants que j'ai à relever en ma qualité de commissaire de l'Office national du film, et je dois le relever, non pas seulement pour l'ONF, mais aussi, pour en revenir à ce que disait M. Dinsdale, pour les producteurs canadiens.

**M. Osler:** Ce problème devrait-il être soumis au ministère de la Consommation et des Corporations ou pourriez-vous le résoudre vous-même?

[Texte]

[Interprétation]

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**Dr. McPherson:** I am not ready, Mr. Osler, to give an answer on that. I would wish to explore the question. The Canadian Film Development Corporation, when it gets into operation, is going to have a similar problem to solve and I would hope to co-operate with the Chairman of the Canadian Film Development Corporation, but it seems to me a major question to which we do not have an immediate answer.

**Mr. Osler:** You do not own a chain of theatres?

**Dr. McPherson:** No.

**The Chairman:** Mr. McPherson, on behalf of the Committee I would...

**Mr. Dinsdale:** Mr. Chairman, are we closing off questions.

**The Chairman:** We have the Canadian Film Development Corporation and we do have a deadline of one o'clock. We have a limitation of time and space and since both these groups have come down from Montreal we are not as flexible as we are with Ottawa-based people.

**Mr. Dinsdale:** I do not think we can arbitrarily close off questioning, again if the Committee is going to function successfully. You mentioned the tour in Montreal but the tour is not on the record and this actually is an extension of our Parliamentary procedure. I am a reasonable individual and I have questions that overlap actually with the Canadian Film Development Corporation, but there was one branch of the activities of the NFB which has not been questioned at all today and I refer to your Still Photos Division, could I have a brief comment on this? It is an excellent part of your activities under Lorraine Monk, I believe?

**Dr. McPherson:** Yes.

**Mr. Dinsdale:** She has done an outstanding job and I think it is the resources of the Still Photos Division of the NFB that have gone into some of the excellent books that were produced during Centennial year. I have heard that this work has been discontinued. There are no funds available to still photographers to carry on this very important work of recording Canada on film and it is creating quite a difficult situation amongst our free-lance photographers who are also facing a cut-back by reason of the discontinuation of two major publications like the *Family Herald* and the *Toronto Star*.

**M. McPherson:** Je ne me sens pas très compétent pour répondre à cette question. Je devrai y réfléchir. Lorsque la Société de développement de l'industrie cinématographique aura commencé à fonctionner, on aura à résoudre une difficulté semblable. J'espère bien pouvoir collaborer avec le président de cette société, mais cela me semble une question à laquelle nous ne pouvons pas répondre immédiatement.

**M. Osler:** Vous ne possédez pas une chaîne de cinémas?

**M. McPherson:** Non.

**Le président:** Merci, monsieur McPherson, au nom du Comité, je...

**M. Dinsdale:** Monsieur le président, est-ce que vous allez mettre fin aux questions?

**Le président:** Nous allons entendre la Société de développement de l'industrie cinématographique. Nous devons ajourner à une heure, mais comme tous ces gens sont venus de Montréal, et non pas d'Ottawa, je pense que nous devrions les entendre.

**M. Dinsdale:** Nous ne pouvons pas, à mon avis, mettre fin arbitrairement à l'interrogatoire. Si nous voulons que le Comité fonctionne convenablement, il ne faut pas faire cela.

Vous avez parlé d'une visite à Montréal, mais la visite à Montréal ne fait pas partie de notre programme. Je m'intéresse à la procédure parlementaire, je suis raisonnable et j'ai des questions qui intéressent à la fois l'ONF et la Société de développement de l'industrie cinématographique.

Il y a un aspect de l'activité de l'ONF dont on n'a pas parlé aujourd'hui: la Division de la photographie. J'avais des questions à poser là-dessus. Il s'agit là d'une partie remarquable de votre activité, dirigée par M<sup>me</sup> Lorraine Monks, si je ne m'abuse.

**M. McPherson:** Oui.

**M. Dinsdale:** Elle a fait du très bon travail. Je pense que ce sont les ressources de sa Division qui ont servi dans l'édition de magnifiques volumes pendant l'année du centenaire. J'ai entendu dire que ce travail a été interrompu. Il n'y a plus d'argent pour que les photographes puissent poursuivre ce travail très important; ce travail qui consiste à photographier, en quelque sorte, le Canada. La situation de nos photographes à la pige en est devenue difficile, si l'on songe qu'ils ont dû aussi subir les conséquences de la disparition de deux grands journaux comme le *«Family Herald»* et le *«Star»* de Toronto. J'ai



[Text]

It seems that our publishing business is in difficulty and it will not be helped, of course, by the recent Post Office changes. I also understand that the National Film Board is no longer utilizing the services of these people. Is this true and for what reason?

**Dr. McPherson:** I am afraid, Mr. Dinsdale, that you have not been accurately informed on this question. The Budget of the Still Photos Division is roughly \$300,000 a year. Am I right? We have one staff photographer in the Still Photos Division; all other work is put out on commission to still photographers.

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I feel that the Board cannot be all things to all photographers. We would like to do as much as we can. I know that the people in professional group of still photographers feel themselves in a sad situation and they are beginning to say: "The government has created a Film Development Corporation, the Canada Council is looking after other people, but there is nobody to look after the still photographer."

I do not know what the government might think the real plight of the still photographers is, but the Film Board has been the major support for still photography. We do as much as we can and our resources at this point do not allow for anything further, unhappily. But the commissioning of still photographers goes on in the usual way and we add something like 15,000 to 18,000 photographs a year to our still photograph collection.

**Mr. Dinsdale:** There has been no cut-back in this activity?

**Dr. McPherson:** Am I right in saying there has been no cut-back, Mr. Dignard?

**Mr. Dignard:** No; no cut-back.

**Mr. Dinsdale:** So the problem, then, would seem to arise from the difficulties that the publishing industry finds itself in—the decreased demand for the work of what I suppose you would call "film journalists"?

**Dr. McPherson:** Yes.

**Mr. Dinsdale:** I do understand that several of them are contemplating moving to the United States where the fields are richer and greener in this regard, and they do so with

[Interpretation]

l'impression que notre industrie de l'édition se trouve en difficulté, difficulté qui est compliquée d'ailleurs par les dernières modifications apportées à la Loi sur le ministère des Postes.

Je crois savoir que l'Office national du film n'utilise plus les services de ces gens. Est-ce vrai? Si oui, pour quels motifs?

**M. McPherson:** Monsieur Dinsdale, vous n'avez pas été, je pense, bien informé au sujet de cette question. Le budget de la Division est, en gros, de \$300,000 par année; est-ce exact? Nous avons un photographe permanent; tout le reste du travail est affermé à des photographes à la pige.

Je ne pense pas que l'Office national du film puisse servir tout le monde. Nous aimerions bien le faire si nous le pouvions. Je sais que les photographes se trouvent eux-mêmes dans une situation difficile. Ils commencent à dire: «le gouvernement a créé une Société de développement de l'industrie cinématographique, le Conseil des Arts s'occupe d'autres catégories de personnes, mais personne ne s'occupe des photographes».

Je ne sais pas ce que peut penser le gouvernement de la situation des photographes, mais l'Office national du film a fait tout ce qu'il a pu pour eux. Nos ressources, actuellement, ne permettent pas d'en faire davantage, malheureusement. Nous produisons encore de 15,000 à 18,000 photos par année que nous ajoutons à notre collection.

**M. Dinsdale:** Il n'y a pas eu de diminution?

**M. McPherson:** Non, n'est-ce pas, monsieur Dignard?

**M. Dignard:** C'est exact.

**M. Dinsdale:** Bon, s'il n'y a pas eu diminution, le problème semble venir des difficultés dans lesquelles se trouve l'industrie de l'édition, et aussi de la demande moins considérable des services de ceux qu'on appelle les journalistes photographes.

**M. McPherson:** Oui.

**M. Dinsdale:** Je crois comprendre qu'un certain nombre d'entre eux envisagent de déménager aux États-Unis où la situation serait, à leur point de vue, meilleure.



## [Texte]

great hesitation because they have found the challenge of photographing Canada on film is quite a creative one. There is no cut-back?

**Dr. McPherson:** There is no cut-back. I happen to know personally two or three very outstanding photographers in Canada and I am also aware that as these magazines fold their market has disappeared. It would be marvellous if we could provide a solution to their problems but we are also going through the austerity situation and no expansion of the program is possible.

**Mr. Osler:** Mr. Chairman, it would be very interesting as a sidelight to find out what percentages there are between the United States and Canada in the folding of magazines and weekly newspapers. They seem to be in trouble in the United States, too. It would suggest that the medium is changing and those that are trying to keep on the old route are noticing the change. They usually find it hard to eat.

**The Chairman:** This is true.

**Dr. McPherson:** Mr. Chairman, if I may add one other bit of information for Mr. Dinsdale, it is true that in Centennial year there were a whole series of special projects and something like between \$300,000 and \$400,000 went into our publications—that was a Centennial grant. That grant is not available this year.

**Mr. Dinsdale:** I was just going to suggest that perhaps it was a sort of "from riches to rags" proposition as a result of the Centennial activities.

**Dr. McPherson:** Yes.

**The Chairman:** Perhaps on that note I might thank Dr. McPherson and his colleagues. We look forward to visiting Montreal in the new year and also seeing some examples of your work. Thank you; it has been most enlightening.

**Dr. McPherson:** I am very flattered, Mr. Chairman, by your interest and the interest of the Committee and you will be more than welcome at Cote de Liesse Road in St. Laurent.

**The Chairman:** Thank you.

**Mr. Dinsdale:** Mr. Chairman, I presume that Dr. McPherson and his colleagues will remain in the wings.

## [Interprétation]

Mais ils hésitent à le faire, car ils ont eu beaucoup de plaisir à photographier le Canada, ce qui leur a semblé être un art très créateur. Il n'y a donc pas de diminution?

**M. McPherson:** Non, il n'y a pas de diminution. Je connais deux ou trois grands photographes canadiens. Je crois aussi savoir que si ces magazines ont disparu, c'est que le marché a disparu. Ce serait magnifique, si nous pouvions, à notre tour, trouver les solutions de leurs problèmes, mais nous aussi, nous sommes frappés par le programme de restrictions et aucune expansion, dans ce cas, n'est possible.

**M. Osler:** Monsieur le président, il serait intéressant de savoir quelle est la différence, entre le Canada et les États-Unis, du pourcentage de disparition des journaux hebdomadaires et des revues. Il me semble que la situation aux États-Unis est la même qu'ici. Les anciens ont du mal à se faire à ces changements.

**Le président:** C'est vrai.

**M. McPherson:** Monsieur le président, est-ce que je pourrais ajouter un renseignement à l'intention de M. Dinsdale à ce sujet.

Il est vrai qu'au cours de l'année du centenaire, on a réalisé toute une série de projets spéciaux. Nous avons consacré de \$300,000 à \$400,000 à nos publications. Mais cette année, nous ne disposons pas de la subvention spéciale que nous avions pour l'année du centenaire. Il y a donc eu, de ce point de vue-là, une diminution.

**M. Dinsdale:** De riches, vous êtes devenus pauvres, en somme. Vous étiez riches l'année dernière.

**M. McPherson:** Oui.

**Le président:** Je voudrais remercier M. McPherson et ses collègues. Nous nous ferons un plaisir de visiter Montréal l'an prochain pour voir comment vous travaillez.

**M. McPherson:** Je suis très flatté, monsieur le président, de l'intérêt que vous portez à notre travail; vous serez certainement les bienvenus à Saint-Laurent, Côte de Liesse.

**Le président:** Merci.

**M. Dinsdale:** M. McPherson et ses collègues peuvent bien rester s'il le désirent.

[Text]

**The Chairman:** If they wish to stay, they are certainly welcome.

**Mr. Dinsdale:** I have a question that will demand some of their resources.

**Dr. McPherson:** Certainly we will remain.

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**The Chairman:** Gentlemen, I would like to present the officials of the Canadian Film Development Corporation. On my immediate right is Mr. Georges-Émile Lapalme, the Chairman, and Mr. Michael Spencer, the Acting Secretary of the Board.

I will now ask Mr. Lapalme to make an opening statement.

**M. Georges-Émile Lapalme (président de la Société de développement de l'industrie cinématographique canadienne):** Monsieur le président, Messieurs, nous avons fait préparer une déclaration par écrit, ...and I think that this statement has been circulated to the members of this Committee. Do you wish me to read it or just give a resumé of it?

**The Chairman:** That would be fine.

**Mr. Lapalme:** Of course everybody here knows that the objects and powers of the Corporation, as set out in the Act, are to invest in individual Canadian feature film productions to make loans to producers, to make awards for outstanding accomplishments in the production of Canada feature films, to make grants to film-makers and film technicians, to advise and assist the producers of Canadian feature films in the distribution of such films. ...

The Act states that the feature film so produced will have significant Canadian content.

Section fourteen of the Act establishes that the Ministry may on the recommendation of the Corporation appoint an advisory group.

The financial side of the Corporation is looked after by the Department of Finance which has set up a special account to be known as the Canadian Film Development Advance Account and has appropriated the sum of \$10 million which can be drawn on as required by the Corporation. In effect, the Corporation has a credit line of \$10 million from the Department of Finance to be used for loans and investments and for the expenses of the Corporation, including administration. The amount of \$300,000 in the Estimates for the current fiscal year is the amount which the Corporation had anticipated that it would be spending for its non-recover-

[Interpretation]

**Le président:** Ils sont certainement bienvenus.

**M. Dinsdale:** J'aurais une question qui regarde leur compétence.

**M. McPherson:** Nous resterons certainement

**Le président:** Messieurs, je voudrais maintenant vous présenter les fonctionnaires de la Société de développement de l'industrie cinématographique canadienne. A ma droite, le président, M. Georges-Émile Lapalme, et M. Spencer, le secrétaire suppléant du conseil d'administration.

Je vais maintenant demander à M. Lapalme de faire une déclaration.

**Mr. Georges-Émile Lapalme (Chairman, Canadian Film Development Corporation):** Mr. Chairman, gentlemen, we have had a written statement prepared. ...

Cette déclaration a été distribuée aux membres du comité. Voulez-vous que je vous la lise ou que je vous en fasse le résumé?

**Le président:** Le résumé ira très bien.

**M. Lapalme:** Tout le monde ici sait que les buts de la Société, tels qu'ils sont définis dans la Loi, consistent à faire des placements dans des productions de longs métrages canadiens réalisés individuellement, consentir des prêts aux producteurs, accorder des récompenses pour les réussites remarquables dans la production de longs métrages canadiens, accorder aux cinéastes et techniciens du film des subventions et conseiller et aider les producteurs de longs métrages canadiens, en ce qui concerne la distribution de ces films.

La Loi stipule que les longs métrages ainsi produits comporteront une forte participation canadienne.

Selon l'article 14, le ministre peut, sur la recommandation de la Société, nommer un groupe consultatif.

Le ministère des Finances, qui s'occupe des questions financières de la Société, a constitué un compte spécial, le Compte des avances de la Société de développement de l'industrie cinématographique canadienne et lui a affecté un crédit de dix millions de dollars dans lequel elle peut puiser suivant ses besoins. En fait, la Société dispose de ce crédit pour ses prêts, ses placements et ses dépenses, notamment ses frais d'administration. Le montant de \$300,000 indiqué dans les prévisions budgétaires de l'année correspond à la somme que la Société avait envisagé d'affecter à ses dépenses à fonds perdu, soit les frais d'administration, les subventions et récompenses.



## [Texte]

able expenses—administration, awards and grants.

The Corporation is in effect a specialized bank established to provide financial assistance on the basis of which a Canadian feature film industry can be launched. Like the Industrial Development Bank, it is prepared to finance projects which the chartered banks might find too risky but if its operations are successful it is to be hoped that the banks will eventually take an interest in feature film production also. As a matter of fact they have already met representatives of a very important Canadian bank that seems to be interested in the future of the film making industry in Canada.

At its second meeting the Corporation established a policy of considering applications from producers who had scripts ready for production and it would invest or lend up to 50 per cent of the production cost as long as the producers had a valid distribution agreement and guarantee of completion. We realised that these conditions would be hard to meet but we felt that Canadian feature film producers should adhere to the standards which apply to feature film producers in other Western countries. At the same time, we decided to take a fairly flexible view of Canadian content. Realising that we may need some outside help in the initial stages, we are prepared to deal with each case on its merits with the clear understanding that the use of foreign technicians and artists should decrease—though never wholly vanish—as our own talents develop. The members of the Committee may be interested to know that we have received only a very few requests for loans or investments based on completed scenarios since we began our operations in the spring (in fact there have been eight) but we are aware of others still on their way to us.

## • 1200

The Corporation has also decided that it would support producers with pre-production money (the cost involved in purchasing original stories and novels, writing scripts, negotiating with distributors, optioning talent, etc.) and we are presently dealing with some of them in the expectation of investing in their projects on a 50/50 basis.

## [Interprétation]

La Société est en fait une banque spécialisée, constituée en vue d'aider financièrement à la création d'une industrie canadienne du long métrage. A l'instar de la Banque d'expansion industrielle, elle est disposée à financer des projets que les banques à charte pourraient trouver trop hasardeux. Il faut espérer que, si ses transactions sont couronnées de succès, les banques participeront à l'avenir au financement des longs métrages.

C'est un fait qu'elle a déjà pris des contacts avec des représentants d'une très grande banque canadienne qui semble s'intéresser au devenir de l'industrie cinématographique nationale.

La Société a décidé, lors de sa deuxième réunion, d'étudier les projets de films pour lesquels les scénarios et les budgets étaient prêts afin d'y investir un certain capital ou de consentir les prêts prévus à concurrence de 50 % du budget de la production cinématographique, lorsque les producteurs auront obtenu un contrat de distribution valable ainsi qu'une garantie de réalisation. Nous savions que ces conditions seraient difficiles à remplir mais nous avons estimé que les producteurs canadiens devraient appliquer à leurs longs métrages les mêmes principes que leurs homologues des autres pays occidentaux. Par ailleurs, nous avons convenu d'adopter une ligne de conduite vraiment souple quant au contenu canadien du film. Nous nous rendons compte qu'au moins au début, nous pourrions avoir besoin d'aide extérieure, et nous sommes donc prêts à juger de chaque cas suivant son mérite, étant bien entendu que le recours à des techniciens et à des artistes étrangers ira en diminuant, sans toutefois disparaître tout à fait, au fur et à mesure que nos propres talents s'affirmeront. Vous serez sans doute intéressés d'apprendre que nous n'avons reçu que très peu de demandes de prêts ou d'investissements appuyées sur des scénarios complets (huit en tout) car nos activités ne remontent qu'au printemps, mais nous savons que d'autres demandes vont nous parvenir.

D'autre part, la Société a décidé d'accorder aux producteurs une aide préalable à la production (acquisitions des droits afférents à des récits originaux et à des romans, rédaction de scénarios, négociations avec les distributeurs, sélection de talents, etc.) et elle étudie actuellement avec quelques-uns d'entre eux la possibilité d'investir à parts égales dans leurs projets.



## [Text]

It is clear that the development of scenarios to the point where they can be presented to distributors can be quite a costly undertaking and we are convinced that serious Canadian producers should get our support for this. We have received requests to date for twenty-five projects along these lines and more are coming in each week. I understand that more have come in since this was written. We realise of course that some of these scripts may finally have to be abandoned but we are confident that others will make the grade. Perhaps I should add that we have of course received these proposals from both English and French-speaking producers.

Apart from the thirty or so projects which I have mentioned, others were incomplete for various reasons and there have been telephone calls from Hollywood and New York and innumerable discussions with producers who were obtaining information about our policy.

I should like to say at this point, Mr. Chairman, that the production of a feature film being partially an artistic and partially an industrial enterprise calls for a peculiar combination of skills. We have found that on the artistic side there is plenty of talent. On the other hand, it is clear also that the administrative side, including the complex distribution and production contracts which obtain in the feature film business, the questions of insurance, completion guarantees, copyright, budgets and cost control are all areas in which the Canadian feature film producer is going to have to acquire experience. It usually takes about a year to bring a film from a novel or an original idea to a script and another year to complete it. Since we have only been in operation for about six months, it is not surprising that we are only now approaching the point of signing contracts with a very limited number of producers.

Dans plusieurs pays, il y a une législation qui protège la coproduction. Il s'agit d'une législation qui protège la production locale, d'une législation instituée contre l'importation de films étrangers. On a adopté en règle générale un programme de subventions ou un programme de prêts ou une autre forme d'aide à l'industrie cinématographique nationale. Mais dans les cas où un accord de coproduction existe, les films autorisés en coproduction par les autorités gouvernementales respectives sont reconnus comme films nationaux et peu-

## [Interpretation]

Il est évident que l'élaboration de scénarios jusqu'au stade de la présentation aux distributeurs peut être une entreprise coûteuse, et nous sommes persuadés que nous devrions épauler les producteurs canadiens sérieux dans cette entreprise. Nous avons reçu jusqu'à présent, pour des œuvres répondant à ces critères, vingt-cinq demandes d'aide préalable à la production et d'autres demandes nous parviennent chaque semaine. Depuis que ces lignes ont été écrites, je crois savoir qu'il y en a eu d'autres encore.

Nous nous rendons bien compte que certains de ces scénarios risquent d'être finalement abandonnés, mais nous sommes persuadés que d'autres réussiront à percer. Je devrais peut-être ajouter que ces projets nous viennent de producteurs d'expression anglaise aussi bien que de producteurs d'expression française.

En dehors des quelque trente propositions dont je vous ai parlé, d'autres n'ont pu être retenues pour diverses raisons et nous avons eu des appels téléphoniques de Hollywood et de New York, et d'innombrables entretiens avec des producteurs qui se renseignaient sur les principes directeurs que nous avons adoptés.

J'aimerais faire remarquer ici, monsieur le président, qu'étant donné le double aspect artistique et commercial de la production des longs métrages, cette industrie requiert un éventail de talents assez particuliers. Du point de vue artistique, nous ne sommes pas dépourvus de talents, loin de là. D'autre part, pour ce qui est de l'administration, les producteurs canadiens devront apprendre à se familiariser avec la complexité des contrats de distribution et de production, les questions d'assurance, les garanties de réalisation, les droits d'auteur, les problèmes de budget et de contrôle des dépenses. En général, il faut compter un an pour la préparation d'un scénario à partir d'un roman ou d'une idée originale et une autre année pour réaliser le film. Comme nos activités ne remontent qu'à six mois, il n'est pas étonnant que nous ne soyons près de signer que quelques contrats.

Several countries have legislation protecting co-production. This type of legislation protects local productions, and there is some legislation against the import of foreign films. Generally speaking the program adopted has been one of grants, loans, or other forms of assistance to the national film industry of the countries involved; however in those cases where there are co-production agreements in force those films which are authorized for co-production by respective government authorities are recognized as national films

## [Texte]

vent obtenir l'aide du gouvernement de chaque pays coproducteur. Le gouvernement du Canada espère procéder bientôt à la signature d'accords de coproduction avec le Royaume-Uni, l'Italie et, éventuellement, avec d'autres pays. Le seul accord existant à l'heure actuelle en est un avec la France.

## • 1205

Étant donné que les producteurs étrangers ont plus d'expérience pour décrocher des contrats de distribution (difficiles à obtenir pour les producteurs canadiens en ce moment), il est évident que les possibilités offertes par les accords de coproduction aideront beaucoup les producteurs canadiens.

J'aimerais souligner ici que le principe de base de tout accord de coproduction veut que tous les films produits conformément à ces accords soient réalisés grâce à un apport à peu près proportionnel de chacun des pays, tant sur le plan financier et technique qu'en ce qui concerne la participation créatrice ou artistique même si la proportion des apports de chaque production peut varier.

Mr. Claude Degand of Le Centre national de la cinématographie of France, and Mr. John Terry of the National Film Finance Corporation of Great Britain, both of whom came to Canada to assist us, have been very helpful in this and other areas of our mandate.

The \$300,000 which we have earmarked for the fiscal year 1968-69 for administration and awards and grants will include an amount for quality awards or, in French, primes de qualité. The Corporation proposes to make available an amount of \$100,000 for feature films produced by Canadian private film producers and shown to the general public in Canada during the years 1967 and 1968. The scheme we propose to adopt is one which had already been successfully pioneered in Sweden. The amount of \$100,000 will be shared between the eligible films according to a scale established by a panel of judges. It is our expectation that the winning producers will invest their awards in new projects, either for scripts or options on properties, or for some aspects of production.

The awards are intended to some extent to compensate those producers who have managed, without the assistance of the Canadian Film Development Corporation, to produce and release features for theatrical release. We hope that they will encourage the production of other films. It is probably more

## [Interprétation]

and are entitled to the financial assistance of each of the co-producing countries.

The Government of Canada hopes to be able to sign co-production agreements with the United Kingdom, Italy and possibly at some future date with other countries. The only agreement we have at the present time has been made with France.

Because of the fact that foreign producers have more experience in obtaining distribution contracts, which are very difficult to obtain from Canadian producers at this time, it is obvious that the possibilities opened by these co-production agreements will be of considerable assistance to Canadian producers.

I would also like to point out that at this stage that the basic principle of any co-production agreements required that every film producer under these agreements be met through an approximately proportionate participation from each country both financially and technically and also artistically involved even though the proportion of each of these elements may vary from one of these countries to the other.

M. Claude Degand, du Centre national de la cinématographie, en France, et M. John Terry, de la *National Film Finance Corporation*, de Grande-Bretagne, qui sont venus au Canada pour nous faire profiter de leur assistance, nous ont apporté une aide précieuse dans différents domaines de notre compétence, notamment celui qui nous concerne en ce moment.

Une certaine partie des \$300,000 affectés aux frais d'administration, récompenses et subventions pour l'année budgétaire 1968-1969, sera attribuée aux primes de qualité. La Société se propose de réserver un montant de \$100,000 aux longs métrages réalisés par des producteurs privés canadiens et qui auront été diffusés au Canada au cours de 1967 et 1968. La formule que nous comptons adopter a déjà été mise à l'essai en Suède avec succès. Les producteurs de films qui auront été retenus recevront la partie des \$100,000 équivalant à la note donnée par un jury constitué à cet effet. Nous espérons que ces producteurs réinvestiront les montants reçus dans d'autres projets (scénarios, options sur des droits d'auteur, ou autres domaines de la production).

Ces récompenses ont été prévues afin de rémunérer les producteurs canadiens qui ont réussi, sans l'aide de la Société de développement de l'industrie cinématographique canadienne, à produire et à lancer des films sur le marché. Il est sans doute plus important de faire des placements dans des scénarios que



## [Text]

important to invest in scripts for the future than to compensate producers for past experience, but the principle of 'primes de qualité' is accepted by film-makers in Europe, and we think it has its place on the Canadian feature film scene.

Mr. Chairman, anticipating some of the questions which are going to be asked about distribution—which were also asked while the legislation was going through Parliament—we are well aware of the difficult problem which Canadian feature film producers face in this area. As you know, many of the important downtown cinemas in the big cities in Canada are controlled from outside the country and are serviced by a group of distributors whose head offices are in New York, and I guess that we, the majority of Canadians seem to be satisfied with most of them, their representatives, I mean imported feature films and, to some extent, the onus is on the feature film producer in Canada to try to create a demand for his productions. In this connection, we will have, the cooperation of Canadian distributors in arranging for Canadian features to be shown in the major houses. But we do not look upon these outlets as necessarily the only ones which would provide a financial basis for a continuing feature film industry in Canada. We think that television particularly is a growing and significant market and we are also hopeful that we can support some feature films which will earn at least some of their costs back from university circuits and cine-clubs in the United States and Canada.

## • 1210

Il y a une importance toute spéciale à accorder à une étude des possibilités de distribution, afin de pouvoir aider et conseiller les producteurs canadiens dans ce domaine, les jeunes cinéastes, en particulier, tireront profit de ces conseils, étant donné que ceux qui ont déjà de l'expérience pourront, à notre avis, produire des films susceptibles d'avoir un succès à l'étranger.

J'espère, monsieur le président, que la prochaine fois que nous nous rencontrerons, nous serons en mesure de vous donner infiniment plus de renseignements que ce que nous vous donnons présentement, en vous rappelant que cette société n'existe que depuis, environ six mois. En réalité les membres du Conseil d'administration en sont l'exécutif, puisque une seule personne, dans le moment, joue ce rôle, c'est M. Michael Spencer, secrétaire intérimaire, qui sur les questions d'ordre technique, sera certainement en mesure de vous répondre.

As far as I am concerned, mine is not a full-time job; I am not an expert on this, and I have been trying to learn something

## [Interpretation]

de dédommager des producteurs pour un travail déjà fait, mais étant donné que le principe des primes de qualité est accepté en Europe, nous croyons qu'elles ont leur place sur la scène canadienne.

Monsieur le président, anticipant certaines questions au sujet de l'aspect distribution des films canadiens—questions qui ont déjà été posées lors de l'étude du projet de loi à la Chambre—j'aimerais souligner que nous sommes conscients du problème auquel les producteurs de films canadiens ont à faire face. Comme vous le savez, plusieurs grandes salles de cinéma au Canada relèvent de maisons de distribution qui ont leur siège social à New York. La grande majorité des spectateurs canadiens semblent parfaitement heureux de voir des films étrangers et il importe donc au producteur canadien de créer une demande pour ses productions cinématographiques. Je suis certain qu'en ce domaine nous aurons la collaboration des exploitants de salles canadiens qui n'hésiteront pas à présenter des films canadiens dans les principales salles de cinéma. Cependant, nous ne croyons pas que la permanence et la viabilité de l'industrie du long métrage au Canada dépendent entièrement de ces réseaux de distribution. La télévision offre des possibilités de plus en plus intéressantes et nous espérons que quelques longs métrages pourront recouvrer une partie de leurs coûts de production par une distribution dans les circuits universitaires et les ciné-clubs, tant au Canada qu'aux États-Unis.

We propose to give the highest priority to making a study of the distribution situation so that we can advise Canadian producers and give them as much help as possible in this area. This will be most particularly useful to the younger film-makers since some of the more established ones have a good chance, in our view, of producing films which will be acceptable for international distribution.

I hope, Mr. Chairman, that when we next appear before your Committee, we will be in a position to give you much more information than we have this morning. I would remind you once again that our corporation was set up only six months ago. The members of the Board are also members of its Executive Committee. Our Board from this point of view is constituted by one single person, Mr. Michael Spencer, our acting Secretary, who will be able to answer your technical questions.

En ce qui me concerne, je ne suis que président à temps partiel, et bien que j'aie essayé de m'instruire, grâce à l'expérience de



## [Texte]

through the experience of Mr. Spencer. But just the same I will try to answer the questions on the subjects I know, and otherwise Mr. Spencer will answer those which are technical.

**The Chairman:** Thank you very much, Mr. Lapalme.

**M. La Salle:** Je pourrais dire un mot qui n'a pas de rapport, peut-être, avec la réunion, considérant que M. Lapalme, monsieur le président, est l'ancien député du comté de Joliette, me permettez-vous, de le féliciter—d'abord, je n'en ai pas eu l'occasion—comme président de la société de développement de l'industrie cinématographique, et de lui dire que j'aimerais bien connaître son expérience. Ça viendra peut-être avec le temps. Tant qu'à ses compétences, j'y renonce, je ne les posséderai jamais.

Il me fait plaisir de vous saluer au nom de la population de Joliette, monsieur Lapalme.

**M. Lapalme:** Je vous remercie monsieur La Salle, mais ne profitez pas trop de mon expérience, elle n'a pas tellement été concluante.

**The Chairman:** I should rule you both out of order.

**Mr. Dinsdale:** The emphasis on the Film Corporation seems to be to encourage the making of films, dramatic films, that would compete in the market with some of the films that the Canadian public is exposed to from Hollywood, largely, and also from the film production centres in the U.K. and other parts of the world. Am I right in this assessment?

**Mr. Michael Spencer (Acting Secretary, Canadian Film Development Corporation):** Yes.

**Mr. Dinsdale:** There have been some dramatic or theatrical films made by the NFB in the past that, through the theatre chain of Canada, have had exposure, through the CBC and I think too, some have been circulated abroad. Will the activities of the Film Corporation now getting under way supplement or supercede these former activities of the NFB?

**Mr. Spencer:** I think the answer is of course that we may well do both. As Mr. McPherson already said, the Film Board has every right to produce, and under its Act can produce feature films, but it seems to me that it is limited in respect to the fact that every film it produces has to be "in the national interest", and particularly interpretive of

## [Interprétation]

M. Spencer, je me ferai néanmoins plaisir de répondre aux questions auxquelles je pourrai répondre. Faute de quoi, M. Spencer répondra à ma place, en ce qui concerne plus particulièrement les questions d'un caractère technique.

**Le président:** Je vous remercie, M. Lapalme.

**Mr. La Salle:** I might say something which has no real bearing on the meeting since Mr. Lapalme, Mr. Chairman, is the former member for the Joliette riding. May I, Mr. Chairman, congratulate him at this point on his appointment to the position he holds at this time. I wish I had his experience but perhaps I will with time; I will never be as competent as he is, I realize that.

**Mr. Lapalme:** Thank you very much. My experience in this field is not all that remarkable.

**Le président:** Je devrais vous déclarer tous les deux comme ayant enfreint le règlement.

**M. Dinsdale:** La société de développement de l'industrie cinématographique semble surtout se préoccuper de la production de films qui feraient, en somme, concurrence à ces films qui nous viennent d'Hollywood, de Grande-Bretagne ou d'autres parties du monde, et que peut voir actuellement le citoyen canadien. Ai-je bien raison?

**M. Michael Spencer (Secrétaire intérimaire, Société de développement de l'industrie cinématographique):** Oui.

**M. Dinsdale:** Certains longs métrages répondant à cette définition ont été réalisés dans le passé par l'Office national du film, qui ont été diffusés dans les cinémas canadiens, qui ont été diffusés par Radio-Canada et qui ont même été diffusés à l'étranger.

L'activité de la société de développement qui commence à peine, complémentera ou remplacera-t-elle cette activité de l'ONF?

**M. Spencer:** Je pense que la réponse est que l'on poursuivra les deux buts à la fois. Comme le disait M. McPherson, l'ONF peut certainement, législativement produire des longs métrages, mais il doit agir dans l'intérêt national et il doit surtout chercher à interpréter le Canada aux Canadiens. Pour nous, les films qui ont une chance de participer au

[Text]

Canada to Canadians. I think our feeling is that any film that has a chance of developing the Canadian film industry, even if that film is not particularly interpretive of Canada or Canadians, would still be considered and possibly invested in by us.

● 1215

Secondly, I think that the National Film Board has a responsibility to produce a wide spectrum of programs on all subjects, whereas the Canadian Film Development Corporation could presumably support a whole series of films on the same subject if that subject turned out to be one which was recently good box office, and which in fact returned our money back to us and the producer's and distributor's money back to them.

**Mr. Dinsdale:** It says on page 3 of the statement read by Mr. Lapalme, that the Canadian Government Film Commissioner is also a member ex-officio, which means he sits in at all discussions in an attempt to co-ordinate the activities of this new government branch in film-making.

**Mr. Lapalme:** Yes.

**Mr. Dinsdale:** This is the question I should have put to the NFB. They are still here, so perhaps they will be able to help with some supplementary information.

Some of the theatrical films that they have produced have been of the controversial kind, and unfortunately these are the ones that come to public attention in Parliament, through questions from Members, and so forth. One comes to mind, *Waiting for Carolyn*, which was a major theatrical production. I think it cost something like \$500,000. Will the NFB still continue to function in this area of film production now that we have this new corporation.

**Mr. Lapalme:** I guess the NFB has the answer.

**The Chairman:** Mr. Dinsdale, while you were out of the room we had a fairly extensive discussion on this type of program, on *Waiting for Carolyn* and the *Ernie Game* which were produced under the same agreement; it was a co-production agreement with the CBC. The indication was from the Board that there had been some difficulties in working out proper arrangements in authority. It came up through a series of questions by Mr. Osler and by myself.

**Mr. Dinsdale:** It must have been a short discussion. I was out making a phone call, but

[Interpretation]

progrès de l'industrie cinématographique canadienne, méritent de retenir notre attention à nous, même s'ils n'interprètent pas le Canada. Nous pourrions certainement y placer de l'argent.

J'ajoute que l'ONF est chargé de produire des films de tous les genres. D'autre part, la société de développement de l'industrie cinématographique canadienne pourra faciliter la production de toute une série de films dans la même veine pourvu qu'ils aient un succès public. Ce qui pourrait permettre aux producteurs de gagner de l'argent et nous permettrait à nous de rentrer dans notre argent.

**M. Dinsdale:** A la page 3 de sa déclaration, M. Lapalme note que le commissaire de l'Office est aussi membre de la société de développement de l'industrie cinématographique canadienne. En somme, on tente de coordonner l'activité.

**M. Lapalme:** C'est exact.

**M. Dinsdale:** Bon. C'est la question, du reste, que j'aurais dû poser à l'Office national du film tout à l'heure. Si ces gens-là sont toujours là, ils pourront peut-être nous aider en nous donnant des renseignements supplémentaires.

Certains des films produits par l'Office du film ont prêté à controverse et ce sont précisément ceux dont on parle le plus souvent, qui suscitent des demandes de la part des députés. Je parle d'un film, *«Waiting for Caroline»*, qui a coûté quelque chose comme cinq cent mille dollars. Est-ce que l'Office national du film continuerait à réaliser des films de ce genre, maintenant que nous avons une société de développement de l'industrie cinématographique?

**M. Lapalme:** C'est à l'O.N.F. de répondre à cette question.

**Le président:** Monsieur Dinsdale, lorsque vous n'étiez pas là, nous avons eu une assez longue discussion sur le genre de programme du type de *«The Ernie Game»* ou de *«Waiting for Caroline»*, réalisés en collaboration avec Radio-Canada. On a donné à entendre de la part du ONF, que cela avait donné lieu à certaines difficultés. Il avait été difficile d'en arriver à des accords en ce qui concerne la répartition de l'autorité. Ces questions ont été posées par M. Osler et par moi, et les réponses que je viens d'indiquer ont été données.

**M. Dinsdale:** La discussion n'a pas dû être très longue, j'étais simplement sorti télépho-



## [Texte]

the point I am trying to establish in all this questioning this morning is that we are creating a whole series of ad hoc bodies operating in the one area of film production, without any attempt to co-ordinate. It would seem to me that this sort of production that came under somewhat critical discussion in the House of Commons—there were others besides Carolyn—I would think will now fall under the responsibility of the new Corporation inasmuch as you are emphasizing theatrical productions as opposed to cultural or educational, if I may use that banned phrase, which has been one of the chief functions of the NFB hereto. Will you be moving into theatrical production exclusively or will there still be overlapping on the part of the CBC and on the part of the National Film Board?

**Mr. Lapalme:** I would like to remind you that, as I said in the statement, the Corporation is a bank. We are not film makers. We will have to invest, make loans, in feature films only. I will object to the words "opposed to cultural films", not our own films, but filmmakers can make cultural films if they want to; it may be a feature film just the same. We are just investing money and making loans. So when somebody comes to us with a script, or with the idea of a script, we ask him if he could get some money himself. If so, from where? Could he have his film distributed? We do not want to invest money in films that will remain in cans. Does he have a distribution contract? Who is to be the star of the film? Who is to be the director of the film?

• 1220

We do not have to judge the quality of the script, because we do not know what will happen with the script. A publisher does not know what will happen with a book. Of course, if the script contains pornography or things like that, we may decide at once not to invest, but when these conditions are met by the film-maker, we are in a position then to say we will or will not invest or make a loan.

**Mr. Dinsdale:** So in other words you are an industrial development bank for film-making. Why do we need a new industrial development bank? Why could it not be incorporated in present activities?

**Mr. Lapalme:** The main objective of the act in creating the Corporation is to create a

## [Interprétation]

ner. Mais si nous voulons créer toute une série d'institutions spécialisées dans le même domaine, et sans liaison entre elles, cela risque de susciter des difficultés. Je crois me souvenir que la création de la société avait, que les productions dont je viens de parler comme «Waiting for Caroline» avaient provoqué certaines critiques à la Chambre.

Ces productions, je pense, maintenant dépendent de la Société de développement de l'industrie cinématographique. Vous allez vous occuper surtout de films romanesques plutôt que de films éducatifs ou documentaires dont s'est surtout occupé jusqu'ici l'ONF. Est-ce que vous allez commencer à produire des films de ce genre ou est-ce qu'il y a là toujours chevauchement de la part de l'ONF et de Radio-Canada?

**M. Lapalme:** Je vous rappelle que la Société est une banque. Nous ne réalisons pas de films. Nous aurons à placer de l'argent et à faire des prêts simplement pour des longs métrages. Je n'aime pas beaucoup qu'on oppose ce genre de films à des films de valeur culturelle. Nos réalisateurs peuvent réaliser des films d'intérêt culturel qui soient en même temps des longs métrages. L'un n'empêche pas l'autre. Tout ce que nous faisons c'est placer de l'argent, faire des prêts. Lorsque quelqu'un vient nous trouver avec un scénario, par exemple, nous lui demandons: «Est-ce que vous pouvez trouver de l'argent vous-même?» Et si la réponse est affirmative, «Où la prendrez-vous?» «Qui va distribuer ce film?» Nous ne voulons pas placer de l'argent dans des films qui ne seront jamais projetés. «Avez-vous un contrat de distribution?» «Qui va être votre étoile, qui va être votre metteur en scène?»

Nous n'avons pas à juger de la qualité du scénario car nous ne savons pas ce qu'on fera du scénario pas plus que l'éditeur ne sait, au fond, le sort qui sera réservé à ses livres. Évidemment si le scénario est pornographique, etc, nous pourrions décider tout de suite de ne pas placer d'argent. Mais lorsque ces conditions sont remplies par le réalisateur ou le cinéaste, nous pouvons décider si nous devons placer de l'argent ou n'en pas placer, prêter de l'argent ou n'en pas prêter.

**M. Dinsdale:** Vous êtes donc une banque de développement industriel pour l'industrie cinématographique? Pourquoi avons-nous besoin d'une nouvelle banque de développement industriel? Pourquoi ne pourrait-on pas incorporer cette activité à l'activité actuelle de la banque de développement industriel.

**M. Lapalme:** Le but principal de la loi qui créait la Société, était de créer une industrie



## [Text]

feature film industry in Canada, and it means that we will have to pour some money into it in order to start it, or to support it, as they did in France or in Great Britain, or in Sweden. The only difference here is that the funds come from the government, while in England they come from the box office, or in Sweden where they come also from the box office.

**Mr. Dinsdale:** There seems to be a little bit of conflict of interest here. One of the reasons why we have not developed a stronger private film-making industry in Canada than we might have otherwise done, is because of the strong competition of the NFB, and I think this is a fair conclusion from what I have read. And now we have another arm of government that is going to move in and try to encourage a film industry which has withered to a certain extent because of overly strong competition from another government body. We seem to be working at crossed purposes here.

**Mr. Spencer:** Mr. Dinsdale, I think one reason why the Film Commissioner is a member ex officio on the Board of the Canadian Film Development Corporation, is an attempt to achieve the kind of co-ordination that you are thinking about. We did think when the legislation was first being thought about that it would be important for the Film Commissioner to know what the plans of this corporation were and what its intentions were on investment.

The second question had to do with the reason for setting up this body and why the Industrial Development Bank would not handle it.

Indeed, that was our first suggestion, and we did have some discussions with the Industrial Development Bank. The Bank felt, however, that this was a very complex and difficult area for investment and that, in terms of changing their existing policies, it would be more of a problem for them to get into it than it would be for a new agency to be established. I think it is one of the main reasons for the government having decided to do it that way.

**The Chairman:** Given your present overhead, that is certainly a reasonable investment.

**Mr. Spencer:** Of course, we have a revolving fund, as we have mentioned, and it is the responsibility of this corporation to administer that revolving fund in such a way as to keep it up as much as possible, not let it go down too far, and to deal with producers in such a way as to develop the industry.

## [Interpretation]

du long métrage au Canada. Ce qui voudrait dire qu'il faudra y mettre de l'argent pour lui donner un bon départ comme en Grande-Bretagne, en France ou en Suède. La différence, c'est que l'argent vient du gouvernement tandis qu'en Suède ou en Grande-Bretagne, l'argent vient du public payant pour voir les films.

**M. Dinsdale:** Il semble y avoir une espèce de conflit d'intérêts. C'est l'une des raisons pour lesquelles nous n'avons pas pu donner à notre long métrage, notre industrie du long métrage au Canada, une plus grande expansion. Cela tient à la concurrence vive de l'ONF. Et voici maintenant qu'une nouvelle institution gouvernementale va chercher à encourager une industrie qui n'a pas progressé à cause d'une concurrence un peu trop forte d'une autre institution gouvernementale. Nous semblons nous tirer les uns les autres dans les jambes, n'est-ce pas?

**M. Spencer:** L'une des raisons pour laquelle le commissaire du film est d'office membre de la société du bureau de direction de la société est précisément pour nous permettre d'en arriver à la liaison dont nous parlions. Il serait peut-être bon que le commissaire à la cinématographie connaisse les intentions de la société dans le domaine des investissements.

Vous avez aussi demandé pourquoi la Banque de développement industriel ne s'occupait pas de cette question. C'est ce que nous avons d'abord proposé. Nous avons discuté la chose avec la Banque de développement industriel mais la banque pensait que c'était un domaine extrêmement complexe, et qu'il lui serait beaucoup plus difficile de modifier sa ligne de conduite pour s'y adopter que de fonder une société nouvelle. C'est l'une des principales raisons pourquoi le gouvernement a pris cette décision.

**Le président:** Si l'on songe à vos frais généraux, la décision semble assez sage.

**M. Spencer:** Nous avons un fonds de roulement, et c'est la responsabilité de la société que d'administrer ce fonds de façon qu'il ne diminue pas trop vite. Nous avons à traiter avec les réalisateurs de façon à créer vraiment une industrie. Cette réalité n'existe pas dans le domaine du long métrage. Il existait

## [Texte]

I do not think that exists in the area of feature films. It seems to me that there is a gap there which this corporation cannot fill. It probably could be filled in other ways, but it has, in fact, been decided to fill it by means of a special corporation; and we hope, or expect, of course, that, with the money we have, 50 per cent of the other money to make these films will come from other sources.

Presumably, our \$10 million will go into the private film-making sector several times over the next four or five years and be matched by equivalent amounts of money from distributors and other sources.

**Mr. Dinsdale:** Mr. Chairman, that is an explanation of the decision to proceed through a new government agency rather than an existing one, but it seems to me that there is proliferation of government activities in the very sensitive and important area of mass communication. Instead of government receiving from that area, as the impact of the media becomes more profound on Canadian society it is increasing.

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I hope that this new corporation might co-ordinate through the Film Commissioner and through the existing bodies so that we might strengthen the private sector.

We have an excellent film production industry in Canada, but it has financial difficulties. It cannot compete with the rich American industry, largely because its chief competitor is the Government of Canada.

This is a fundamental mistake and one of the reasons for our not having gone farther in this industry than we have at the moment.

Looking at the Massey Report on Films and the Arts and so forth, the whole emphasis is that we should, in the long run, depend upon private encouragement for development of the arts and the sciences. We are moving in the opposite direction in Canada.

All I can say is that I hope there will be closer co-ordination, otherwise we are going to end up in a worse state than we are at the moment.

**Mr. Osler:** Mr. Chairman, that seems irrelevant to me. In terms of its being a bank, the same statement could be made about every other form of industrial development bank. It would be government dabbling rather than government attempting to assist something that quite obviously needs assistance.

**The Chairman:** It was my understanding that setting it up as a bank was a way of encouraging the private developers with badly needed capital which they lack at the present

## [Interprétation]

une lacune que l'Office national du Film ne pouvait pas remplir. On a décidé de procéder autrement et de créer une société de développement à cette fin. Nous pensons que la moitié de l'argent consacré à la production de ces films viendra d'ailleurs. Nos 10 millions seront consacrés au secteur privé. Ces 10 millions serviront plusieurs fois d'ici cinq ou six ans, et à ce montant s'ajoutera l'argent des distributeurs et d'autres sources.

**M. Dinsdale:** Voilà une explication de la création d'une nouvelle institution gouvernementale, mais j'ai l'impression qu'il y a prolifération d'activités gouvernementales dans ce domaine très important des communications de masse. Le gouvernement, au lieu de retirer des profits à mesure que l'influence des communications sur la société canadienne augmente, il doit encore déboursier.

Je souhaite que la nouvelle société coordonnera les efforts de l'Office national du Film et des autres agences de manière à renforcer l'industrie du film au Canada. Celle-ci est excellente, mais elle a des difficultés financières; elle ne peut concurrencer la puissante industrie américaine surtout parce que son grand concurrent est le gouvernement du Canada.

Ceci me semble être une erreur fondamentale et l'une des raisons pour lesquelles nous ne sommes pas rendus plus loin dans cette industrie. Le rapport Massey sur les films et les arts, je me rappelle, insistait que nous devrions surtout songer à encourager l'initiative privée dans les arts, les sciences, etc. Or, j'ai l'impression que nous faisons le contraire. Tout ce que je peux dire c'est que j'espère qu'il existera une coordination plus étroite à l'avenir que ça n'a été le cas jusqu'ici, car la situation pourrait encore s'aggraver.

**M. Osler:** Si la Société est une banque, on doit je pense, attendre d'elle la même chose que des autres banques du gouvernement. Autrement, on pourrait accuser le gouvernement de louvoyer au lieu d'aider là où il doit aider.

**Le président:** Je croyais qu'il s'agissait, pour la Société de développement, d'aider une industrie malade avec de nouveaux capitaux. Sinon, de quoi s'agit-il?



[Text]

[Interpretation]

time. If it is not that, I do not know what it is.

**Mr. Dinsdale:** It is a proliferation of government agencies in the film production field.

**Mr. Osler:** But that does not mean anything. It is just words.

**The Chairman:** It is an agency designed to help the private sector which you want to see assisted. One could even argue that had there been no National Film Board there would be no film-making capability in Canada at all.

**Mr. Dinsdale:** Quite.

**The Chairman:** I, for one, would be prepared to argue that the establishment of the Film Development Corporation is a step to do two things: first of all, to provide the private sector with proper financing, to enable it to compete against subsidized films from other countries and in the United States which has a vast market to draw upon; and, secondly, to create effective counter-forces against dominance of the new media by one or two agencies such as the National Film Board or the CBC.

**Mr. Givens:** There are no ideological structures on the film Development Corporation as there are on the NFB. You do not have to produce what is good for Canadians. That is not your over-riding determination?

**Mr. Spencer:** We do not have to produce at all, sir. We just have to invest in whatever will develop the industry.

**Mr. Givens:** You are bankers. You are doing the very thing that Mr. Dinsdale says we should be doing.

**Mr. Osler:** Yes.

**The Chairman:** Mr. Schumacher?

**Mr. Stanbury:** Mr. Dinsdale is desperate.

**Mr. Osler:** Mr. Chairman, perhaps we could get down to the ...

**The Chairman:** That is out of order, Mr. Stanbury.

**Mr. Dinsdale:** I think the hon. Parliamentary Secretary is desperate with a comment like that, if that is the best contribution he can make to our discussion.

**Mr. Stanbury:** I have not had a chance. Mr. Dinsdale has had about two hours of this morning's meeting.

**The Chairman:** The comments on both sides are out of order. We should proceed with the questioning. We only have a half an hour.

**M. Dinsdale:** De la prolifération d'institutions gouvernementales dans le domaine de la production des films.

**M. Osler:** Mais ça ne veut rien dire!

**Le président:** Il s'agit d'une agence gouvernementale pour aider là où le besoin se fait sentir. On peut même dire que, sans l'Office national du Film, il n'y aurait peut-être pas de cinéma du tout au Canada.

**M. Dinsdale:** Vraiment.

**Le président:** Je pense que cette Société a pour but, d'abord de financer le secteur public de façon à lui permettre de concurrencer l'industrie étrangère et de distribuer ses films aux États-Unis où il existe un grand marché dont elle pourrait profiter, et ensuite de lutter contre la dominance des nouveaux moyens de communication par des agences, telles l'ONF et Radio-Canada.

**M. Givens:** Mais la Société n'a pas de fondement idéologique, comme c'est le cas pour l'ONF. Vous pouvez placer votre argent n'importe comment, vous n'avez pas à favoriser l'identité canadienne.

**M. Spencer:** Nous ne sommes pas des producteurs: nous prêtons de l'argent là où il va contribuer à bâtir l'industrie.

**M. Givens:** Vous faites exactement ce que M. Dinsdale voudrait que vous fassiez?

**M. Osler:** Oui.

**Le président:** Monsieur Schumacker?

**M. Stanbury:** Monsieur Dinsdale est désespéré.

**M. Osler:** Monsieur le président, peut-être pourrions nous...

**Le président:** C'est inacceptable, monsieur Stanbury.

**M. Dinsdale:** L'honorable secrétaire parlementaire est désespéré, si un tel commentaire est ce qu'il peut faire de mieux dans cette discussion.

**M. Stanbury:** C'est tout ce que j'ai pu dire, M. Dinsdale a tenu le plancher pendant deux heures ce matin.

**Le président:** Ces deux propositions sont irrecevables. Reprenons les questions.



[Texte]

**Mr. Dinsdale:** Mr. Chairman, the statement is on the record that I have monopolized the discussion this morning. I challenge that statement.

**The Chairman:** I am sure, Mr. Dinsdale, that anybody going over the written record will be able to make their own decision. I for one would say that you have spent so much time moving to and from the room that it is impossible for you to have dominated the proceedings.

**Mr. Dinsdale:** Thank you very much.

**Mr. Stanbury:** I amend my comment.

**Mr. Schumacher:** Thank you, Mr. Chairman. I would like to ask a question pertaining to the investment of the Corporation in the Canadian film industry.

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What provision are they making to avoid making investments in projects which are really not Canadian but may have a Canadian front to get money out of the large resources of the federal government, and to make sure that these are really *bona fide* Canadian productions? Do you feel there is any danger in this area from what might be called off-shore raiders?

**Mr. Givens:** You mean an American subsidiary coming up here and using a Canadian front—

**Mr. Schumacher:** Yes.

**Mr. Spencer:** The answer is that because we are only dealing with a very limited number of projects at the moment—and probably will always be dealing with a limited number of projects—we study each case on its merits; and since the copyright in the film must be held by a Canadian company, or a company established in Canada, and so on, in the cases where people are getting in touch with us directly from the United States and the United Kingdom and elsewhere we are insisting that they come to us. We can talk to them, but we cannot consider their applications unless they reach us by way of a Canadian company.

In so far as we can see a pattern emerging at the moment we are trying to put Americans in touch with Canadian companies. We say, Why do you not talk to so-and-so about this project? If he is interested in it he can come to us with his proposal, because it is necessary that we make our contracts with, and our investments in, Canadian companies."

I realize that the question of the actual ownership of the company can also be a prob-

[Interprétation]

**M. Dinsdale:** La déclaration figure désormais aux comptes rendus. On a dit que j'ai monopolisé cette discussion ce matin. Je conteste cette déclaration.

**Le président:** Si quelqu'un regarde le compte rendu, il pourra en arriver aux conclusions qu'il voudra. Pour ma part, j'ai constaté que vous aviez souvent quitté la pièce, il vous a donc été impossible de dominer la discussion.

**M. Dinsdale:** Merci beaucoup.

**M. Stanbury:** Je modifie ma remarque.

**M. Schumacher:** Je voudrais poser une question en ce qui concerne l'argent qu'on a investi dans la Société. Quelles mesures a-t-on prises pour éviter que l'argent serve à des entreprises qui, sans être vraiment canadiennes, auraient une façade canadienne? Qu'est-ce qu'on fait pour s'assurer que ces productions soient vraiment canadiennes? Est-ce que la présence des braconniers étrangers présente certains dangers?

**M. Givens:** Vous parlez d'une succursale américaine qui se donnerait un visage canadien pour obtenir des fonds du gouvernement fédéral, n'est-ce pas?

**M. Schumacher:** Oui.

**M. Spencer:** Vu leur nombre restreint, nous étudions chaque projet à fond. Nous exigeons que les droits d'auteur soient entre les mains d'une compagnie canadienne ou établie au Canada. J'ai dit tout à l'heure que des gens entraient en contact avec nous, des États-Unis et du Royaume-Uni, ou d'ailleurs. Ces gens doivent venir nous voir, et nous ne pouvons pas considérer leurs demandes à moins qu'ils traitent avec nous par l'entremise d'une compagnie vraiment canadienne.

Nous essayons maintenant de songer à une formule où, par exemple, nous leur suggérons des entreprises canadiennes. Nous disons, par exemple, consultez donc un tel, et si la chose l'intéresse, lui pourra nous présenter cette demande; car nous sommes tenus d'investir notre argent dans des compagnies canadiennes.

Quant au droit de propriété même de la compagnie, c'est une question qui préoccupe

[Text]

lem, and the Canadian Radio and Television Commission is, of course, very much concerned with that kind of thing. Again if we had two conflicting applications we would probably give some kind of priority to the Canadian company rather than to the one which appeared to be owned abroad.

We do, however, have the problem of getting distribution. If a Canadian producer can work with an American producer and make a film in Canada—which is the kind of film we would like to see—and if it is going to get international distribution through a foreign distribution company, then I think, on balance, we would be wise to invest in that rather than to reject it.

**Mr. Schumacher:** You do not have any prohibition against investing in Canadian companies that are in fact owned by foreigners?

**Mr. Spencer:** It is difficult to say whether or not we have a prohibition, because we have not had an application of that kind.

**Mr. Osler:** May I ask a supplementary to that? Do any of you gentlemen know the relative figures involved in the profits derived from the making of a film and the distribution of it? In other words, could we be lead down the garden path by investing in a film that was owned by a Canadian company which was, in fact a dummy company? They could then make sure that the film either broke even or made a minimum profit and take all their profits out of the theatre chain that they owned as another part of their corporate business.

In other words, the Canadian government could then become a 50 per cent bankroller in a foreign entrepreneur's work and the foreign entrepreneur would be making his money out of something that was not part of the Canadian company; therefore, the Canadian company would have very little chance of doing more than breaking even. Do you understand what I mean?

**Mr. Spencer:** On the first question, dealing with the percentage that a producer might expect to get, there are various formulas about that. Usually he would get about 20 per cent of the gross box office under normal distribution circumstances. The exhibitor keeps 50 per cent; 50 per cent goes to the distributor who deducts his costs, including prints and advertising, and so on; and the balance is then shared between the distributor and the producer. That generally leaves the producer with about 20 per cent.

On the second question: Of course, it is very possible that that situation could arise,

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beaucoup, par exemple, le Conseil de la radio-télévision canadienne.

A mon avis, s'il y avait deux demandes contraires, nous donnerions la préférence à la compagnie canadienne plutôt qu'à celle qui semblerait appartenir à des étrangers. Mais, il y a le problème de la distribution. Que le producteur canadien travaille avec un producteur américain, pour produire au Canada un film qui aura une audience internationale, voilà qui nous semblerait une bonne idée, et je crois qu'il serait sage d'y investir.

**M. Schumacher:** Rien ne vous empêche d'investir dans des compagnies canadiennes qui, en fait, sont aux mains d'étrangers?

**M. Spencer:** Il est difficile de savoir si c'est interdit ou non, parce que nous n'avons pas encore eu de demande de cet ordre.

**M. Osler:** L'un d'entre vous, messieurs, connaît-il la proportion des bénéfices obtenus de la production d'un film et de sa distribution? Autrement dit, est-il possible que la Société de développement investisse dans une compagnie canadienne qui, en fait, serait une compagnie fantoche, possédée par d'autres, qui calculeraient un bénéfice minimum au Canada mais ensuite des bénéfices substantiels faits grâce à une chaîne de cinémas à l'étranger? Autrement dit, le gouvernement canadien financerait à 50 p. 100 le travail d'un entrepreneur étranger, qui, en définitive, ferait son profit sans s'occuper de son associé canadien, celui-ci ne pouvant que couvrir ses frais. Vous voyez ce que je veux dire?

**M. Spencer:** Au sujet du pourcentage que le producteur peut espérer recevoir, disons qu'habituellement il reçoit 20 p. 100 des recettes brutes. Le propriétaire du cinéma garde 50 p. 100. De l'autre 50 p. 100, le distributeur déduit ses frais, impression, distribution etc. et ensuite le reste est réparti entre lui et le producteur. Disons que le producteur retire environ 20 p. 100.

Pour ce qui est de votre deuxième question, ce genre de situation pourrait éventuellement



[Texte]

but as a condition of our investment we insist upon seeing all the contracts; and if we got to the point of seeing that that kind of situation would occur I guess we would not invest.

**Mr. Osler:** Historically, does a film company make money out of making films or out of distributing them?

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**Mr. Spencer:** A film production company makes money out of producing films, and its distributor makes money out of distributing them.

**Mr. Osler:** Sometimes they are the same people.

**The Chairman:** A supplementary, Mr. Givens?

**Mr. Givens:** I should imagine that if this became a major problem it would indicate the great success of your operation. If we had to start worrying about all the money we were making in the United States I would be very happy indeed. Would you not?

**Mr. Spencer:** That is a possibility, sir.

**The Chairman:** We will worry about that when we come to it.

**Mr. Osler:** No; I am sorry; it would be the other way would it not? It would be sucked out if the production company operated at break even and the distribution company which took all the profits was owned outside the country?

**Mr. Givens:** I understand what you mean.

**Mr. Spencer:** No; we would see the contracts between the producer and the distributor as well as between the distributor and the exhibitor.

The only thing we have to do is to invest or not invest; and we insist upon seeing all the contracts. If our lawyers say, "Look, if you do this, this will be the result," then I think we probably would not invest.

**The Chairman:** If I may ask a supplementary in this general field, how would the film, *The Luck of Ginger Coffey*, qualify under the current thinking of the Development Corporation? Here is a Canadian property, done by a sort of American company, using Canadian actors and technicians and filmed in Montreal.

**Mr. Spencer:** That would have qualified very easily because Mr. Crawley had a distribution contract with the Walter Reid Organization before he began to make the film. The majority of the creative side of it did come from the Canadian end. I think the director was an American, but pretty well everything

[Interprétation]

se produire, mais avant de faire toute transaction, nous examinons tous les contrats. Et si une telle situation semblait menacer de se présenter, aucun prêt ne serait consenti.

**M. Osler:** Est-ce que l'on fait plus d'argent en distribuant ou en produisant?

**M. Spencer:** Une compagnie de production gagne de l'argent en produisant des films, une société de distribution, en les distribuant.

**M. Osler:** C'est parfois la même compagnie.

**Le président:** Vous avez une question supplémentaire, monsieur Givens?

**M. Givens:** Si c'était votre difficulté majeure, cela montrerait que vos résultats sont excellents. Si nous devions nous préoccuper des profits que nous faisons aux États-Unis, j'en serais très heureux. Pas vous?

**M. Spencer:** Peut-être.

**Le président:** Nous nous occuperons de cette situation quand elle se présentera.

**M. Osler:** Je crois qu'à ce moment la situation serait l'inverse de celle-ci. Il serait assez déplorable que la compagnie de production ne fasse qu'un profit minimum, alors que la société de distribution, elle, retirerait tous les bénéfices?

**M. Givens:** Je comprends.

**M. Spencer:** Il est certain que nous examinerions les contrats aussi bien entre producteur et distributeur qu'entre distributeur et propriétaire de salle. Nous pouvons investir ou ne pas investir. Si nos avocats nous préviennent que cette situation peut se présenter, nous ne consentirons pas au prêt.

**Le président:** Je voudrais poser une question supplémentaire dans ce domaine; le film *The Luck of Ginger Coffey* aurait-il mérité la considération de la Société? C'était un film canadien, tourné à Montréal, par une compagnie américaine, avec des comédiens et des techniciens canadiens.

**M. Spencer:** M. Crawley avait un contrat de distribution avec la *Walter Reid Organization* avant de commencer le tournage, et la plupart des créations sont venues du personnel canadien. Le réalisateur était américain mais tout le reste était canadien, et l'histoire se déroulait à Montréal. Là, il n'y a pas de



## [Text]

else was Canadian; and the story was based in Montreal. That very easily qualifies. I think we could be faced with much more difficult problems than that in terms of Canadian content.

**The Chairman:** Mr. Guilbault?

**M. Guilbault:** Je m'inquiète du fait que l'exposé ne fait aucunement mention des normes de qualité qu'on voudrait atteindre.

Je vois que le but de la Société est de promouvoir le développement d'une industrie cinématographique. Tantôt, on a semblé dire qu'on ne regardait pas les scripts tellement sous l'angle de la qualité, mais qu'on tentait plutôt d'établir si la production est rentable. Par exemple, je vois qu'on fait des placements dans les productions; c'est entendu que, si on fait des placements, on se demande, en premier lieu, si la maison est bien établie. Est-ce qu'ils ont déjà eux-mêmes des sources de financement? Est-ce que la production a des chances d'intéresser le public? Est-ce qu'elle va rapporter des recettes?

Si vous agissez comme banque, je comprends que ce soit un point à surveiller. Cependant est-ce que vous pensez à la qualité? Est-ce que vous désirez développer une industrie cinématographique de bonne qualité? Car, si on compare cela à la télévision, ce sont souvent les émissions de moins bonne qualité artistique qui tiennent les plus hautes cotes d'écoute. Ce sont des programmes que l'on connaît bien et qui n'ont pas souvent un intérêt culturel très élevé.

Je me demande comment vous allez équilibrer le côté qualité et le côté rentabilité financière, étant donné que vous êtes les banquiers.

• 1240

**M. Lapalme:** Il y a une chose à laquelle nous devons penser, c'est de ne pas écouler les fonds que nous avons à notre disposition, dès la première année, en finançant des choses que l'un des membres ou quelques-uns des membres de la Société croiraient belles, artistiques, intellectuelles, etc., mais qui, en réalité, seraient désastreuses.

Nous ne pouvons pas normalement faire intervenir nos goûts au point de vue intellectuel et au point de vue culturel, dans la confection d'un film, à moins qu'il y ait des choses extraordinaires. Si nous nous érigeons en juges seulement à la vue ou à la lecture d'une esquisse ou d'un scénario, nous risquerons grandement de nous tromper. Ceux qui inves-

## [Interpretation]

difficultés. Dans certains cas, le contenu canadien est beaucoup plus compliqué à définir.

**Le président:** Voilà un sujet que personne n'a attaqué. Mais j'aimerais poser une question. Pardon, je suis désolé, monsieur Guilbault.

**Mr. Guilbault:** Mr. Chairman, I am beginning to be a little concerned we find here no standards of quality, I see that the purpose of the corporation is to promote the development of a Canadian film industry. We were told a while ago that we were not too much concerned about the quality of the scripts but mostly concerned about economics of the situation. If we invest our first concern is the soundness of the investment.

Well the first question that comes to mind at this point is the company involved well established, do they have their own sources of financing, is the production going to be successful with the public and so on?

If you are a bank, of course, I can well understand your concern with those matters. But do you have any concern at all for quality? Do you wish to develop a quality film industry? If we compare with TV I sometimes think that the worst productions have the best ratings. While the ones that are least listened to are the better ones culturally. How are you going to reconcile those two points? After all you are bankers.

**Mr. Lapalme:** We, of course, have given some thoughts not to dribble away our funds right off the bat. One of us might find that one particular script offers every promise from the artistic point of view but financially it might be a disaster. We certainly cannot rely on our own intellectual tastes alone, our own cultural or artistic tastes unless the script is remarkable. If we attempt to judge a script at first sight or at first reading of a scenario, we might go very, very far wrong because we know very well that some people put their own money into what they think are good scripts and end of with financial disaster on their hands.

## [Texte]

tissent des sommes énormes dans des scénarios qu'ils croient bons, s'en vont très souvent vers des désastres.

Si nous nous permettons de juger la valeur des scripts au point de vue culturel ou intellectuel, nous ne serions plus alors une banque. Si une banque avance de l'argent à une industrie qui veut s'agrandir et intervient en même temps sur le plan architectural de la future construction, on dira que c'est un territoire dans lequel la banque s'aventure et où elle n'a pas tellement de juridiction. C'est, en grande partie, notre cas.

Qu'un scénario vienne devant nous et soit, à première vue, pornographique, il est bien évident que nous ne voudrions pas subventionner, par un investissement ou par un prêt, un tel film. Si on vient devant nous avec un scénario qui contient ce que nous appelons communément des idées subversives, nous n'irons pas non plus placer ou prêter de l'argent dans ce film. Mais quelqu'un peut nous présenter un scénario qui peut ne pas nous plaire mais qui est appuyé, par exemple, dans un cas de co-production, par la France.

Je pense à un cas où le producteur est arrivé avec un scénario dont je n'aime pas l'histoire, mais qui peut devenir, une fois filmé, une bonne histoire. De plus, ce producteur avait un dossier presque complet. La France avançait un montant considérable grâce à son institution spéciale. Un anglais ou un américain y plaçait des fonds assez considérables et, enfin, un prêteur américain y avançait environ \$300 mille. On vient alors nous demander \$200 ou \$250 mille.

Nous ne pouvons pas être, comme on dit en français, plus catholiques que le pape. Nous avons des gens sérieux qui sont placés en face d'un scénario qu'ils aiment, dans lequel ils sont prêts à investir un montant considérable et qui a un côté canadien appréciable et reconnu par nous. Nous avons alors à décider si, au point de vue financier, nous pouvons nous aventurer.

Nous ne savons pas ce que sera le film, une fois terminé. Je dois dire que nous avons reçu, ces jours-ci, un scénario français très bien fait. Je ne dirais pas qu'il contient un message important, mais c'est un scénario très bien fait. En lisant ce scénario, on se dit qu'on peut en faire un film exécrable ou un film merveilleux. Nous allons courir au hasard. Le scénariste ou le producteur arrive avec une promesse de fonds de l'entreprise privée, et, peut-être, avec une promesse de fonds de co-production. On vient nous

## [Interprétation]

If we were to judge our scripts from an intellectual and cultural point of view we would not be a bank anymore. For a bank to advance money to a company who wants to build something and at the same time we put conditions with regard to the type of structure that is supposed to go up would be, I think, interfering in an area which is none of its concern. We are somewhat in the same position, that if we were faced with a script which were very obviously pornographic it is quite obvious that we would be unwilling to finance or invest in or make a loan to the production of such a film. If we have to consider a script which might be commonly described as violently subversive we might not want to put money into that film either.

But when somebody comes before us with a script which might not please us but has support as in the case of the co-production with France—I have a case in mind at the present time.

A producer came to see us with a script which I did not like personally. It might be a good story once it is translated into film. Besides, this producer came to see us with a script, plus one near-complete file indicating that France was advancing a considerable amount of money, thanks to the co-production agreements to which I referred earlier.

There was an Englishman or an American investing considerable funds also and there was also reference made to the fact that an American was lending \$300,000 also. We are being asked to advance a mere \$200 for \$250,000.

We cannot, I think, be too difficult. We have had responsible people looking at a script into which they are ready to invest considerable amounts. There is an appreciable Canadian content recognized by us. In that case all we have to decide is purely and simply if we can go forward financially. All we can do is answer yes or no. We do not know what the film will be once it has been shot. I might say though that in the last few days we received the French script, a very, very good script. I would not say that it contains a message of enormous importance, but it is a very good script. In reading this script over you can say, you can make a very good picture or a very bad picture.

This is a risk we feel should be taken. Supposing the producer arrives with a promise of funds from private enterprise or for a promise of funds on a co-production basis, in that case if we advance money, even if the



## [Text]

demander de l'argent et nous consentons. Mais, dans ce cas, où il s'agit d'un scénario qui me plaît, qui, je crois, plaît à M. Spencer et qui va certainement plaire à d'autres gens, nous ne savons pas si, lorsque le film paraîtra sur les écrans, vous, par exemple, ou un autre membre de ce Comité, y trouverez une valeur culturelle, intellectuelle ou morale très grande. Nous ne pouvons jamais savoir ce que sera le produit final.

**M. Spencer:** J'aimerais ajouter un mot. Nous connaissons, naturellement, les gens qui travaillent dans le film. C'est toujours important, car, si M. Untel a fait quelques bons films dans le passé, on a une assez bonne garantie qu'il continuera probablement à faire de bons films. La chance est beaucoup plus grande si ce sont de nouveaux réalisateurs qui n'ont jamais fait un film auparavant.

**M. Lapalme:** Mais, en face de quelqu'un qui, dans le passé, nous a offert le spectacle d'un homme qui a réussi de bons films, nous ne savons pas, cette fois, si son film aura la même valeur que ses films précédents. C'est très aléatoire. Comme nous avons à notre disposition l'argent du public, nous devons, en même temps que nous aidons à la création d'une industrie cinématographique, voir à ce que les fonds durent le plus longtemps possible par rotation. Nous ne pouvons pas mettre de côté la partie commerciale ou rentable d'un film.

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La *National Film Finance Corporation* d'Angleterre, qui dure depuis vingt ans et qui a encore, je crois, un million de livres à sa disposition, a pu faire tourner ainsi le fonds original 6 ou 7 fois. Ils ont aidé à la production d'un certain nombre de films qui furent bons, d'autres qui furent très bons, d'autres qui furent excellents, mais aussi de films qui se sont révélés mauvais, une fois terminés et présentés au public. C'est à peu près tout ce que je peux répondre.

**M. Guilbault:** Monsieur le président, si je comprends bien, je crois que le but de votre organisme est uniquement de régler le problème financier qui existe au Canada dans la production des films.

**M. Lapalme:** De longs métrages.

**M. Guilbault:** Ainsi votre but est de régler le problème qui durait depuis longtemps, c'est-à-dire le manque d'argent pour monter des longs métrages.

**M. Spencer:** C'est vrai, monsieur.

## [Interpretation]

script pleases me and pleases Mr. Spencer and a great many people, still we cannot say if, when the film is shown to you or another member of this Committee, you will find that it is of cultural, intellectual or moral value. We can never know what the final product will be.

**Mr. Spencer:** I might add a word. We know the people who work in the industry. This is a very major consideration. If the names provided to us are the names of very experienced people we have a pretty good assurance that he will produce a film which will be equal to the quality of his former work. It is much better for us than if we are dealing with a new producer who has never produced anything.

**Mr. Lapalme:** But even there, even if we are dealing with a man who has produced good films in the past, we still do not know if his film will be of value equal to his preceding work. It's very risky. But since we are dealing with public money we must both attempt to help the setting up of a feature film industry and, at the same time, ensure that this fund of ours remains with us as long as possible through a turn over process. We cannot ignore the economics of the operation.

The *National Film Finance Corporation* of Great Britain which was set up 20 years ago and which still has 1 million pounds at its disposal was able to turn over its original funds six or seven times. Some of the films produced with their assistance were films of value. They helped in the production of a certain number of films. Some of these were good, some of them were very good, some were excellent, but at the same time they did assist in the production of bad films which were shown up to be bad when they were put on public display. That's about all I can say.

**Mr. Guilbault:** If I understand properly I believe that the purpose of your organization is to deal with the financial problems besetting the Canadian feature film industry.

**Mr. Lapalme:** The feature film industry.

**Mr. Guilbault:** Yes. Your purpose is to solve this financial difficulty which has long been with us interferes with the production of feature films in Canada.

**Mr. Spencer:** Yes, sir.



## [Texte]

**M. La Salle:** Une question supplémentaire, monsieur le président. Est-ce que je pourrais demander au président, si, dans son opinion, on a, dans nos compagnies cinématographiques au Canada, de la qualité? Avez-vous beaucoup d'espoirs dans ces compagnies déjà existantes?

**M. Lapalme:** Je crois que je devrais étendre la portée de votre question. Nous considérons que nous avons, premièrement, des compagnies sérieuses; deuxièmement, le talent; troisièmement, presque toute la partie technique, au Canada, pour produire des films. C'est précisément du côté financier que se trouve l'obstacle.

Il faut envisager le côté financier de deux façons. Premièrement, pour produire un film de qualité, on dépense habituellement beaucoup d'argent; jusqu'à maintenant l'entreprise privée a eu beaucoup de difficultés à le trouver. Deuxièmement, la distribution d'un film dans une partie du monde, est une chose nécessaire; c'est précisément la distribution qui est l'un des obstacles les plus durs à surmonter.

**M. La Salle:** Si nos compagnies sont financièrement bien appuyées, pourront-elles éventuellement, dans un avenir rapproché, faire concurrence à des pays identiques au nôtre en population, par exemple?

**M. Lapalme:** C'est notre souhait. Je voudrais vous rappeler un fait assez récent, qui montre qu'il y a des choses possibles. Un producteur de film a récemment réussi sans aide de qui que ce soit, à franchir ce mur, en présentant son film à New York. Nous sommes convaincus que le film fera le tour du monde. Il s'agit d'une actrice canadienne, Isabel, qui a commencé à avoir du succès à Paris, après avoir fait du théâtre à Montréal. Le marché canadien est insuffisant au point de vue de la distribution. Le film canadien présente l'avantage je ne dirai pas bilingue, mais d'être fait dans les deux langues. Vous avez le secteur français et le secteur anglais. Vous avez ce que le secteur anglais peut comprendre le monde. Aujourd'hui nous sommes obligés, pour réussir financièrement un film de langue française, de le distribuer dans la francophonie.

**M. La Salle:** En deux mots, ce n'est pas le talent qui manque au Canada.

**M. Lapalme:** Non.

**The Chairman:** Mr. Osler.

**Mr. Osler:** I would like to ask two questions. What are your criteria on 10 (d), the making of grants to film-makers and film

## [Interprétation]

**Mr. La Salle:** In our companies, in our commercial Canadian companies do we have quality? Have you any expectations of quality from these firms?

**Mr. Lapalme:** I think I should extend the scope of that question. We feel that we have here (a) responsible companies, (b) that we have talent, (c) that we have almost every possible technical facility we need to produce these films in Canada. It is from the financial point of view that we find the difficulties appearing. We should look at these from two points of view.

The first difficulty is that to produce a film, a quality film, it takes generally a great deal of money and up to now private enterprise has had a great deal of trouble in finding the money.

The second difficulty is that the distribution of feature films to at least a part of the world is necessary. It is from the distribution point of view that we meet the larger obstacles.

**Mr. La Salle:** Does this mean that if our companies are financially well supported it will be possible for them soon to compete with countries compared to us in population?

**Mr. Lapalme:** That is our hope but I would like to remind you of a fairly recent fact which shows what the possibilities are. We had a case of a film producer who without any assistance from anybody has managed to cross an obstacle by presenting his film in New York and we are convinced that his film will go around the world. We are dealing here with a Canadian actress, Isabel, who had had some success in Paris, after having done some acting in Montreal. Canadian market distribution is inadequate. This is not a bilingual film, you know a film done in two languages. You know what the English speaking world represents from the film distribution point of view so to have a successful French film you have to be sure of distributing—the French-speaking countries of the world.

**Mr. La Salle:** In other words, we are not lacking in talent in this country.

**Mr. Lapalme:** No.

**Le président:** M. Osler.

**M. Osler:** Je voudrais poser deux questions. Quels sont vos critères en ce qui concerne les subventions aux producteurs et aux techni-

## [Text]

technicians? It strikes me that that could be a very slippery road to go down. It is right at the beginning, page 2 of the written text.

**Mr. Lapalme:** Oh yes. It reads:

(d) Make grants to film-makers and film technicians resident in Canada to assist them in improving their crafts; and

**Mr. Osler:** That could become a sort of a pseudo Canada council type of thing.

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**Mr. Lapalme:** May I remind the members of this Committee that after this corporation was formed we met of course the film commissioner, who is a member of the Board, the Chairman, Mr. Pierre Juneau, Mr. Davidson, Mr. Dwyer and Mr. Boucher of the Canada Council, and we discussed this situation because we had seen in the arts council report that some of our film-makers had been given grants, subsidies or some form of assistance—I do not know exactly what—to study the cinema either here, abroad, or in the United States. There is an agreement between the council and ourselves that we discuss these matters together in order not to give money from both sides to any film-maker or technician that comes to us.

**Mr. Osler:** On page 4 you said:

The Corporation has also decided that it would support producers with pre-production money and we are presently dealing with some of them in the expectation of investing...

This is like a publisher's advance, I suppose, but again the area becomes tricky—at least until you are well into business.

**Mr. Lapalme:** Yes, it is tricky, as you said. Mr. Spencer could you comment on that.

**Mr. Spencer:** I think our policy there is to be as flexible as possible, to look at the people rather more than the project, to some extent, because if an established producer has a novel that he is very anxious to make into a film and he has an idea for a director and how the film could be produced, it would seem to us that we should give him a chance to see if he can make it go. The limitation will be that after a certain period of course we will probably have to say, well, we are only going to go so far down this line and we will have to see how we make out. Another way of putting it is to say that we are trying to help producers to establish track records of one sort or another. We do not see that they can go to New York or anywhere else with an idea on the back of an old envelope. I think

## [Interpretation]

ciens? A mon avis, cela semble être un terrain délicat. C'est à la page 2 de votre texte.

**M. Lapalme:** Oui, on peut lire:

(d) accorder aux cinéastes et techniciens du film qui résident au Canada des subventions pour les aider à accroître leur compétence technique; et...

**M. Osler:** Ce serait une sorte de conseil canadien.

**M. Lapalme:** Je voudrais rappeler aux membres du Comité qu'après la création de notre Société, nous avons rencontré bien sûr, le Commissaire du film qui fait partie de la Société, le président, M. Pierre Juneau, M. Davidson, M. Dwyer et M. Boucher du Conseil des arts. Nous avons discuté cette situation, car nous avons vu dans le rapport du Conseil des arts que certains de nos producteurs avaient reçu des subventions pour étudier le cinéma soit ici, soit à l'étranger, soit aux États-Unis.

Un accord entre le Conseil et nous-mêmes a été conclu pour discuter cette question et pour ne pas faire une double subvention à des techniciens ou à des producteurs.

**M. Osler:** A la page 4, vous dites:

D'autre part, la Société a décidé d'accorder aux producteurs une aide préalable à la production...et étudie actuellement avec quelques-uns d'entre eux la possibilité d'investir...

C'est comme une avance d'éditeur, mais, une fois de plus, c'est un terrain dangereux, aussi longtemps que votre Société ne sera pas bien installée.

**M. Lapalme:** Oui, c'est délicat.

**M. Spencer:** Nous essayons de faire preuve d'autant de souplesse que possible. Nous examinons peut-être plus la personne que son projet. Si un producteur, qui veut faire un film a une idée du metteur en scène et de la réalisation du film nous essayons de lui donner toutes les chances possibles. Mais, après quelque temps, nous aurons à nous limiter et à progresser au fur et à mesure. Nous essayons d'aider les producteurs à se faire, d'une façon ou d'une autre, des antécédents. Comment pourraient-ils en effet se présenter à New York ou ailleurs avec pour seul bagage une idée derrière la tête? A mon sens, ils doivent vraiment faire preuve de sérieux, montrer qu'ils ont bien poli leur scénario et qu'ils ont la notion du prix de revient.



[Texte]

they pretty well have to show that they are serious, that they have worked out the script and that they have some idea of the price.

**Mr. Osler:** But this almost enters the area of a personal bank loan rather than the business phase, which is the next phase.

**Mr. Spencer:** That is correct.

**Mr. Osler:** In other words, if I have 100 pages of a book written but I do not have time to finish it without somebody paying for the groceries in the meantime, and if I have a reputation I can get my publisher to perhaps advance something. But that is only an advance towards the production of that book. So much money is involved, and you are only 50 per cent of that money at the best of times, so that it would seem to me that you could help a lad along with an advance against royalties or whatever it is, but you are only 50 per cent of that deal; he ultimately has to find somebody else as well, does he not?

**Mr. Spencer:** This is right. We do not really want to deal with people who have ideas like that; we would rather deal with producers. We consider that the big thing to do is to create the entrepreneurial aspect of this whole thing. If a man had an idea of the kind you have stated, I think we would say, "Well, as far as we are concerned it is interesting, but if you can persuade Mr. So and So, a producer who already is dealing with us on other properties, it would be a good idea. We would be glad to hear from him that he thinks your idea is a good one".

**Mr. Lapalme:** Yes, the script writer does not come alone.

**The Chairman:** I have a supplementary. In your statement, Mr. Lapalme, you mentioned that the skills that seemed to be lacking in Canadian film-making were those of the entrepreneur, the man who can put the thing together, who has skill in distribution and cost accounting and that kind of thing.

**Mr. Lapalme:** Yes.

**The Chairman:** Why are we lacking these types of skills in the film industry?

**Mr. Osler:** Why are we lacking them in very other industry?

**The Chairman:** Well, there are shortages, I'm sure, but it seems particularly acute in this particular area.

**Mr. Stanbury:** We never had such an industry.

[Interprétation]

**M. Osler:** Mais ne s'agit-il pas là pour ainsi dire d'une sorte de prêt bancaire personnel, plutôt que des transactions commerciales qui viennent en deuxième phase?

**M. Spencer:** C'est exact.

**M. Osler:** En d'autres termes, si j'ai écrit 100 pages d'un livre mais que je n'aie pas le temps de le finir sans que quelqu'un subviene au matériel entre temps, si d'autre part j'ai une certaine réputation, peut-être mon éditeur me fera-t-il une avance. Mais cette avance ne concerne que la réalisation de l'ouvrage. Or, dans le cas qui nous intéresse, il faut beaucoup d'argent, et vous n'en fournissez au mieux que 50 p. 100. Ainsi, vous auriez beau faire une avance sur les droits d'auteur, vous vous arrêtez à 50 p. 100. L'auteur ne devra-t-il pas alors s'adresser ailleurs? N'est-ce pas?

**M. Spencer:** C'est exact. En fait, nous ne voulons pas traiter avec des gens qui ont des idées de ce genre. C'est aux producteurs que nous nous intéressons. Notre grosse affaire, c'est la mise sur pied de toute l'œuvre en tant qu'entreprise. Si quelqu'un se présentait à nous avec le genre d'idées dont vous avez fait état, nous lui dirions: «Très bien, en ce qui nous concerne, votre idée est intéressante, mais si vous pouviez convaincre monsieur un tel, producteur déjà en rapport avec nous sur d'autres droits d'auteur, ce serait bien mieux. Nous serions heureux de l'entendre nous faire part du cas qu'il fait de votre idée».

**M. Lapalme:** C'est vrai, le scénariste n'est pas tout seul.

**Le président:** Question supplémentaire. Vous avez dit, monsieur Lapalme, que ce qui manque, semble-t-il, au cinéma canadien, c'est la compétence du chef d'entreprise, de celle de l'organisateur, qui s'y connaît notamment en distribution et en comptabilité des prix de revient.

**M. Lapalme:** C'est bien cela.

**Le président:** A quoi faut-il attribuer cette lacune de notre industrie cinématographique?

**M. Osler:** Et de toutes nos autres industries?

**Le président:** Certes, il y a des manques partout j'en suis sûr, mais c'est particulièrement vrai dans le cas qui nous occupe.

**M. Stanbury:** Une industrie cinématographique? Nous n'en avons jamais eu!



[Text]

**Mr. Spencer:** Perhaps that is one of the answers, as Mr. Dinsdale said earlier. In my opinion it has been an effect of government domination of the industry.

**The Chairman:** The government domination has been good for the technical end, but not good for the entrepreneurial.

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**Mr. Spencer:** That is right.

**Mr. Osler:** If we have time, Mr. Chairman, the other question is, to me, the "crunch" question. Assuming that you have something that can be developed, which I think we all assume, and we are thrilled with the idea of doing, is this distribution problem going to be licked?

**Mr. Lapalme:** That is the \$64,000 question.

**Mr. Osler:** That is the "crunch" question.

**Mr. Lapalme:** In some cases it is the \$1 million question.

**Mr. Spencer:** That is right. It is difficult to generalize about the answer. I think, in fact, that we probably will lick it in two or three cases within the next two or three months, but will we lick it for everybody all the time? That is another question. It depends, again, on the property, the kind of person who is putting it together, what his contacts are, and whether he can sell it. There are all sorts of opportunities and I think we can lick it in certain cases, but I do not think we could say that we can lick it for everybody.

**Mr. Osler:** If you think of a man as a theatre owner he does not really give a damn where his play comes from if it is a good play and it is going to bring people in, but the film industry seems to be so organized that you wonder, when you are talking about movie theatres, whether the same thing applies. Or do these distributors have a great financial urge to put nothing but their own properties into their films?

**Mr. Spencer:** Again that depends on the distributors, Mr. Osler.

**Mr. Osler:** I see.

**Mr. Spencer:** For instance, you could not say that about United Artists Corporation because they do not have any facilities; they buy everything outside. The Walter Reid Organization gets everything from outside. You would have great difficulty in selling anything to MGM and maybe to Paramount Pictures Corporation, because I think they do have

[Interpretation]

**M. Spencer:** On trouve là sans doute une des réponses, comme l'a déjà fait remarquer M. Dinsdale. C'est, à mon avis, la conséquence de la domination exercée par l'État sur l'industrie.

**Le président:** Sur le plan technique, la domination de l'État a certainement été bonne, mais non sur celui de l'entreprise.

**M. Spencer:** C'est juste.

**M. Osler:** Encore une question, si nous en avons le temps, monsieur. Il s'agit du «mordant». Admettons qu'il y ait quelque chose à réaliser. Nous l'admettons tous, n'est-ce pas? Va-t-on alors résoudre ce problème de distribution?

**M. Lapalme:** C'est vraiment la question aux \$64,000!

**M. Osler:** Oui, le «mordant»!

**M. Lapalme:** C'est parfois la question au million de dollars!

**M. Spencer:** Certes, il est difficile de faire des généralisations sur la réponse. En fait, nous résoudrons probablement deux ou trois cas au cours des deux ou trois prochains mois. Mais le ferons-nous toujours pour tout le monde? Cela, c'est autre chose. Cela dépend, je le répète, des droits d'auteur, des qualités de l'organisateur, de ses rapports et des possibilités de vente de l'œuvre. Il y a toutes sortes de solutions, que nous pouvons, je crois, trouver dans certains cas, mais non pour tout le monde.

**M. Osler:** Prenons le cas d'un propriétaire de salles de cinéma. Cet homme se soucie fort peu de la provenance de sa pièce pourvu qu'elle soit bonne et qu'elle attire les spectateurs. Or, l'industrie cinématographique semble être organisée de telle sorte que l'on se demande, à propos des salles de cinéma, si la même chose ne s'y applique pas. Ou alors, l'état des finances des distributeurs les pousse-t-il à ne diffuser que les films de leurs propres réseaux?

**M. Spencer:** Encore une fois, tout dépend du distributeur.

**M. Osler:** Je vois.

**M. Spencer:** Vous ne pourriez pas, par exemple, dire cela de la *United Artists Corporation*, car elle ne dispose d'aucune installation. Elle achète tout à l'extérieur. Il en est de même pour la *Walter Reid Organization*. Il est difficile de vendre quoi que ce soit à la MGM ou à la Paramount Pictures Corporation, car elles ont évidemment des installa-

[Texte]

production facilities and they are inclined to give a priority to them. The whole market is very broad and very flexible. A producer who can study it a bit—and we hope to help him study it—should be able to sell his product some way or other.

**Mr. Osler:** I see.

**The Chairman:** Mr. Stanbury.

**Mr. Stanbury:** Mr. Chairman, could the witnesses indicate whether or not the entrepreneurial abilities which they feel are lacking are in the film field generally or primarily in the field of feature films?

**Mr. Spencer:** I think primarily in the field of feature films. I think in the area of information films and in the area of educational films there is a good deal of entrepreneurial ability. I do not know the field very well, but my impression is that it is in the feature film field, which is new to everybody and very complex. Some people have said it is the last place for the buccaneers and the tycoons and the sharks.

**Mr. Stanbury:** Has there been very much government activity in feature films in the past?

**Mr. Spencer:** Not very much, apart from what the National Film Board has done.

**Mr. Stanbury:** How many has the National Film Board done?

**Mr. Spencer:** Oh, not very many. The Film Board in one area, of course, has been extremely useful to us. I do not think that Mr. Gilles Carle, for example, would ever have got off the ground if he had not first of all made "*La Vie Heureuse*" de Leopold Z.

**Mr. Stanbury:** There have been less than a handful of feature films produced by the Film Board.

**Mr. Spencer:** Oh, yes, there have been a very small number of the kind of feature films that we are interested in as opposed to long documentaries.

**Mr. Stanbury:** Then it is hardly true that government has dominated the feature film industry in Canada if there has not been an industry to dominate.

**The Chairman:** It has been, really, an export market for the United States.

**Mr. Stanbury:** Is it not true that the real reason why we have not developed a feature

[Interprétation]

tions de productions et elles sont portées à donner priorité à leurs productions. Tout le marché est très étendu et très flexible. Un producteur qui peut l'étudier un peu—et nous voulons l'aider à le faire—devrait pouvoir vendre son produit d'une façon ou d'une autre.

**M. Osler:** Je vois.

**Le président:** Monsieur Stanbury.

**M. Stanbury:** Monsieur le président, je me demande si le témoin pourrait dire si les capacités d'entrepreneur, d'homme d'affaires et je me demande si les témoins pourraient nous dire s'ils croient que c'est dans le domaine cinématographique, en général, ou essentiellement dans le domaine des longs métrages, que l'esprit d'entreprise fait défaut?

**M. Spencer:** Essentiellement, je pense, dans le domaine des longs métrages. Dans le domaine de l'information, dans le domaine des films éducatifs, nous avons au Canada un esprit d'entreprise assez actif. Je n'ai pas une très longue expérience de ces questions, mais j'ai l'impression que le domaine des longs métrages est très compliqué, très nouveau. Certaines personnes ont dit que c'était le dernier endroit pour les pirates, les gros bonnets et les requins (de la finance).

**M. Stanbury:** Est-ce qu'il y a eu beaucoup d'activités gouvernementales dans le domaine des longs métrages dans le passé?

**M. Spencer:** Pas tellement, mis à part ceux qu'a produits l'Office national du film.

**M. Stanbury:** Combien l'Office national du film en a-t-il produits?

**M. Spencer:** Oh, pas beaucoup. L'Office national du film nous a été très utile dans un certain domaine, naturellement. Par exemple, je ne crois que M. Gilles Carle aurait jamais été lancé s'il n'avait pas fait d'abord "*La vie heureuse de Léopold Z*".

**M. Stanbury:** Mais ils ne sont pas très nombreux les longs métrages qu'a produits l'Office du film.

**M. Spencer:** Il y a très peu de longs métrages du genre qui nous intéresse, par opposition aux longs métrages documentaires.

**M. Stanbury:** Le gouvernement n'a donc pas tellement dominé l'industrie du long métrage au Canada, s'il n'y a pas eu d'industrie à dominer.

**Le président:** Cela a été surtout un marché d'exportation pour les États-Unis.

**M. Stanbury:** Est-ce que la vraie raison pour laquelle nous n'avons pas créé une



## [Text]

film industry is that governments in the past have not taken the steps which were taken some years ago in other countries which you have mentioned to stimulate and encourage such an industry?

In Canada we neither produced feature films through our government agencies nor did we stimulate private industry to produce them. Only a very few feature films have been produced by the National Film Board. Now what we are hoping for is that through government action of the same kind, and perhaps some new kind, as well as that which has been taken in other countries, we will give an impetus to the private feature film industry of the kind that has built up in Britain, Italy, France and Sweden as a result of some government interest. Is that correct?

• 1300

**Mr. Spencer:** Yes, sir.

**Mr. Lapalme:** May I make a resume of what has been told us by producers and distributors? To create a feature film industry in Canada we need a good story, we need money and we need distribution. These are the three problems; otherwise we have the actors, we have technical skill, and we have studios.

**Mr. Stanbury:** You hope to help private film makers acquire good stories through encouraging the writing of scenarios, and you hope to help them with distribution problems by studying them yourselves and advising the government on co-production treaties which might help in this field, but your prime role is in the second field of financing.

**Mr. Lapalme:** Yes.

**Mr. Stanbury:** Thank you.

**Mr. Dinsdale:** I have a supplementary question, Mr. Chairman. In the statement read by Mr. Lapalme on page 3, it says that:

Since the Corporation can share in the profits of successful films...

What is the basis of the sharing?

**Mr. Spencer:** The basis is usually this. Where the film is going to cost about \$200,000 and the Corporation is going to put up \$100,000, it has put up 50 per cent of the total amount required. When the film goes into a profit, the normal practice is for the producer to get 50 per cent of the profits and for the other 50 per cent to be shared among the

## [Interpretation]

industrie du long métrage, c'est que les gouvernements, par le passé, n'ont pas pris les mesures qui ont été prises il y a déjà quelques années dans les pays dont vous avez parlé, en vue de stimuler, de favoriser la création d'une industrie de ce genre?

Au Canada, nous ne produisons pas de longs métrages du tout, ni par l'entremise de nos organismes d'État, ni par l'entremise de l'industrie privée, que nous n'encourageons pas. L'Office national du film ne produit que très peu de longs métrages. Ce que nous espérons, c'est que, grâce à l'intervention du gouvernement, intervention analogue à ce qui s'est fait dans d'autres pays, voire grâce à l'application d'idées nouvelles, il nous sera possible de favoriser l'industrie canadienne du long métrage, de façon à faire de cette industrie quelque chose d'analogue à ce qui s'est fait en Grande-Bretagne, en Italie, en France, en Suède. Est-ce exact?

**M. Spencer:** Oui.

**M. Lapalme:** Est-ce que je peux résumer ici ce que nous ont dit producteurs et distributeurs? Pour créer un long métrage au Canada, il faut un bon scénario, de l'argent et de la distribution. Ce sont nos trois problèmes. Car nous avons les acteurs, les techniciens et les studios.

**M. Stanbury:** Vous voulez donc aider les producteurs privés à acheter de bons scénarios, à favoriser ainsi la rédaction de bons scénarios; vous souhaitez aussi les aider à surmonter leurs problèmes de distribution en examinant la question vous-même, et en conseillant le gouvernement en ce qui concerne la conclusion de contrats de coproduction qui pourraient être utiles dans ce domaine, mais votre grand rôle, c'est dans le deuxième domaine, celui du financement.

**M. Lapalme:** Oui.

**M. Stanbury:** Merci.

**M. Dinsdale:** J'ai une question supplémentaire à poser, monsieur le président. A la troisième page de la déclaration de M. Lapalme on dit que «la Société peut partager les bénéfices du film». Est-ce qu'il existe une formule à cet égard?

**M. Spencer:** Quelle est la formule à appliquer? Pour commencer, supposons que le film coûte \$200,000. La Société avance \$100,000, soit 50 p. 100 du montant. Lorsque le film réalise un bénéfice, normalement, le producteur touche 50 p. 100 des bénéfices, les autres 50 p. 100 étant partagés entre les investisseurs; dans ce cas-ci, nous aurions donc 25 p.



[Texte]

investors. In that case, if we had put up 50 per cent, we would be 50 per cent of the investors; we would therefore get 25 per cent of the profits.

**Mr. Dinsdale:** So there is a formula.

**Mr. Spencer:** This seems to be the formula, but we have discovered that as soon as we state that a formula exists we are then approached by all kinds of producers who have other better and more interesting formulas which they would like us to use.

**Mr. Dinsdale:** Is the Board provisional, Mr. Chairman?

**The Chairman:** Not to my knowledge. It has been appointed. One thing that the Corporation has not done as yet—and I can be corrected—is to appoint your advisory council.

**Mr. Lapalme:** No, we cannot appoint them. Upon our own recommendation the Minister may appoint an executive director and a secretary. Our recommendations were made at the last meeting and presented to him last month.

**Mr. Dinsdale:** Mr. Chairman, is Mr. Spencer provisional? I notice that his position is emporary.

**Mr. Lapalme:** Yes, that is right. Sometimes emporary means permanent, but this I could not say at the moment.

**Mr. Dinsdale:** Well, he has displayed ompetence and I trust it is permanent.

**Mr. Spencer:** Thank you very much.

**The Chairman:** Are there any further questions? If not, I would like to thank Mr. Lapalme and Mr. Spencer for coming up from Montreal. We know that you are a beginning rganization and that perhaps next year we will have some examples to look into of your xpertise in this field. We wish you a sound, ccessful, and even financially profitable uture. Thank you.

**Mr. Lapalme:** Thank you, sir.

[Interprétation]

100 des bénéfices, soit la moitié de la part qui revient aux investisseurs.

**M. Dinsdale:** Cela semble être une formule.

**M. Spencer:** Mais dès que nous disons qu'une formule existe, on voit arriver toute sorte de producteurs qui ont de meilleures formules, et autrement plus intéressantes, et qui aimeraient qu'on les utilise.

**M. Dinsdale:** Le Conseil d'administration est-il provisoire?

**Le président:** Pas pour autant que je sache. Il a été nommé régulièrement. La Société n'a toutefois pas encore nommé son comité consultatif, à moins que je ne fasse erreur.

**M. Lapalme:** Non, nous ne pouvons pas les nommer à notre diligence. Le ministre peut nommer, sur notre avis, un directeur exécutif et un secrétaire. Nous avons fait nos recommandations à la dernière réunion et les lui avons présentées le mois dernier.

**M. Dinsdale:** Monsieur le président, M. Spencer est-il traité à base provisoire? Je constate qu'il a une situation provisoire.

**M. Lapalme:** Oui, c'est vrai. Il arrive parfois que provisoire signifie permanent, je ne saurais me prononcer là-dessus pour le moment.

**M. Dinsdale:** Il a montré assez de compétence, je pense. Je crois que c'est permanent.

**M. Spencer:** Merci.

**Le président:** D'autres questions? Si non, je voudrais remercier M. Lapalme et M. Spencer d'être venus de Montréal. Nous savons que votre organisation est à ses débuts et que l'année prochaine, peut-être, nous verrons des résultats de votre expertise dans ce domaine. Nous vous souhaitons beaucoup de succès et un avenir financier solide. Merci.

**M. Lapalme:** Je vous remercie, Monsieur.

















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*Le Greffier de la Chambre,*

ALISTAIR FRASER,

*Clerk of the House.*

OFFICIAL BILINGUAL ISSUE  
(see panel on back cover)

FASCICULE BILINGUE OFFICIEL  
(voir au verso du fascicule)

HOUSE OF COMMONS  
First Session  
Twenty-eighth Parliament, 1968

CHAMBRE DES COMMUNES  
Première session de la  
vingt-huitième législature, 1968

STANDING COMMITTEE  
ON

COMITÉ PERMANENT  
DE LA

**BROADCASTING,  
FILMS AND ASSISTANCE  
TO THE ARTS**

**RADIODIFFUSION,  
DES FILMS ET DE L'ASSISTANCE  
AUX ARTS**

*Chairman:* Mr. John M. Reid

*Président:* M. John M. Reid

MINUTES OF PROCEEDINGS  
AND EVIDENCE  
No. 12

PROCÈS-VERBAUX ET  
TÉMOIGNAGES  
N° 12

THURSDAY, NOVEMBER 28, 1968

RÉUNION DU  
JEUDI 28 NOVEMBRE 1968

Revised Main Estimates (1968-1969) of the  
Canadian Radio-Television Commission.

Budget principal révisé de 1968-1969, con-  
cernant le Conseil de la radio-télévision  
canadienne.

WITNESSES:

TÉMOINS:

*From the Canadian Radio-Television Com-  
mission:* Mr. Pierre Juneau, Chairman;  
Mr. Harry J. Boyle, Vice-Chairman.

*Du Conseil de la radio-télévision canadienne:*  
M. Pierre Juneau, président; M. Harry J.  
Boyle, vice-président.

ROGER DUHAMEL, F.R.S.C.  
Queen's Printer and Controller of Stationery  
Imprimeur de la reine et contrôleur de la papeterie  
Ottawa, 1968



STANDING COMMITTEE ON  
BROADCASTING, FILMS AND  
ASSISTANCE  
TO THE ARTS

*Chairman:* Mr. John M. Reid

*Vice-Chairman:* Mr. J. A. Mongrain  
and Messrs.

Barrett,  
Broadbent,  
Corbin,  
De Bané,  
Dinsdale,  
Fairweather,  
Givens,

Guilbault,  
La Salle,  
Matte,  
McCleave,  
McGrath  
Osler,

COMITÉ PERMANENT DE LA  
RADIODIFFUSION, DES FILMS ET DE  
L'ASSISTANCE AUX ARTS

*Président:* M. John M. Reid

*Vice-président:* M. J.-A. Mongrain  
et MM.

Schreyer,  
Schumacher,  
Stafford,  
Stanbury,  
Stewart  
(Cochrane)—(20).

*Le secrétaire du comité,*  
M. Slack,  
*Clerk of the Committee.*

(Text)

## MINUTES OF PROCEEDINGS

THURSDAY, November 28, 1968.

(14)

The Standing Committee on Broadcasting, Films and Assistance to the Arts met this day at 2.20 p.m. The Chairman, Mr. John M. Reid, presided.

*Members present:* Messrs. Corbin, De Bané, Dinsdale, Givens, Guilbault, La Salle, Matte, McCleave, Mongrain, Osler, Reid, Schreyer, Schumacher, Stafford, Stanbury, Stewart (Cochrane)—(16).

*Members also present:* Messrs. Forrestall and Gibson.

*In attendance: From the Canadian Radio-Television Commission:* Messrs. Pierre Juneau, Chairman; Harry J. Boyle, Vice-Chairman; Paul E. Lamy, General Assistant to the Chairman; and Frank K. Foster, Secretary.

The Chairman made a statement in which he ruled that the motion of Mr. Dinsdale of November 26, relating to the National Arts Centre, was out of order.

The Committee proceeded to the consideration of the Revised Main Estimates 1968-69 of the Canadian Radio-Television Commission.

On Item 40, the Chairman introduced Messrs. Juneau and Boyle; Mr. Juneau made a statement on the operations of the Canadian Radio-Television Commission and the policy issues they are dealing with, and was examined thereon, assisted by Mr. Boyle.

At 3.40 p.m., the Committee recessed until 3.50 p.m. when the examination of Messrs. Juneau and Boyle was resumed.

The examination of witnesses being concluded, the Chairman thanked them.

The following items were then called and carried:

Item 40—Canadian Radio-Television Commission.

(Traduction)

## PROCÈS-VERBAL

Le JEUDI 28 novembre 1968.

(14)

Le Comité permanent de la radiodiffusion, des films et de l'assistance aux arts se réunit cet après-midi à 2 h. 20 sous la présidence de M. John M. Reid.

*Présents:* MM. Corbin, De Bané, Dinsdale, Givens, Guilbault, La Salle, Matte, McCleave, Mongrain, Osler, Reid, Schreyer, Schumacher, Stafford, Stanbury, Stewart (Cochrane)—(16).

*Aussi présents:* MM. les députés Forrestall et Gibson.

*Et aussi: du Conseil de la radio-télévision canadienne:* MM. Pierre Juneau, président; Harry J. Boyle, vice-président; Paul E. Lamy, adjoint général au président; Frank K. Foster, secrétaire.

Le président rend sa décision sur une motion de M. Dinsdale du 26 novembre au sujet du Centre national des arts, et la déclare irrecevable.

Le Comité examine ensuite le budget principal révisé des dépenses pour 1968-1969 du Conseil de la radio-télévision canadienne.

Au moment de l'étude du crédit 40, le président présente MM. Juneau et Boyle; M. Juneau fait un exposé sur le fonctionnement et la ligne de conduite du Conseil de la radio-télévision canadienne et répond aux questions portant sur ces sujets en compagnie de M. Boyle.

A 3 h. 40, le Comité suspend sa séance pendant dix minutes; la période de questions reprend ensuite.

L'interrogatoire terminé, le président remercie les témoins.

Les crédits suivants sont alors proposés et adoptés:

Crédit 40—Conseil de la radio-télévision canadienne.

Item 70—National Museums of Canada.

Items 55 and 60—National Film Board.

Item 50—National Arts Centre (*Carried on division*).

Items 1 and 2—Secretary of State.

Item 30—Canadian Broadcasting Corporation.

Loans, Investments and Advances—Item L1—Canadian Overseas Telecommunication Corporation.

The Chairman advised that a meeting of the Subcommittee on Agenda and Procedure would meet next week to consider a Report to the House.

At 6 p.m., the Committee adjourned to the call of the Chair.

Crédit 70—Musées nationaux du Canada.

Crédits 55 et 60—Office national du film.

Crédit 50—Centre national des arts (*adopté sur division*).

Crédits 1 et 2—Secrétariat d'État.

Crédit 30—Société Radio-Canada.

Prêts, placements et avances—Crédit L1—Société canadienne des télécommunications transmarines.

Le président annonce que le sous-comité du programme et de la procédure se réunira la semaine prochaine pour préparer son rapport à la Chambre.

A 6 heures du soir, le Comité s'ajourne à l'appel des présidents.

*Le secrétaire du Comité*

M. Slack,

*Clerk of the Committee.*



[Text]

## EVIDENCE

(Recorded by Electronic Apparatus)

Thursday, November 28, 1968

[Interpretation]

## TÉMOIGNAGES

(Enregistrement électronique)

Le jeudi 28 novembre 1968

• 1422

**The Chairman:** Gentlemen, I would like to call this meeting to order. I see a quorum.

The first order of business is the status of Mr. Dinsdale's motion. As you will recall, when it was introduced I took under advisement to consider it, and I have to say that it is out of order.

There are two aspects to this question. The first concerns the authority of this Committee over matters referred to it by the House of Commons, and the second concerns the ability of this committee to direct another Committee. To deal with the second situation first, there is apparent agreement that one Committee cannot direct another.

**Mr. Mongrain:** Mr. Chairman, on a point of order. I have the impression there are some members of the press who do not have places to sit. Could they be allowed to sit at this table?

**The Chairman:** Perhaps they could sit at the end of this table to my left.

**Mr. Mongrain:** That is fine.

**The Chairman:** In any event the question of the National Arts Centre is currently before the Public Accounts Committee. On page 225 of the 1967 Report of the Auditor General to the House of Commons, under Special Audits and Examinations, there is a fairly extensive accounting of the accounts of the National Arts Centre. In addition there is a second mention of the National Arts Centre in the Auditor General's Report, and so the motion is it presently stands to request the House of Commons to request the Public Accounts Committee to investigate it is redundant. Redundancy, in my personal opinion, is not sufficient grounds to declare the motion out of order, and on those grounds alone I would be inclined to permit the motion to come to a vote, but there is another aspect of the problem and this deals with the powers of this Committee. The business of this Committee deals with items which have been referred to by the House of Commons, which must be dealt with by this Committee and reported to

**Le président:** Messieurs, j'ouvre la séance, puisque nous avons quorum. Nous allons d'abord étudier la motion de M. Dinsdale. Vous vous souvenez que lorsqu'elle a été présentée la dernière fois, je devais l'étudier. C'est maintenant chose faite, et je la déclare irrecevable.

Il y a deux aspects dans cette question: d'une part, les pouvoirs du Comité sur les questions que lui transmet la Chambre des communes, et d'autre part, le droit, pour le Comité de donner des instructions à un autre comité. Au sujet de la deuxième partie de la question, nous semblons être d'accord sur le fait qu'un comité ne peut en diriger un autre.

**M. Mongrain:** Monsieur le président, j'invoque le règlement: J'ai l'impression que certains journalistes ne sont pas assis. Peut-être pourraient-ils s'asseoir à cette table-ci?

**Le président:** Peut-être pourraient-ils prendre cette table, à ma gauche, s'ils le désirent?

**M. Mongrain:** Très bien.

**Le président:** Quoi qu'il en soit, la question du Centre national des arts est actuellement étudiée au comité des comptes publics. Dans le rapport de l'auditeur général à la Chambre des communes, pour l'année 1967, à la page 225, au chapitre des vérifications et examens spéciaux, on trouve d'assez longues explications sur la régie des comptes du Centre national des arts. En outre, il en est question ailleurs dans le même rapport. Ainsi donc, la motion, telle qu'elle est actuellement présentée, qui prie le Comité des comptes publics d'étudier cette question, est tout à fait superflue. Mais, à mon avis, cette question de superfluité ne suffit pas à ce que je déclare la motion irrecevable. Mais il est un autre aspect de la question. La juridiction de ce Comité. Celle-ci s'étend aux questions dont nous avons été saisis par la Chambre des communes. Notre comité doit donc les étudier et en faire ultérieurement rapport. Saisir de l'une de ces mêmes questions un autre comité, ne serait pas à mon avis agir régulièrement.

## [Text]

the House of Commons. A suggestion to refer some of these items to another Committee would not, in my opinion, be in order.

I would like to quote *Beauchesne*, Fourth Edition, pages 244 and 245, citation number 304:

304. (1) A committee can only consider those matters which have been committed to it by the House.

(2) A committee is bound by, and is not at liberty to depart from, the order of reference. In the case of a Select Committee upon a Bill, the Bill committed to it is itself the order of reference to the committee, who must report it with or without amendment to the House.

Further, the Provisional Reprint of the Standing Orders of the House of Commons which governs the activities of this Committee reads as follows: This is 65(4):

## ● 1425

(4) The standing committees shall be severally empowered to examine and enquire into all such matters and things as may be referred to them by the House; to report from time to time their observations and opinions thereon;...

"Thereon" in this particular case refers to the estimates. As this motion seeks to do something other than to give "observations and opinions", I am therefore forced to declare it out of order.

**Mr. Dinsdale:** Mr. Chairman, I do not have my *Beauchesne* with me this afternoon. I am not going to make a legalistic argument here on this occasion. You did say in your report that this Committee has no power to direct another Committee. Actually what I was endeavouring to do in putting forward this motion was to obtain a consensus concerning a very vital matter of public expenditure that had been reported to this Committee.

**Mr. Givens:** On a point of order. Mr. Chairman, did you rule this motion out of order?

**The Chairman:** Yes.

**Mr. Givens:** Well then, is not the only recourse now to appeal your ruling, that it is not debatable?

**The Chairman:** That is correct. However, I was going to permit Mr. Dinsdale to make a brief statement.

**Mr. Stanbury:** I suppose each of us will have that opportunity then, Mr. Chairman.

**The Chairman:** I would think so.

## [Interpretation]

Qu'il me soit permis de citer *Beauchesne*, aux pages 250-251, article 304.

(1) Un comité ne peut étudier que les questions qui lui ont été déferées par la Chambre.

(2) Un comité doit s'en tenir à l'ordre de renvoi, et ne saurait y déroger. Dans le cas d'un comité spécial chargé de l'examen d'un bill, ce bill constitue par lui-même l'ordre de renvoi, et le comité doit en faire rapport à la Chambre, avec ou sans modification.

En outre, l'article 65 du Règlement qui vise l'activité notre Comité se lit comme suit:

(4) Les comités permanents doivent être individuellement autorisés à faire étude et enquête sur toutes les questions et les choses que peut leur confier la Chambre, à faire rapport à l'occasion de leurs observations et avis à ce sujet...

«A ce sujet», ici, concerne évidemment les crédits. Puisqu'il s'agit de faire autre chose que des observations et des opinions, je me vois donc obligé de déclarer la motion irrecevable.

**Mr. Dinsdale:** Monsieur le président, je n'ai pas mon «*Beauchesne*» avec moi cet après-midi, et je ne voudrais pas engager un débat juridique. Vous dites, dans votre rapport que ce Comité n'est pas habilité à diriger les débats d'un autre comité. En fait, l'idée de cette motion était de chercher à obtenir le consensus général sur une question d'importance primordiale concernant des comptes publics, et qui nous a été rapportée.

**Mr. Givens:** J'invoque le règlement, est-ce que vous avez déclaré la motion irrecevable?

**Le président:** Oui.

**Mr. Givens:** Dans ce cas le seul recours est d'en appeler de votre décision, puisque nous ne pouvons en discuter. N'est-ce pas?

**Le président:** Oui, néanmoins j'allais permettre à M. Dinsdale de faire une brève déclaration.

**Mr. Stanbury:** Alors nous aurons tous l'occasion de le faire aussi, monsieur le président.

**Le président:** Je le crois.

[Texte]

**Mr. Givens:** Mr. Chairman, with all due respect...

**The Chairman:** The Chair has no desire to stop people from making statements on this. It is a bit of a precedent, and I understand it does work a certain hardship on members.

**Mr. Givens:** Mr. Chairman, with all due respect, the motion as I see it now to be in order should be that your ruling is appealed. If the Chair is upheld, you go on to the next order of business. If the Chair is not upheld, then the motion stands and everyone can start making their statements. There is nothing before us now except your ruling. It is not a matter of being legalistic, you have to have some finality.

**Mr. Mongrain:** That would be my impression too.

**Mr. Givens:** The motion of Mr. Dinsdale, with great respect, should be that he appeals your ruling, then you take a vote. Then we either go on to the next order of business or we debate the motion.

**The Chairman:** Well, if Mr. Dinsdale is going to appeal my ruling, which is his right, then I think I would be prepared to allow him to make a very short statement on it. Perhaps one other short statement from someone else opposing it, and then we could call a vote immediately.

**Mr. Givens:** Mr. Chairman, on a point of order. An appeal ruling is not debatable. You take a vote on it.

**The Chairman:** Well again, as I say, I do not want to be closed in by being too legalistic. I would like to permit Mr. Dinsdale to make his statement and then go on. If this is agreeable to the Committee then I would...

**Mr. Mongrain:** Mr. Chairman, if you do that, how can you refuse other members to make statements afterwards?

**Mr. Chairman:** I would hope there would be a consensus among Committee members to permit this.

**Mr. Mongrain:** Well I am not sure.

**Mr. Givens:** If you allow Mr. Dinsdale, then you have to allow Mr. Mongrain and everyone else.

**Mr. Mongrain:** I will insist on making a statement.

[Interprétation]

**M. Givens:** Monsieur le président, sauf le respect...

**Le président:** Là, je ne veux empêcher personne de faire des déclarations à ce sujet. C'est en quelque sorte un précédent, et les membres de ce Comité en sont un peu remués.

**M. Givens:** En toute déférence, monsieur le président, pour que la motion soit recevable, il faudrait que l'on présente une motion en appelant de votre décision. Si votre décision est acceptée, nous passons à l'article suivant de l'ordre du jour. Si votre décision n'est pas confirmée, nous passons en conséquence à la motion de M. Dinsdale, pour en discuter. Actuellement, nous discutons de votre décision. Elle doit être irrévocable.

**M. Mongrain:** C'est aussi mon avis.

**M. Givens:** La motion de M. Dinsdale, en toute déférence, devrait être qu'il en appelle de votre décision; vous mettez cette motion aux voix, puis nous passons à l'article suivant de l'ordre du jour, ou bien au débat de la motion.

**Le président:** Si M. Dinsdale veut en appeler de ma décision, c'est son droit, je suis disposé à lui permettre de faire une très courte déclaration, sur ce sujet. Peut-être quelqu'un d'autre opposé à sa motion pourrait-il faire une courte déclaration également.

**M. Givens:** D'après le règlement, il ne peut pas y avoir de débat sur une telle décision. Elle doit immédiatement être mise aux voix.

**Le président:** Je ne voudrais pas ne pas permettre à M. Dinsdale de faire une déclaration. Je ne veux pas me montrer trop pointilleux. Si le Comité n'y voit pas d'inconvénients...

**M. Mongrain:** Si vous accordez cette permission, comment pouvez-vous empêcher à un autre membre de faire une déclaration par la suite.

**Le président:** Eh bien, j'espère qu'il y aura un avis unanime des membres du comité pour que cela soit permis.

**M. Mongrain:** J'en doute.

**M. Givens:** Si vous acceptez la déclaration de M. Dinsdale, vous devrez aussi accepter celle de M. Mongrain et de tous les autres.

**M. Mongrain:** Et je tiendrai à en faire une.



[Text]

**The Chairman:** In that case there is no consensus, and we will go on to the next order of business.

**Mr. Dinsdale:** Mr. Chairman, if I may have the floor once again. The other day, you and others made the statement that our Committee system is breaking down, because it has become a charade and a ritual.

**The Chairman:** I do not think I ever used the words "charade" or "ritual". What I did say was that the system is breaking down, because of limitations of time and space.

**Mr. Dinsdale:** If I could be allowed to talk, please. I think there is still freedom of speech in the House of Commons and in these parliamentary committees, I would trust.

In view of the fact that you, in your wisdom, have laid down the decision that it is impossible for a Committee to proceed in this fashion, I would like to at least suggest that if the Committee system is going to function at all as an extension of the House of Commons—and that is what our Committee systems are—we have some means of reaching conclusions, of coming to some decision, of reaching a consensus on the important matters that are before the Committee.

• 1430

In the brave new world into which we are supposed to be ushered, participatory democracy was to be the order of the day and a part of that participatory democracy was to be a more effective use of the Committee system. I have served on Committees for 17 years and this is the first time I have seen such a rigid restriction in freedom of expression. Because of that I say that the opinions that were expressed, not by myself, but by Mr. Givens and others here the other day, that the Committee system is a charade as it is operating at the present time are well borne out.

If we are not going to have the Committee system collapse, if we are not going to have this brave new experiment into the brave new world of participatory democracy, as it is carried out through an expanded activity of the Committee system, collapse completely that we should at least make interim reports from time to time. I would trust that the Agenda Committee get together to make such an interim report on this matter.

**Mr. Givens:** Mr. Chairman, on a point of privilege. The hon. member mentioned my

[Interpretation]

**Le président:** Eh bien, dans ce cas, il n'y a pas d'avis unanime; par conséquent nous passons à la question suivante de l'ordre du jour.

**M. Dinsdale:** Monsieur le président, l'autre jour, vous-même et un certain nombre d'autres membres avez fait une déclaration selon laquelle le système des comités était en train de se désintégrer parce que c'était devenu une charade, une routine.

**Le président:** Je n'ai pas parlé de «charade», ni de «routine». Mais, j'ai dit que la désintégration venait du manque d'espace et de temps.

**M. Dinsdale:** S'il vous plaît, je crois que la liberté de parole existe encore à la Chambre des communes.

Monsieur le président, puisque, dans votre sagesse, vous avez statué qu'un comité ne peut siéger de cette manière, je suggérerais que, si le système des comités peut fonctionner en tant que prolongement de la Chambre des communes, et tel est le cas, nous pouvons en arriver à certaines conclusions, à faire l'unanimité sur les questions que nous étudions.

Dans le meilleur des mondes dans lequel nous semblons nous introduire il semblait que les principes de la démocratie de participation fût à l'ordre du jour et que la démocratie de participation impliquât une utilisation plus efficace du système des comités. Eh bien, il y a dix-sept ans que je siége dans des comités et c'est là la première fois que je vois une restriction aussi rigide de la liberté d'expression.

C'est pour cette raison que je dirais que les avis exprimés, non par moi-même mais par M. Givens et un certain nombre d'autres personnes l'autre jour, selon lesquels le système des comités est une charade et que leur mode de fonctionnement actuel est désuet, sont fondés.

Si nous ne voulons pas voir l'effondrement du système des comités, si nous ne voulons pas que cette meilleure des expériences dans ce meilleur des mondes se désintègre par un effondrement du système des comités, il faudrait qu'au moins, nous puissions faire des rapports intérimaires de temps en temps. Par conséquent, j'espère que le Comité du programme pourra se réunir pour faire une déclaration à ce sujet.

**M. Givens:** Je pose la question de privilège, monsieur le président. Quand je parlais de

[Texte]

name. When I applied the term "charade" I applied it for the very sort of reason that Mr. Dinsdale is initiating here today. I pointed out to the Chair that the only motion he can make preferly under the rules is to appeal your ruling, which he did not do. Instead he made a speech about the brave new world. All of us are capable of making speeches about the brave new world. If that is what we are going to do for the rest of the afternoon, we might as well go back and deal with our correspondence in our offices.

**The Chairman:** There seems to be a lack of knowledge of what the powers of the Committee are with respect so estimates. If any member is in disagreement with any part of the estimates, he has the same recourse in this Committee as he does in the House of Commons in Committee of Supply: that is, he moves a reduction in the amount of money available to that particular branch or institution, as the case may be. This is the proper way. It is possible for the Committee to make reports from time to time at the beginning, the end, or the middle of its hearings as to its opinions and its considerations.

If there are any motions of that nature, the Chair would be quite happy to entertain them. But there have not been. There was a specific motion which I felt was outside the rules under which we operate. I do not make the rules; I only interpret what I am given to interpret. I would suggest that if there is dissatisfaction with the way the Committee system is working those members who are dissatisfied should get in touch with those members of their respective parties who are on the Procedure Committee to ensure that these things are properly worked out before the new Committee system comes into operation. This would be the proper way of going about it. Mr. Mongrain?

**Mr. Mongrain:** On your ruling, Mr. Chairman,

Je pense que M. Dinsdale a encore le droit de discuter son point à la Chambre des communes, quand ces estimés viendront devant la Chambre des communes. C'est son privilège le plus absolu. Je m'oppose, d'abord, pour les raisons que vous avez mentionnées et, aussi, parce que je trouve que la motion de M. Dinsdale contient des termes que je n'admets pas et que, je crois, un bon nombre de nos collègues n'admettront pas.

**The Chairman:** Mr. Mongrain, if I may interrupt, you are out of order. That motion has been disposed of and has been declared

[Interprétation]

charade, c'était justement pour décrire les interventions du genre de celle faite il y a un instant par M. Dinsdale. Je disais que la seule motion qu'il pouvait présenter conformément aux termes du règlement était d'en appeler de votre décision, ce qu'il n'a pas fait. Il a plutôt fait un discours au sujet du meilleur des mondes, ce que tous nous pouvons faire. Si c'est ce que nous devons faire cet après-midi, pourquoi ne rentrons-nous pas dans notre bureau pour répondre aux lettres qu'on nous envoie.

**Le président:** On ne semble pas connaître exactement les attributions du comité en ce qui a trait aux crédits. Si un député n'est pas satisfait des crédits, il peut faire ici au Comité ce qu'il pourrait faire dans la Chambre en Comité des subsides: proposer une diminution du montant d'argent à la disposition de cette institution, ou de ce service. C'est ainsi qu'on doit procéder. Le Comité peut présenter à l'occasion, des rapports de ses délibérations pour indiquer ses opinions.

S'il y avait eu des motions à ce sujet, il m'aurait fait plaisir de les recevoir, mais rien de tel n'a été fait. La motion qui nous a été présentée était à mon avis contraire au règlement. Ce n'est pas moi qui ai fait le règlement, je l'interprète au meilleur de ma connaissance. Ceci n'a rien à voir avec la façon dont les comités fonctionnent. Les députés qui en seraient mécontents peuvent se mettre en contact avec les membres de leur parti qui font partie du comité des procédures, de façon à faire les changements nécessaires avant que le nouveau système n'entre en vigueur. Voilà comment nous devrions procéder.

**M. Mongrain:** Au sujet de votre décision, monsieur le président.

I believe that it is up to Mr. Dinsdale to bring his views forward to the House when the matter comes back before the House. That is his right, an absolute right which he enjoys. However, I object first for the reasons you indicated yourself. I object also because Mr. Dinsdale's motion contains terms which I will not admit.

**Le président:** Monsieur Mongrain, votre question est irrecevable parce que la motion a déjà été déclarée irrecevable. Par conséquent

[Text]

out of order and I think it would be to the benefit of all if we were to proceed with business.

**Mr. Mongrain:** Mr. Chairman, on a point of privilege. When you allowed Mr. Dinsdale to talk I told you that I would insist on doing it if he was making a statement. Mr. Dinsdale did make a statement. Why should I not make one?

**The Chairman:** Mr. Mongrain, in logical sense you have the Chairman where he deserves to be put. However, I would ask, since the matter seems to have been disposed of, that it be allowed to die and that we get along with the business of the day. Is this agreed?

**Some hon. Members:** Agreed.

• 1435

**Mr. Mongrain:** We will agree with you, Mr. Chairman, for the sake of harmony.

**The Chairman:** This afternoon we are considering the estimates of the Canadian Radio-Television Commission.

Secretary of State  
E—Canadian Radio-Television  
Commission

40 Salaries and Other Expenses \$1,714,000

**The Chairman:** We have with us as our chief witnesses the Chairman of the Commission, Mr. Pierre Juneau and the Vice-Chairman, Mr. Harry J. Boyle. I might say the Canadian Radio-Television Commission is probably going through the same type of birth pangs as we are going through in this committee, as an extension of the House of Commons, in figuring out what its powers are, what it can do and how it can enforce its decisions.

Mr. Juneau has a very brief statement to make and after that we will have questions until the Committee is satisfied. I will now ask Mr. Juneau to proceed.

**M. Pierre Juneau (Président, Conseil de la radio-télévision canadienne):** Vous avez parlé, monsieur le président, des douleurs de l'enfantement. Il y a d'autres douleurs auxquelles nous sommes soumis à l'heure actuelle, mais je pense que ça n'est que justice. Le Conseil de la radio-télévision soumet constamment les

[Interpretation]

il serait bon de passer à une autre question.

**M. Mongrain:** Monsieur le président, j'invoque la question de privilège. Monsieur le président, lorsque vous avez permis à M. Dinsdale, de faire une déclaration, je vous ai dit que j'allais insister pour faire la même chose. Or il a fait sa déclaration, Donc pourquoi ne pourrais-je pas en faire une moi-même?

**Le président:** Monsieur Mongrain, on peut dire que vous avez mis le président «à sa place» et qu'il l'a bien mérité. Puisque nous semblons avoir vidé cette question, nous pourrions maintenant passer à la question suivante de l'ordre du jour.

**Des voix:** D'accord.

**M. Mongrain:** Nous sommes donc de votre avis, parce que nous aimons la paix et l'harmonie.

**Le président:** Voilà ce que je voulais entendre. Cet après-midi, nous étudions les prévisions budgétaires du Conseil de la radio-télévision canadienne.

SECRÉTAIRE D'ÉTAT

40—Conseil de la radio-télévision canadienne Traitements et autres dépenses \$1,714,000

**Le président:** Nous avons avec nous le président du Conseil, M. Pierre Juneau, et son vice-président, M. Harry J. Boyle. Je dois dire que le Conseil de la radio-télévision canadienne connaît les mêmes difficultés que nous dans ce Comité, en tant que prolongement de la Chambre des communes à savoir quelles sont ses attributions, ce qu'il peut faire et comment il peut faire appliquer des décisions. M. Juneau fera une déclaration très brève, à la suite de quoi nous pourrions poser des questions. Monsieur Juneau, voulez-vous prendre la parole s'il vous plaît.

**Mr. Pierre Juneau (Chairman, Canadian Radio-Television Commission):** Mr. Chairman, you were speaking of birth pangs and we have other pains too at the present time. However it is only fair the Canadian Radio-Television Commission submit broadcasters to inquiries, puts question and it is only proper



## [Texte]

radiodiffuseurs et d'autres groupes à des enquêtes et à des systèmes de questions. Il n'est que normal que nous nous soumettions à notre tour devant l'autorité compétente, à peu près la seule en fait qui s'exerce sur nous, pour répondre aux questions.

Having said that, Mr. Chairman, I would like to thank you for your courtesy in allowing the CRTC, myself and the Vice Chairman, Mr. Boyle, to come before you today in a sort of informal way. You have very graciously recognized the fact that we are under pressure at the moment and have allowed us to come here to speak rather informally before members of the Committee. With your permission, then, what I would like to do is to perhaps speak for just a few minutes to give you what I might call the framework within which we are working at the moment and the main points on which we are working and the main issues of policy that we are dealing with. Perhaps that might help in establishing the plan for the questions you may want to ask, without of course limiting it in any way.

As you are in a very good position to know, the new Broadcasting Act was passed on April 1, 1968 so it coincides with the estimates which are before the House at the moment. The new Commission has met since April 1 on six different occasions. It met immediately after the passing of the Act on April 1 and then in May, September October, November and will meet again next Monday and Tuesday. Those were all meetings, only four of those occasions being actual hearings of the CRTC. These meetings and hearings were held in Ottawa, Winnipeg, Moncton, Regina and Ottawa again, and the next meeting of the Commission next week will be in Ottawa.

We have during that time either inherited or received 1,000 applications. Many of those are cable TV applications which were received by the Department of Transport before April 1, given a licence by the Department of Transport and transferred to the CRTC on April 1. Those number 632, if you are interested. The broadcasting applications number 196 and there are share ownership applications, applications for transfers of ownership numbering 161. The total is roughly 1,000.

During that period the Commission has taken—and I realize those are only figures—395 decisions, many of which of course are easier than others. The attendances at the hearings and the meetings of the Commission have been quite remarkable, coming very close to 100 per cent by the new members who number 15.

## [Interprétation]

that we should appear in turn before competent authority, the only authority in fact to which we are responsible at the present time.

Ceci dit, monsieur le président, je vous remercie de l'occasion offerte au Conseil, à votre serviteur, à M. H. J. Boyle et à nos collègues de comparaître devant vous plus ou moins sans façons. Vous savez qu'actuellement nous sommes soumis à certaines pressions, et notre comparution aujourd'hui grâce à vous ne revêtira pas un caractère trop solennel.

J'aimerais vous donner brièvement le cadre général à l'intérieur duquel nous travaillons actuellement, et vous dire un mot des grandes lignes de notre politique. En somme tout cela constituera la toile de fond à vos éventuelles questions.

Vous êtes assurément bien placés pour savoir que la nouvelle loi de la radiodiffusion a été adoptée le 1<sup>er</sup> avril 1968 et qu'elle coïncide avec les estimés budgétaires dont la Chambre est actuellement saisie. Le nouveau Conseil s'est réuni six fois depuis le 1<sup>er</sup> avril. Il s'est réuni juste après l'adoption de la loi le 1<sup>er</sup> avril, puis au mois de mai, et en septembre, octobre, et novembre. Il se réunira la semaine prochaine, lundi et mardi. Quatre de ces réunions ont été des audiences publiques. Ces audiences ou réunions se sont tenues à Ottawa, Winnipeg, Moncton, Regina et de nouveau à Ottawa. La prochaine réunion du Conseil, celle de la semaine prochaine, se tiendra à Ottawa.

Nous avons pendant ce temps reçu environ mille demandes. Dans bien des cas, il s'agit de demandes d'installation de télévision par câble, demandes reçues avant le 1<sup>er</sup> avril par le ministère des Transports. Ce ministère avait, dans ces cas, émis un permis puis transféré la demande à notre Conseil à partir du 1<sup>er</sup> avril. Il y a eu 632 demandes de ce genre exactement. Quant aux demandes de radiodiffusion, il y en a eu 196. Il y a eu aussi des demandes de modification du régime de propriété au nombre de 161 ce qui donne en gros 1,000 demandes. Voici quelques chiffres approximatifs: durant cette période, le Conseil a pris 395 décisions, dont quelques-unes étaient évidemment plus faciles que les autres. Le nombre de personnes qui ont assisté à nos audiences et à nos réunions a été remarquable. A peu près tous nos membres, c'est-à-dire une quinzaine, ont assisté à toutes les séances.

[Text]

• 1440

The various issues that we are dealing with—and I am sure you are familiar with many of them, because many of them are the subject of public discussion, or have been subject to parliamentary discussion also. One, of course, is the matter of extension of service. Very often people have referred to second service or alternate service, but we prefer to refer to extension of service in general and perhaps break it down in the following way: extension of first service, because, as you know, there are places in the country which still do not have first service.

Such places do not represent a very large percentage of the population, although they sometimes represent very important locations in the north for instance, or very important locations as far as the French population is concerned. Therefore, there is a matter of French service in English and in French. Recently the Commission has dealt particularly with the question of extension of first service in French in the Maritimes.

Then there is the question of alternate service proper, again in English and in French, and this has been of great concern to the Commission recently. At the three hearings held in Moncton, Regina and Ottawa we dealt with the first of these issues and very much with the second one and also to some extent with the third issue, namely, third service, because this issue, as you know, has also been raised. There has been, of course, no opinion expressed by the Commission on this matter. On the question of second service you know there are a number of precedents already, for at least 75 per cent of the country, if you base that percentage on the population.

Then, always in the field of extension of service, there is also the question of the northern service which it is practical perhaps to consider separately, because the problems are, to a large extent, peculiar. There also perhaps one should consider the problem under three headings. The Commission tends to do that. One is the provision of service by tape. The CBC uses the phrase "frontier package".

The question of local service in the north, which has been raised forcefully recently before the Commission by a representative from Fort Nelson. Finally—and these, we think, are three related but separate matters—the question of network service. Always in the field of the extension of the broadcasting system, another very important issue

[Interpretation]

Voici les diverses questions que nous devons étudier. Vous en connaissez, du reste, la majeure partie, ne serait-ce que parce qu'elles ont fait l'objet de discussions publiques ou en Chambre au Parlement. Je songe notamment ici à la question de l'extension du service. Il est arrivé souvent qu'on parle de deuxième ou de transmission alternative. Nous préférons l'expression «extension du service», ou même extension du premier service, parce que, dans bien des endroits du Canada, il n'y a même pas de premier service à l'heure actuelle.

Ces endroits ne couvrent évidemment pas une grande partie de la population, mais ils couvrent parfois des territoires très importants, dans le Nord, par exemple, ou des localités à forte concentration française. Pour les francophones, il y a donc les nouveaux services français ou anglais. Le Conseil, par exemple, s'est saisi de la question de la mise en place de premiers services français dans les Maritimes.

La question des services alternatifs, français et anglais, nous a beaucoup préoccupés dernièrement. Au cours des audiences de Moncton, de Regina et d'Ottawa, nous nous sommes occupés un peu des premières solutions et beaucoup des secondes et jusqu'à un certain point de la troisième. Celle-ci consisterait en la mise en place d'un troisième service. Vous savez, en effet, que cette question s'est également posée.

Vous savez aussi que le Conseil n'a exprimé sur ce point de vue aucune opinion. Vous savez qu'en ce qui concerne le deuxième service, il existe déjà plusieurs stations qui peuvent couvrir 75 p. 100 de la population de notre pays.

Encore au sujet de l'extension des services, n'oublions pas qu'il y a les services des régions du Nord. A mon avis, il est bon d'aborder cette question distinctement, car les problèmes qui se posent là-bas sont assez particuliers.

Il serait donc bon d'étudier ces questions en utilisant trois rubriques distinctes. C'est d'ailleurs ce que désire faire le Conseil. Il y a d'abord l'extension des services par bande magnétique. Radio-Canada parle ici du «colis frontière».

Ensuite, la question des services locaux dans le Nord qui a été évoquée assez énergiquement devant la Commission par un représentant venu de Fort-Nelson et enfin la question des réseaux. Nous considérons ces trois questions comme connexes, mais distinctes. Sans quitter le domaine de l'extension des services de radiodiffusion, disons que la ques-



## [Texte]

before the Commission is the question of CATV, and I would just like to refer to the various sub-items of policy that are of concern to the Commission at the moment.

I am sure that you are aware of many of these problems and may want to discuss them. They are the problems which make the reaching of decisions by the Commission on CATV rather difficult. One is the duration of the licence; another, whether the licences should be exclusive or non-exclusive; and another is the ownership and control of the CATV systems which really just make a little more complicated and complex the whole problem of ownership; the obligations under which the CATV systems would operate in terms of simple delivery of service; if they have a territory, how long would they be allowed to service that territory; whether they should be allowed to alter programs or not; the number of channels and the type of channels that they should carry, Canadian channels as against American channels.

How far would a channel be in relation to the CATV system if you are going to demand that the channel be carried; the question of local origination of programs by CATV systems; financial reports to the Commission in the same way as the broadcasting systems have to report to the Commission at the moment; the carrying of commercials, should they be allowed or not; the carriage of distant stations by the use of microwave, whether they be Canadian or non-Canadian stations; the prohibition of carrying the same programs as are carried by the local station; the copyright implications; the carrying of educational programs; the forming of networks between CATV systems; the use of the same head end to serve several CATV system.

Among the other policy matters that affect either directly or indirectly the work of the Commission at the moment I would like to list also the development of Canadian domestic satellite and in what way it would affect the development of the Canadian broadcasting system and the decisions that the Commission has to take at the moment as some of those decisions have long term implications; the general matter of copyright; the question of fees, and so on.

One matter the Commission has to consider constantly because it arises with very many of the applications that come before the Commission is the question of ownership, of course. Here again, it is useful—at least, it has been useful to us—to break it down under three different headings. One is foreign ownership and not that matter as you know, we have received a directive from the Governor in Council which establishes the policy. However,

## [Interprétation]

tion des antennes communautaires revêt une grande importance aux yeux du Conseil, de même que quelques questions connexes.

Vous n'êtes pas sans connaître un certain nombre de ces problèmes et vous voudrez peut-être en discuter. Ce sont du reste des problèmes qui rendent la tâche du Conseil assez compliquée. D'abord la durée des permis, et leur exclusivité. Ensuite, le problème de la propriété, de la direction des antennes communautaires rend encore plus complexe et plus compliquée toute cette question du régime de propriété. Quelles seront les obligations des responsables des livraisons de services dans telle région? Doit-on leur permettre, par exemple, de modifier les émissions? Combien doit-il y avoir de canaux et de quel genre? Canaux américains ou canadiens?

Il y a aussi la question de la production d'émissions par les sociétés exploitant des antennes collectives. Mais, il s'agit ici des rapports financiers à présenter au Conseil. Ce sont des obligations analogues à celles qui sont imposées aux postes ordinaires de radio-télévision. Est-ce que ces postes doivent être autorisés à transmettre des messages commerciaux? Il y a aussi l'apport par micro-ondes des programmes venant de postes éloignés canadiens ou américains. Devrait-on leur interdire de transmettre les mêmes programmes que les postes locaux?

Parmi les questions de politique générale qui, directement ou indirectement, touchent au travail du Conseil, il y a le développement d'un satellite canadien de télécommunications qui pourrait influer sur l'évolution de la radio-télévision, chez nous? Le Conseil aura à prendre certaines décisions à cet égard. Décisions importantes si on songe à leurs effets à long terme.

Il y a aussi la question des droits d'auteurs, la question des honoraires, etc.

Il est une autre question dont le Conseil doit se saisir constamment. Il s'agit, ici, de la question des propriétaires. Nous avons jugé bon, nous-mêmes, ici, de répartir la question sous trois rubriques différentes.

D'abord, propriété étrangère. A cette question nous avons reçu du gouverneur en conseil une directive qui établit les principes généraux auxquels nous devons nous conformer. Toutefois, cette directive nous ménage,



## [Text]

er, the directive does leave some room for interpretation by the Commission so that there are some policy decisions under that heading which preoccupy the Commission.

A second heading is the question of concentration of ownership—whether they involve foreign ownership or just Canadian ownership, the development of very large concentration of ownership—involving either only broadcasting media or broadcasting media and other media of communication.

A third point that has also preoccupied the Commission and on which the Commission has made one or two decisions is the question of local ownership as against distant ownership, or the balance between local ownership and distant ownership in a given broadcasting operation. I refer you to the decision that the Commission has taken concerning a television station in Kelowna a few months ago.

Then, of course, there is the whole field of program policy, all the rest being housekeeping, as someone said. In program policy in some cases the Commission has taken decisions that at least form the beginning of a policy, namely in the licensing or refusal to license some FM stations. The Commission has denied some FM applications in the last few months on the grounds that the program policies presented by the applicants did not represent a significant enough difference from what is already offered by existing AM or FM stations.

The Commission has announced, of course, that it would do a great deal of further work in order to define an FM policy but has said that in the meantime it would only consider FM applications which represented a very significant contribution to the area to be serviced by the applicant.

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The Commission has also taken a few—not very many, two or three—decisions concerning AM licences in areas that are already covered by a number of existing AM stations and has denied these applications on the ground that they were based almost exclusively on the possibility of taking a supposedly existing balance of commercial revenue in the area without supplying a significant enough addition to the programs that were already provided by the existing stations. I

## [Interpretation]

malgré tout, une certaine liberté de manœuvre en ce qui concerne l'interprétation; ainsi donc, le Conseil aura des décisions à prendre en ce domaine.

Il y a ensuite la question de la concentration de la propriété, qu'il s'agisse de la propriété entre les mains des étrangers ou de la propriété concentrée entre les mains de Canadiens seulement. Il faut considérer ici, non seulement la propriété des systèmes de radio-télévision, mais aussi la concentration entre quelques mains de systèmes de radio-télévision et d'autres moyens de communication.

Il y a, enfin, une troisième rubrique. Nous nous sommes aussi préoccupés de la propriété qui est entre les mains de personnalités locales et de la propriété qui serait entre les mains de personnes n'habitant pas les localités en cause. Je rappelle ici la décision prise par le Conseil en ce qui concerne un poste de radio-télévision ouvert, il y a quelques mois, à Kelowna.

Il faut aussi songer à tout le domaine des émissions. Tout le reste étant, comme on l'a déjà dit, question d'administration courante.

Dans certains cas, le Conseil a pris des décisions qui, tout au moins, constituent l'embryon d'une politique, notamment, en ce qui concerne la délivrance des licences ou le refus de la délivrance des licences à quelques stations FM.

Il est, en effet, arrivé au Conseil de refuser quelques certaines demandes portant sur l'établissement de postes en modulation de fréquence, pour le motif que les projets d'horaires, présentés par les demandeurs, n'étaient pas assez différents des programmes proposés actuellement par les postes diffusant en modulation d'amplitude ou de fréquence.

Le Conseil devra d'ailleurs beaucoup travailler à la précision de ces principes en matière de modulation de fréquence. Dans l'intervalle, tout au moins, il a décidé de ne délivrer des permis d'exploitation de postes FM que là où les programmes proposés sont suffisamment différents.

Il a aussi pris deux ou trois décisions en ce qui concerne les postes en modulation d'amplitude, dans des régions où existent déjà un certain nombre de postes en modulation d'amplitude. Il a refusé ces demandes pour le motif que ces demandes étaient à peu près exclusivement fondées sur la possibilité qu'elles prendraient une certaine partie des recettes commerciales possibles dans les régions en cause, sans améliorer pour autant la quantité de programme, à la disposition des habitants

[Texte]

am referring to those decisions only because they indicate a trend in the establishment of a policy.

In the broader general field of program regulations the Commission, as you know, by the Act still operates under the policies and regulations of the Board of Broadcast Governors. Most of those regulations have not been revised by the Commission. The staff and some of the members of the Commission are working on the review of program policies but no regulations have been published yet for public hearing. The fact is that the Commission, by the force of circumstances, has had to deal mainly with licensing issues and the issues that come up in a very forceful way when the Commission has to decide on a particular licence.

Under program policy, of course, the Commission is concerned with the balance between news and entertainment, the encouragement of Canadian talent which is a subject which the Act emphasized very strongly, the development of the related industries such as the record industry or the film industry.

The problem of the production in Canada of commercials has been brought to the attention of the Commission very forcefully but the Commission has not, of course, taken any decision on that or proposed any new regulation. The question of the percentage or the proportion of commercials in broadcasting as against other forms of programming is, of course, also an issue which the Commission will have to deal with and has started to study but on which no new regulations have been published.

Finally, Mr. Chairman, the whole field of the organization of the work of the Commission, the development of the staff and the reorganization of the structure of the Commission is also a matter which has required a fair amount of time and attention by the Commission simultaneously with the other matters.

With your permission I would like to stop here and answer any questions that you or the members might have to ask.

**The Chairman:** Thank you, Mr. Juneau. I have Mr. Dinsdale, Mr. McCleave and Mr. Mongrain in that order on major questions.

[Interprétation]

de la région, émissions dont ils pouvaient déjà bénéficier grâce à l'existence d'autres stations déjà en place. Je mentionne ces choses simplement pour vous montrer le sens général dans lequel nous travaillons.

En ce qui concerne la réglementation des programmes, domaine plus vaste, vous savez que le Conseil, aux termes de la loi, se conforme toujours aux principes et aux règlements anciennement appliqués par le Bureau des gouverneurs de la radiodiffusion.

La meilleure partie de ce document n'a pas encore été révisée par le Conseil. Le personnel du Conseil, et certains membres du Conseil travaillent précisément à revoir les principes que nous avons appliqués en matière de programmation. Mais, nous n'avons publié encore aucun règlement; aucune audience publique n'a été tenue qui est permis d'évoquer ces questions. Par la force des circonstances, le Conseil a dû s'occuper, essentiellement, de délivrance de permis, à s'occuper, en somme, des questions qui se posent d'une façon parfois assez aiguë, lorsque le Conseil a à se prononcer sur l'intérêt que peut présenter la délivrance d'un permis en particulier.

Du point de vue programmation, évidemment, le Conseil se préoccupe de l'équilibre entre information et divertissement. Il se préoccupe aussi de l'utilisation de talents canadiens, aspect, évidemment, souligné assez fortement par le texte législatif. Il se préoccupe aussi des progrès éventuels des industries connexes, industrie cinématographique, industrie de l'enregistrement.

Il se préoccupe aussi de la production au Canada, de réclames commerciales télévisées. Mais le Conseil n'a pris aucune décision à cet égard, ni proposé de nouveaux règlements. Il y a aussi la question du pourcentage ou de la proportion des réclames commerciales dans les émissions ordinaires. C'est une question dont il a commencé à s'occuper mais il n'en est arrivé, jusqu'ici, à aucune nouvelle réglementation.

Enfin, monsieur le président, le Conseil s'est saisi de toute la question d'organisation dans son propre travail. Il a eu à s'occuper de la constitution de son personnel, de la réorganisation de ses structures, etc. Ce sont là des questions qui ont exigé beaucoup de temps et, avec votre permission, donc, je m'arrêterai là et je me ferai un plaisir de répondre aux questions que vous voudrez bien me poser.

**Le président:** Je vous remercie beaucoup, monsieur Juneau. M. Dinsdale, M. MacLean et M. Mongrain, dans l'ordre, poseront des questions.



[Text]

**Mr. Dinsdale:** The burning question I would like to bring up at the moment, Mr. Chairman, is the problem relating to second channel service. Now that we have two systems available it is understandable that the public in all parts of Canada is beginning to demand the right to view both channels and, of course, in connection with the French network, the third channel as well.

There are, I think, two channel services available in most of the major communities in Canada, the more populous communities, and I presume it would be communities like Saint John, Fredericton in the Maritimes—and I am more familiar with the Prairies—my own community of Brandon and other communities in Alberta that are denied the second channel service at the moment. Has the CRTC come to any conclusions with respect to the solution of this problem? The demand is becoming quite vociferous.

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**Mr. Juneau:** The Commission indeed has spent a lot of time on this issue because it was one of the most pressing issues with the BBG when the Commission took over. The Commission decided in May that it would hold three hearings on that subject and other aspects of extension of service and those were the hearings I referred to.

We started in Moncton because it was in the Maritimes that the issue was most pressing, but then we thought we should have hearings on the same subject in other parts of the country and we held a hearing in Regina and another in Ottawa. The last one we attended was in Ottawa last Friday evening.

After the Moncton hearing the Commission undertook in a public announcement to take decisions and announce decisions on this matter as it applied in the Maritimes. It has undertaken to study the matter for the whole country through these three hearings but it has not undertaken to publish decisions on the rest of the country before the end of the year but in the case of the Maritimes, because the issue was more pressing there although you may differ on that matter, the Commission said that it would announce decisions before the end of December, 1968.

This would affect the Saint John area, the Moncton area, the Fredericton area, the PEI area and the Cape Breton area. A large part of Nova Scotia does have two services at the moment, but not all parts.

[Interpretation]

**M. Dinsdale:** La question explosive que je voudrais poser actuellement, monsieur le président, concerne les problèmes portant sur les services d'un deuxième canal. Maintenant que nous avons deux systèmes disponibles, il est compréhensible que le public du Canada tout entier demande le droit de se servir des deux canaux. Et, bien sûr, dans le cadre du réseau français, du troisième canal.

Alors, je pense qu'il existe dans la plupart des localités canadiennes un service en deux canaux et dans la plupart des endroits peuplés; c'est dans certaines localités comme, Saint-Jean, dans les provinces Maritimes, dans les Prairies, dans ma propre localité de Brandon et dans d'autres villes de l'Alberta qu'il n'y a pas de second canal. Ces endroits ne peuvent pas tenir le deuxième canal pour le moment. Est-ce que le Conseil a déjà tiré des conclusions quant à la manière de pouvoir résoudre ce problème? La demande devient de plus en plus importante.

**M. Juneau:** Le Conseil, effectivement, a beaucoup étudié ce problème parce que cela était une des questions les plus urgentes à régler lors de la «cession des pouvoirs» du Conseil des gouverneurs du B.G.R. Lorsque le Conseil a pris la relève en mai, il a été décidé qu'on allait avoir trois audiences sur cette question et sur d'autres aspects de l'expansion des services. Et, c'est de ces audiences dont j'ai parlé.

La première a eu lieu à Moncton, parce que c'est dans les Provinces Maritimes que le problème était le plus aigu. Puis, nous avons pensé que nous devrions siéger dans d'autres parties du pays. Il y en a eu une réunion à Ottawa, la semaine dernière.

Après la réunion de Moncton, le Conseil a fait une déclaration publique pour lui permettre de prendre des décisions et de les rendre publiques sur cette question, dans la mesure où cela est valable pour les provinces Maritimes. Mais le Conseil a accepté d'étudier, donc, la question pour l'ensemble du pays, par l'intermédiaire de ces séances. Mais, il ne s'est pas engagé à publier les décisions pour l'ensemble du pays, avant la fin de l'année. Mais, comme le problème était plus aigu, comme vous le savez, dans les Maritimes, le Conseil a dit qu'il ferait connaître sa décision avant décembre 1968.

Et, cela affectera la région de Saint-Jean, de Fredericton, de Moncton, de l'Île-du-Prince-Édouard, du Cap-Breton. Il y a une grande partie de la Nouvelle-Écosse qui bénéficie déjà du double service, mais pas l'ensemble.



## [Texte]

**Mr. Dinsdale:** Recently CTV I think made a gesture that on the surface would seem to help in solving the problem by offering a certain number of programs to TV stations operating in these less populous areas which would, perhaps, provide the way for a twin stick operation. Has this proposition been put before CRTC?

**Mr. Juneau:** Very forcefully and in great detail by the CTV people, and the Commission has also received comments and differing views from various parties including the stations that would be affected by this proposal. It does represent an important departure from the position the CTV network had taken until then, and certainly the Commission feels that it is worth a great deal of attention.

One thing one has to remember, of course, is that the situation varies greatly even between the stations that would be affected by a proposal of this kind. There is a great deal of difference between an area like Saint John or Moncton and Matane, Rivière du Loup or Lloydminster or Terrace or Red Deer and even a fair amount of difference between Brandon and Moncton, so it is difficult.

You understand, of course, that it is difficult for me to be too explicit on this question because we have to announce a decision between now and the end of December.

**Mr. Dinsdale:** Is there any twin stick operation in service at the moment anywhere in Canada?

**Mr. Juneau:** No, I do not think so.

**Mr. Dinsdale:** This would be a new policy on the part of the CRTC?

**Mr. Juneau:** Yes. The twin stick is slightly different from the CTV proposal. The twin stick is associated more with the group of small stations which number about 14. The present station usually is affiliated to the CBC. Let us take the case of Brandon, for instance. It is affiliated with the CBC, and according to the CTV proposal it would disaffiliate from the CBC, become affiliated to CTV, and the CBC would have a rebroadcasting station in Brandon. Then the affiliation to CTV of the present station would be different from the affiliation that the present CTV stations have with their network.

## [Interprétation]

**M. Dinsdale:** Récemment, C.T.V. a proposé ce qui semble être une solution intéressante au problème, c.-à-d. d'offrir un certain nombre de programmes aux postes de télévision, dans ces endroits moins peuplés. Ce qui permettra peut-être la mise en place d'une opération double. Est-ce que cette proposition a été examinée par le Conseil?

**M. Juneau:** Oui, avec beaucoup de détails et catégoriquement par les représentants de la CTV. Le Conseil a également reçu des commentaires et des opinions divergentes de la part de différentes parties, y compris, d'ailleurs, les stations qui seraient affectées par cette proposition. Cela représente un élément particulièrement nouveau par rapport à la position prise antérieurement par le réseau CTV. Et, certainement, le Conseil considère que cela mérite d'être particulièrement étudié.

Il y a une chose, par contre, qu'il ne faut pas oublier, bien sûr, c'est que la situation varie beaucoup, même entre les stations qui seraient affectées par une proposition de ce genre. C'est-à-dire qu'il y a de grandes différences entre une région comme Saint-Jean ou Moncton et Matane, Rivière-du-Loup ou Lloydminster, ou Terrace ou Red Deer. Il y a même des différences entre Brandon et Moncton, par exemple. Vous comprenez qu'il m'est difficile d'expliquer ce projet en détail, puisque nous annoncerons notre décision d'ici la fin de décembre.

**M. Dinsdale:** Est-ce qu'il y a un service double actuellement au Canada?

**M. Juneau:** Non.

**M. Dinsdale:** Ce serait donc une nouvelle politique du O.R.T.C.?

**M. Juneau:** Oui. Je pense que le double service est très différent. Le système de double système s'applique davantage à un groupe de 14 petites stations. Le système actuel est que la petite station est affiliée à Radio-Canada. Prenons par exemple Brandon. Elle est affiliée à Radio-Canada. Alors, d'après la proposition de CTV, elle se dégagerait de Radio-Canada, elle s'affilierait au réseau CTV et Radio-Canada ouvrirait une station retransmettrice à Brandon. Voilà comment cela se passerait. Et puis, l'association à CTV des stations actuelles serait d'un caractère différent de celle que les stations actuelles de CTV ont avec leur réseau.

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The stations would have supplementary status. The way the revenue would be shared

Il y aurait un statut, disons, complémentaire. Le partage des recettes serait différent.

[Text]

would be different and also the CTV would not undertake to pay the microwave feed to that station, so it raises a certain number of problems at how much the cost would be increased and whether the revenues would be increased sufficiently for the station to be able to remain above the water line.

The twin stick system is slightly different. The present owner would be a sort of local distributor. Some people have called them soft drink bottlers; that example helps to understand the system.

They would operate two transmitters and two antennae and on one transmitter would distribute the CTV programs; on the other the CBC programs.

**Mr. Dinsdale:** I take it that this is not acceptable to CBC?

**Mr. Juneau:** Well, there is some argument with the CBC because they are not sure they could operate that way without some subsidy from the CBC.

**Mr. Dinsdale:** Is it still the policy of the CBC to pre-empt an area in the first instance and see that it is adequately supplied with CBC broadcasting or telecasting before moving on to a supplementary service?

**Mr. Juneau:** I am not sure that I understand your question.

**Mr. Dinsdale:** Well, the policy used to be emphasized that it was the role of the CBC to ensure that every part of Canada and every area of Canada was adequately serviced by their broadcasting facilities and I presume this is still the policy emphasis, and that before supplementary broadcasting or telecasting is made available the CBC would want to be assured that its service covers the area.

**Mr. Juneau:** That is right. I cannot speak for the CBC but so far as I understand their role and their interpretation of their role, and so far as we feel some responsibility also in this respect, the problem arises because of the need for second service.

At the moment the CBC does provide a service in all those places through an affiliated station. The problem arises when either the people want a second service through CTV, for instance, and the CBC wants to come in with its own broadcaster. The problem is then in the smaller markets, to what extent those markets are capable of supporting two stations and what intricate system you can develop and adopt in order to reduce the cost to meet the potential revenue, the

[Interpretation]

Et également, CTV ne s'engagerait pas à payer l'alimentation de cette station par hyper-fréquence. Par conséquent, cela poserait un certain nombre de problèmes quant à savoir quelle serait l'augmentation du prix de revient, et quant à savoir si les recettes seraient augmentées de façon suffisante pour que la station puisse subsister.

Le système double est légèrement différent. Le propriétaire actuel serait en quelque sorte un distributeur local. On les a appelés les vendeurs de boissons douces. Ceci permet, en somme, de comprendre le système.

C'est-à-dire qu'ils exploiteraient deux émetteurs et deux antennes. Un émetteur transmettrait le programme de Radio-Canada, et l'autre le programme de CTV.

**M. Dinsdale:** J'en conclus donc que Radio-Canada ne l'entend pas ainsi?

**M. Juneau:** Eh bien disons qu'ils discutent avec CTV parce qu'ils ne sont pas certains qu'il serait possible d'agir de la sorte sans obtenir des subventions de Radio-Canada.

**M. Dinsdale:** Radio-Canada a toujours, comme principe, d'occuper en priorité une région pour voir qu'elle soit bien alimentée en émissions radio-télévision de Radio-Canada avant de passer à un service complémentaire.

**M. Juneau:** Je ne sais pas si j'ai bien compris votre question.

**M. Dinsdale:** La politique était autrefois que c'était le rôle de Radio-Canada de s'assurer que toutes les parties du Canada soient convenablement servies par elle. J'imagine que c'est toujours un principe valable. Avant que l'on améliore ou qu'on augmente les services existants, Radio-Canada s'assurera que ses services s'étendent à toutes les localités intéressées.

**M. Juneau:** C'est exact. Je ne peux parler pour Radio-Canada, mais pour autant que je sache, c'est là comment ils conçoivent leur rôle et, dans la mesure où nous nous sentons responsables dans ce domaine, le problème se pose en raison du besoin qu'il y a d'avoir actuellement un deuxième service.

Actuellement, Radio-Canada fournit le service dans ces régions, par l'entremise d'une station affiliée. Mais le problème se pose lorsque les gens veulent un deuxième service par CTV et que Radio-Canada veut conserver son propre émetteur. Dans les plus petits marchés, dans quelle mesure ces marchés sont-ils suffisants pour soutenir deux stations, et quel est le système complexe que vous pourriez mettre sur pied et adopter afin de diminuer le prix de revient qui vous permettra de répon-

[Texte]

revenue, of course, being partly the public funds available through the CBC and the advertising revenue available in the market.

Of course, if there were no limits on public funds there would be no problem; if there were no limits on commercial revenue there would be no problem, either.

**Mr. Dinsdale:** I suppose satellite telecasting would upset the applecart completely.

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**Mr. Juneau:** Of course, there are discussions about that, but in some areas it probably will reduce the cost of distribution. The cost of distributing CBC programs to the distant areas, either the middle north or the far north as you know, I am sure, would be extremely high and probably prohibitive, whereas with the satellite they would be of fair importance but they would be possible.

**Mr. Dinsdale:** I take it that much of this ground has been covered in your meetings. Is it possible to get minutes of the meetings?

**Mr. Juneau:** You can get transcripts. The minutes of the Commission, of course, are private, but the transcripts are public. They are available, but they are very long. Of more practical use would be the main briefs from the CBC, from CTV, from NTV and from the "twin stickers" as people have called them; that is, the stations that have grouped together. I may be forgetting some important briefs, but from reading those briefs which is possible—they are not too long—you would get a pretty good idea of the various...

**Mr. Dinsdale:** From what source are they available?

**Mr. Juneau:** You could have them through the Commission or through...

**Mr. Mongrain:** They must have them at the library.

**Mr. Juneau:** No, I am told by our secretary that they are not available at the library but you can get them through the Commission. It will be easier than going through the various parties.

**The Chairman:** Mr. Dinsdale, I will undertake to get in touch with the various people concerned and have copies of these briefs lodged as a practice with the clerk so that they will be available on call to members.

A supplementary, Mr. De Bané?

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[Interprétation]

dre, de tenir compte des recettes, recettes qui, bien sûr seront les fonds de Radio-Canada et les revenus de la réclame?

S'il n'y avait pas de limites des dépenses publiques, évidemment il n'y aurait pas de problème. S'il n'y avait de limites dans les recettes commerciales il n'y aurait pas de problème.

**M. Dinsdale:** S'il y avait communication par satellite, cela bouleverserait les calculs, n'est-ce pas?

**M. Juneau:** Eh bien, bien sûr. On discute de la question actuellement, mais disons que dans certains cas, cela diminuera le coût de la distribution. Le coût de distribution des programmes de Radio-Canada à des régions éloignées, qu'elles soient dans le Nord moyen ou l'extrême Nord, je suis certain que vous vous rendez compte que cela a un coût très élevé et parfois même prohibitif, tandis que par satellite, le coût serait certes élevé, mais acceptable.

**M. Dinsdale:** On a discuté ces choses à vos audiences. Peut-on en obtenir le compte rendu?

**M. Juneau:** Bien sûr, le procès verbal est quelque chose de privé, mais disons qu'il y a eu une transcription de cela qui est public. C'est un document très long. Ce qui serait plus pratique d'utiliser, ce serait les mémoires, les principaux mémoires soumis par CTV, par Radio-Canada, par NTV. J'en oublie peut-être, mais, disons simplement qu'à la lecture de ces mémoires, et c'est possible parce qu'ils ne sont pas très longs, je pense que vous auriez une très bonne idée.

**M. Dinsdale:** Où peut-on les obtenir?

**M. Juneau:** Vous pouvez les obtenir en vous renseignant auprès du Conseil ou...

**M. Mongrain:** On doit les avoir à la bibliothèque.

**M. Juneau:** On ne peut pas les obtenir à la bibliothèque, mais vous pouvez les obtenir par l'intermédiaire du Conseil. Ce sera plus facile, je pense que d'aller auprès des différentes parties.

**Le président:** Je me mettrai donc en contact avec les personnes en cause pour que ces mémoires puissent être déposés auprès du secrétaire et que les députés puissent y référer.

Une question supplémentaire, M. De Bané?



[Text]

**M. De Bané:** Je voudrais savoir, monsieur Juneau, si vous pouvez nous donner des documents pour nous permettre de mieux comprendre le rôle, la fonction et le travail du CRTC. J'aurais beaucoup de questions à vous poser, mais j'aimerais avoir des documents pour m'éclairer.

**M Juneau:** Il y a plusieurs documents qu'on peut mettre à la disposition des membres, monsieur le président. En plus des mémoires, il y a des documents élémentaires. Je comprends bien votre situation parce que, quand je suis entré, il y a deux ans et demi, dans cette fonction, j'étais assez perdu. Nous avons des cartes qui sont faites par provinces et par médium, c'est-à-dire AM, FM et télévision, et qui indiquent tous les postes de radio et de télévision à travers le pays: ceux qui sont affiliés à Radio-Canada, ceux qui sont affiliés à CTV, ceux qui ne sont pas affiliés, etc. Delà, ça aide beaucoup à comprendre ce dont on parle.

**The Chairman:** A supplementary, Mr. Osler?

**Mr. Osler:** In view of the line of questioning that Mr. Dinsdale has been pursuing, is it not a fact that the CBC's obligations to and relationship with an area are fundamentally laid down in the new Broadcasting Act? In other words, it would be unfair to say it was CBC policy; it is Parliament's policy to say, for instance, that the public network is to fulfil certain functions, and that is it. Is that right?

**Mr. Juneau:** This is right.

**The Chairman:** Are there any further questions from the members on the second channel question?

**Mr. McCleave:** Mr. Juneau, am I correct in understanding that for the development of some of these alternative services or extension of services in the Maritimes the priority will be guided by the extension of the French language service say, into Nova Scotia, and second to that perhaps the alternative or a second channel service in New Brunswick? Is this correct?

**Mr. Juneau:** We have said, yes. After the Moncton hearing we announced that it seemed obvious to the Commission that the main priority in the Maritimes is the extension of first service in French to the French-speaking population that did not have it, and also the creation of a local CBC production centre in the Maritimes because there is, of course, French service in parts of the Maritimes but all through rebroadcasting stations.

[Interpretation]

**Mr. De Bané:** I would like to know, Mr. Juneau, if you would provide us with documents which might make it possible for us to understand better the role of the CRTC. I have many questions to ask you.

**Mr. Juneau:** We have many documents which we could pass at the disposal of members, as well as memoranda. There are basic documents. I understand your position very well. I was completely lost when I came into this job a couple of years ago. We have maps by province, and by medium, both AM-FM and TV which show all TV and radio stations throughout the country. Those affiliated with the CBC, those affiliated with CTV and so on, and that sheds much light upon the situation.

**Le président:** Une autre question, M. Osler?

**M. Osler:** Vu les questions qu'a posées M. Dinsdale, n'est-il pas exact que les obligations de Radio-Canada et les rapports qu'elle entretient avec telle ou telle région sont bien précisés par la nouvelle loi. Il n'est pas juste de parler de politique de Radio-Canada. Il vaudrait beaucoup mieux parler de la politique du gouvernement, ou mieux, de la politique du Parlement. Il relève du Parlement de prescrire, par exemple, que le réseau public doit remplir certaines fonctions, etc.

**M. Juneau:** Vous avez raison.

**Le président:** Est-ce que les députés ont d'autres questions à poser sur cette question du deuxième canal?

**M. McCleave:** Ai-je raison de conclure que les principes qui orientent en général votre action en ce qui concerne la mise en place de nouveaux services, ou une extension de ceux existant dans les provinces maritimes sont les suivants: d'abord l'extension du service de langue française en Nouvelle-Écosse, et deuxièmement, la mise en place d'un deuxième service au Nouveau-Brunswick?

**M. Juneau:** Oui. Nous avons dit, à l'issu de notre réunion de Moncton, que nous étions persuadés que dans les provinces maritimes, nous accordions la priorité à un premier service en français aux francophones, qui n'en bénéficiaient pas encore. Nous avons aussi accordé priorité à la création d'un service de production locale dans les provinces maritimes. Il existait déjà un service de langue française dans certaines parties, du moins,

[Texte]

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Moncton, which is becoming a very important centre, has programs only from Montreal and the Premier of New Brunswick has a way of expressing that. If he wants to speak to the population of New Brunswick he has to go to New Carlisle in Gaspé or to Montreal, so we have said that in our opinion a very important priority is to have a production centre in Moncton.

**Mr. McCleave:** I do not quarrel with the priority, Mr. Juneau, but it seems to me it gives rise to one difficulty. The alternative English language service would be established, I take it, by the CBC in the Fredericton-Saint John area and if the CBC has difficulties in getting money the extension of the French service may have to wait for some time, but the alternative service will have to wait even longer. Has the Commission considered this aspect?

**Mr. Juneau:** We have. From the information we have, which in this case is public information, that problem does not seem to rise in practice. Our role was to say, from a policy point of view, what seemed to us to be the priorities. However, in practice there does not seem to be a problem because the CBC has applied for the stations that would be required to provide second service in English and our understanding is—and again that is public—that they are at the moment negotiating to establish a production centre in Moncton. It is a theoretical problem, apparently.

**Mr. McCleave:** That is that the CBC will be able to get the money for these capital expenditures? They do not anticipate difficulties in that direction?

**Mr. Juneau:** I can only conclude from the information I have that the answer to your question is, yes.

**The Chairman:** Perhaps Mr. McCleave will have an opportunity to question the CBC about that in January.

**Mr. McCleave:** Those are my questions supplementary to what Mr. Dinsdale raised.

**The Chairman:** Mr. Stanbury, did you have supplementary to Mr. Dinsdale's question?

**Mr. Stanbury:** Yes, Mr. Chairman, not so much a second channel question as a third or

[Interprétation]

des provinces maritimes, mais il s'agissait uniquement de retransmission.

Moncton devient un centre très important. Tous ses programmes viennent cependant de Montréal. Le premier ministre du Nouveau-Brunswick a sa façon de s'expliquer là-dessus. S'il veut parler à la population du Nouveau-Brunswick, il doit aller à New Carlisle en Gaspésie, ou à Montréal. Nous avons dit qu'à notre avis, c'était là une question de haute priorité. Il fallait donc installer à Moncton un centre de production.

**M. McCleave:** Je n'en veux pas à cette priorité, monsieur Juneau, mais cela me semble susciter une difficulté. Un nouveau service, donc, de langue anglaise serait installé par Radio-Canada dans la région Fredericton-St-Jean. Or si Radio-Canada a du mal à trouver l'argent, l'extension du service français aura peut-être à être différé. Alors que le nouveau service de langue anglaise devra attendre encore plus longtemps. Est-ce que le Conseil a considéré cet aspect de la question?

**M. Juneau:** Oui. D'après les renseignements dont nous disposons, qui sont des renseignements mis à la disposition du public, dans le cas qui nous occupe, ce problème ne semble pas se poser dans la pratique. Nous avons, nous, cherché à établir les priorités que nous jugions valables. Toutefois, dans la pratique, le problème ne semble pas se poser. Radio-Canada a demandé, déjà, à installer des postes qui exigeraient la mise en place de nouveaux services de langue anglaise. Nous croyons comprendre qu'elle est en train de voir si elle peut organiser la création d'un centre de production à Moncton, le problème est donc théorique.

**M. McCleave:** Radio-Canada pense donc pouvoir recevoir l'argent qu'il lui faut pour ces dépenses? Elle ne prévoit pas qu'elle aura des problèmes à résoudre à cet égard?

**M. Juneau:** Tout ce que je peux vous dire c'est que les renseignements dont je dispose me font répondre oui.

**Le président:** Peut-être monsieur McCleave aura-t-il possibilité de poser cette question à Radio-Canada en janvier.

**M. McCleave:** Voilà donc les questions que je voulais poser.

**Le président:** Monsieur Stanbury, est-ce que vous auriez des questions à poser?

**M. Stanbury:** Non pas tellement en ce qui concerne le deuxième canal, mais en ce qui



## [Text]

fourth channel question. In the aftermath of the Channel 3 affair, the old BBG was asked to survey all the available television channels across southern Ontario. It did so. As a result of that survey it indicated that there would not be an additional channel available in Toronto. I think, in effect, the channel which might have been available in Toronto went to London in the hope that some day the CBC would have its owned and operated station in London.

Now, it was only a minor storm that blew up over this, nothing compared to the one that blew up when you gave us a station we did not want, but would you mind explaining the rationale behind sending a channel to London for some distant future use when it might have been used immediately in Toronto?

**Mr. Juneau:** I think the CBC is on record as saying that it is ready to apply for a channel in London as soon as it is ready to apply for a transfer of its operations in Toronto from Channel 6 to Channel 5.

As you know, the delay there was caused by the lack of a decision on the choice of a tower site. I understand that decision has now been taken. So, from the information we have, the application for London is not in the far future; if we were working on a calendar it might not be further in the future than the proposal which has been rejected by the Commission.

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**Mr. Stanbury:** Has the CBC indicated to the Commission when it expects to proceed in London?

**Mr. Juneau:** In its last appearance before the Commission in Ottawa last week, the Commission said it was ready to apply for a London channel simultaneously, I think with the Toronto application.

**Mr. Stanbury:** And presumably it will have the funds to proceed when it applies.

The only other question I have relates to a second language channel. I suppose in view of your last answer it would have to be a UHF channel. However, have you any indication of when there might be a French language television channel in Toronto? I think I read somewhere that it is the fourth largest French-speaking city in Canada.

## [Interpretation]

concerne surtout les troisième et quatrième canaux. Autrefois, on se rappellera que le Bureau des gouverneurs avait été chargé d'examiner toute la question des canaux de télévision en opération dans le sud de l'Ontario. C'est ce que le Bureau a fait. Il a donc conclu qu'il ne serait pas possible d'accorder un autre canal à la ville de Toronto. En fait, le canal qui aurait pu être mis à la disposition de Toronto a été accordé à London, dans l'espoir que Radio-Canada y aurait un jour son propre poste.

Cela a suscité une petite tempête, mais une petite tempête seulement, pas comparable à la tempête qui s'est produite lorsqu'on nous a donné une station dont nous ne voulions pas du tout. Mais pourquoi, pourrait-on nous expliquer pourquoi on a réservé un canal à London, canal réservé à un éventuel et hypothétique usage, alors que ce canal aurait pu être utilisé tout de suite à Toronto?

**M. Juneau:** Je crois que Radio-Canada a dit publiquement qu'elle est tout à fait disposée à demander un nouveau canal à London, dès qu'elle sera prête à demander le transfert de ses opérations à Toronto du canal 6 au canal 5.

Vous savez que le retard a été provoqué par l'absence d'une décision en ce qui concerne l'emplacement d'une tour. Je crois que cette décision a maintenant été prise en sorte que d'après les renseignements dont nous disposons, des demandes d'établissement d'un nouveau poste à London ne sont pas trop éloignées. Si nous travaillions sur un horaire, elles ne seraient pas plus incertaines que la proposition déjà rejetée par le Conseil.

**M. Stanbury:** Est-ce que Radio-Canada a indiqué au Conseil quand elle compte procéder à ses travaux à London?

**M. Juneau:** A sa dernière réunion, Radio-Canada nous a dit qu'elle était disposée à demander de créer un poste à London dès qu'elle serait autorisée à créer un nouveau poste à Toronto, c'est-à-dire un nouveau changement de canal.

**M. Stanbury:** Au moment de la demande, les fonds devront donc être, selon toute apparence, disponibles?

La seule autre question que j'ai concerne un canal dans une deuxième langue. D'après votre dernière réponse, ce canal devrait être un canal UHF. Pouvez-vous nous dire quand il pourra y avoir un canal de télévision de langue française à Toronto? On dit que c'est la quatrième ville de langue française au Canada.



[Texte]

**Mr. Juneau:** In its last brief before the Commission the CBC mentioned its intention of proposing a French television channel in Toronto and also I think in Windsor. I would prefer to go back to the brief and give you the information. It did not seem to be in the very far future, but I would prefer not to speculate.

**Mr. Stanbury:** It is in the works?

**Mr. Juneau:** That is the impression we had.

**Mr. Stanbury:** Thank you.

**The Chairman:** Mr. McCleave, on a new subject?

**Mr. McCleave:** I have two questions and I will hold the second until another round. The question I would like to raise now arises from the mail that the Commission has received and that I and others have received with regard to a CBC program. I realize this is a very touchy field when you have two Crown emanations, both Goliaths, who may or may not be set on a collision course, but I have great confidence in Mr. Juneau's diplomatic tact and so I dare to bring up the problem here. This arises from the segment on "The Way It Is" called "Listen America". I am sure that Mr. Juneau is familiar with that and I wondered, first, if the Commission under its regulatory power was dealing with that sort of problem and, second, what action if any it planned in this specific case?

**Mr. Juneau:** I would like to say, first, that you have been very kind in your remarks. I am sure that the avoidance of a conflict will not be due only to the supposed tact of the Chairman of the CRTC but also to the indoubtable wisdom and tact of the management of the CBC. I must say for my part that I have no fear whatever, if things go as they are going now, that there will be such a problem.

On the question which you raised, it seems to us that there are strong indications that Parliament intended the CRTC to establish, if necessary, general policies with regard to program matters in general and, if necessary, with the area you refer to in particular.

However, I do not want to avoid your question. You have used the words "specific case".

**Mr. McCleave:** Actually I had two questions: first, the matter of regulations in this

[Interprétation]

**M. Juneau:** Dans son dernier mémoire au Conseil, Radio-Canada a fait état de l'intention qu'elle avait de proposer la mise en place d'un nouveau canal de télévision de langue française à Toronto et d'un autre, si je ne m'abuse, à Windsor. Je préférerais revenir sur ce mémoire pour vous donner ce renseignement. Cela ne semble pas être pour un avenir très éloigné, mais je préfère ne pas faire de conjectures...

**M. Stanbury:** Les choses semblent-elles déjà en train?

**M. Juneau:** C'est l'impression que nous avons.

**M. Stanbury:** Merci.

**Le président:** Monsieur McCleave, sur une question nouvelle?

**M. McCleave:** Oui, deux autres questions. J'attendrai pour poser la deuxième que nous en soyons à un autre sujet. Je songe ici à un programme de Radio-Canada. Voici deux institutions de l'État, deux espèces de Goliath qui se dirigent l'un vers l'autre à toute vitesse et monsieur Juneau a tout le tact qu'on peut attendre d'un parfait diplomate, et c'est pour cela que j'ose soulever le problème ici: Il s'agit de quelque chose tiré de «*The Way It Is*» et qui s'appelle «*Listen America*». Je suis sûr que M. Juneau connaît bien la question. Je voudrais d'abord qu'il me dise si le Conseil dans l'exercice de ses pouvoirs de réglementation s'occupait de ce genre de problème et quelles mesures il envisageait dans le cas qui nous occupe.

**M. Juneau:** Je vous remercie de vos observations. Si nous évitons un conflit, cela ne sera pas dû entièrement, ce ne sera pas attribuable entièrement au tact supposé du président du Conseil mais surtout au tact incontestable de la direction de Radio-Canada.

Pour moi, je n'ai aucune crainte, si les choses continuent à marcher comme elles marchent, ce problème ne se posera pas.

En ce qui concerne la question que vous m'avez posée, il nous semble que tout laisse croire que le Parlement voulait que le Conseil établisse, s'il le fallait, les principes généraux en ce qui concerne les questions de programmation en général et, éventuellement, en ce qui concerne ce secteur que vous venez d'évoquer.

Toutefois, je ne veux pas éviter de répondre à votre question. Vous avez parlé en effet de «cas précis».

**M. McCleave:** J'avais en fait deux questions. Je pensais d'abord à la réglementation

## [Text]

field and, second, the matter of what action if any was being taken with regard to this case?

**Mr. Juneau:** We have started to look into the problem of regulating that general field. I must say that it is an extremely difficult problem. It is difficult enough if you are managing an operation, it becomes even more difficult when you are regulating a total system. So I would not want to say at this point what the Commission will do eventually because very frankly the Commission is not in a position to say at the moment because it is just too difficult. It will go on studying the matter.

## • 1520

In individual cases my personal opinion, and it is really only my own personal opinion until it is endorsed by the Commission is that these problems are usually so complex as you know, I have been involved in management and production in the field of communication—and so intricate that it is better to rest on the management of an organization to solve them. You cannot usually solve them in a theoretical way; you have to take into account all kinds of factors in solving a specific case—to use the phrase that you have used.

If you have a general policy which is well made, well established, well detailed, then if you have a specific case you can judge it as against the general policy. In exceptional cases you might expect an organization like the Commission to consider a specific case as against the general policy and establish a decision. If you absolutely have to, I would think myself that occasions like that should be limited to very very rare exceptions, again because these problems I think are better handled by management—and this I think would go for private stations as much as for the CBC.

**Mr. McCleave:** With regard to the second question, the action being taken, I take it that you have received complaints on this particular program? Would you draw that to the attention of the CBC, Mr. Juneau?

**Mr. Juneau:** This we have done in the past and we would do again. I understand in this case we have not had many complaints.

**Mr. McCleave:** I thought from Mr. Stanburys' answer to me in the House of Commons that perhaps there had been, but I do not want to quote him.

## [Interpretation]

de ces questions et ensuite, aux mesures à appliquer éventuellement à ce cas.

**M. Juneau:** Nous avons commencé à étudier le problème de la réglementation, problème, je le reconnais, extrêmement ardu. La difficulté est déjà grande lorsqu'il s'agit de réglementer une seule activité, mais elle augmente lorsqu'on s'attaque à tout un ensemble. Je ne voudrais donc pas dire tout de suite ce que pourra faire un jour le Conseil car, et je parle franchement, le Conseil ne sait pas encore ce qu'il doit faire.

Il y a évidemment des cas précis. Je suis pour ma part persuadé et ce n'est vraiment que mon opinion à moi que ces problèmes sont généralement si complexes, et vous savez que je m'occupe des questions de gestion et de réalisation dans le domaine des communications depuis longtemps, ces problèmes sont si complexes et si compliqués qu'il vaut mieux s'en remettre à la direction d'une organisation pour les régler. Il est généralement impossible de résoudre ces problèmes d'une façon théorique. Toutes sortes de facteurs doivent entrer en ligne de compte lorsqu'il s'agit de la solution d'un cas précis, pour utiliser les mots que vous avez vous-même utilisés tout à l'heure.

S'il existe une politique générale bien conçue, bien comprise, bien circonstanciée, tant mieux, car chaque fois qu'on est saisi de cas précis, on peut comparer les circonstances qui entrent en ligne de compte avec des principes généraux. Il faut absolument le faire je pense, il ne faudrait pas demander trop souvent au Conseil de se pencher sur ces cas précis à la lumière de ces principes généraux. Car, je le répète, je pense qu'il vaut beaucoup mieux s'en remettre pour la solution de ces questions à la direction de telle ou telle entreprise, qu'il s'agisse de Radio-Canada ou du secteur privé.

**M. McCleave:** En ce qui concerne la seconde question, à savoir les mesures prises, vous avez certainement reçu des plaintes au sujet de ce programme en particulier. Est-ce que vous voulez signaler la chose à Radio-Canada, monsieur Juneau?

**M. Juneau:** Nous l'avons déjà fait dans le passé. Je ne pense pas qu'en l'occurrence nous ayons reçu beaucoup de plaintes.

**M. McCleave:** D'après ce que M. Stanbury a dit à la Chambre, je pensais qu'il y en avait eu, mais je ne veux pas le citer.



[Texte]

**Mr. Stanbury:** I said there had been some communications to the Commission.

**Mr. McCleave:** Perhaps then there was a segment of the population that appreciated having bedrooms brought into their living rooms by way of television.

**Mr. Juneau:** There may have been communications and there may have been the odd complaint. There have been situations in the past where the BBG had a great number of complaints, but in this case it has not happened, in fact.

**The Chairman:** Are there further questions on programming?

**Mr. Schumacher:** Could I ask a supplementary in that area?

**The Chairman:** By all means.

**Mr. Schumacher:** I am not too familiar with the Broadcasting Act but I understand from Mr. McCleave's question that there is a section of the Act that would allow you to make regulations. Is that correct, Mr. Juneau?

**Mr. Juneau:** I would think we could of a general policy nature, yes.

**Mr. McCleave:** Under section 61(1)?

**Mr. Juneau:** Yes, and the preamble would contain general expressions that would support action by the Commission.

**Mr. Schumacher:** Did I understand you to say that you were working on preparing some regulations or just studying the matter of whether you should make regulations?

**Mr. Juneau:** No, we are studying in a more general way the whole issue of policy in what you might call good taste. We are looking at what is being done, what has been done in Canada, what is the jurisprudence so to speak, what are the policies of the CBC, what are the policies of the stations, what are the policies in other countries, and so on.

It is somewhat like the problem of violence you know; everybody is very concerned with that problem but it is very difficult to decide what you should do about it. It is easy to decide what you think you might do but to decide what you should do and what you would be well-founded to do is difficult.

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**M. Mongrain:** Une question supplémentaire, monsieur le président, à ce sujet. Puisque M.

[Interprétation]

**M. Stanbury:** Il y a eu des notifications au Conseil.

**M. McCleave:** En somme, on a dû se plaindre de ce que les chambres à coucher pénétraient dans le salon grâce à la télévision.

**M. Juneau:** Il a pu y avoir des notifications, la plainte bizarre. Il est déjà arrivé que le Bureau du gouverneur ait été saisi d'un nombre innombrable de plaintes, mais dans l'affaire qui nous occupe, ce n'est pas ce qui s'est produit, en fait.

**Le président:** Est-ce qu'il y a d'autres questions sur la programmation?

**M. Schumacher:** Pourrais-je poser une question supplémentaire sur ce sujet?

**Le président:** Bien sûr.

**M. Schumacher:** Je ne connais pas assez la loi, mais si j'ai bien compris monsieur McCleave, il y a un article de la loi qui vous permet d'édicter des règlements, n'est-ce pas?

**M. Juneau:** Oui, à la lumière de principes généraux, certainement.

**M. McCleave:** Aux termes de l'article 61(1)?

**M. Juneau:** Oui. Dans l'exposé des motifs, on trouverait certaines considérations générales qui permettraient au Conseil d'agir en ce sens.

**M. Schumacher:** Vous étiez en train de préparer des règlements, si je ne m'abuse, ou est-ce que vous nous avez dit que vous étudiez l'opportunité de dicter des règlements?

**M. Juneau:** J'ai dit que nous examinons d'une façon générale toute la question de politique générale en ce qui concerne ce qu'on appelle, si vous voulez, le bon usage. Nous regardons ce qui s'est fait au Canada, quelle est la jurisprudence, pour ainsi dire, quels sont les principes de Radio-Canada, quels sont les principes des postes, quels sont les principes suivis dans d'autres pays, etc.

C'est un peu comme le problème de la violence, c'est une question qui préoccupe beaucoup de monde, mais il est extrêmement difficile de décider ce qu'on doit faire à ce sujet. On peut facilement envisager ce que l'on pourrait faire, mais il est malaisé de décider ce qu'on devrait faire, ce qu'on ferait de bien-fondé.

• 1525

**Mr. Mongrain:** A supplementary question Mr. Chairman on that point. Since Mr.



[Text]

Juneau nous dit que son organisme a un certain droit de regard sur la programmation, je pense que tous mes collègues seront de mon avis, que toutes les plaintes, ou presque toutes, que nous recevons de nos commettants au sujet de Radio-Canada, sont à l'effet que cette société semble vouloir donner une importance démesurée aux gens qui ont ces philosophies marginales, les *hippies*, les protestataires, les révolutionnaires, les séparatistes, les athées.

Vous seriez surpris de voir l'avalanche de lettres que nous recevons de gens qui se plaignent que Radio-Canada, institué originairement pour promouvoir l'union de tous les Canadiens, semble vouloir mettre l'accent sur tout ce qui provoque la désunion et le désordre au Canada et je pense que tous mes collègues, ici, doivent recevoir une correspondance volumineuse dans ce sens-là. Que pouvez-vous faire relativement à cet état de choses, monsieur Juneau?

**M. Juneau:** Je pense que monsieur Mongrain a tout à fait le droit de me poser cette question-là et que je dois essayer d'y répondre.

**M. Mongrain:** Vous allez m'excuser, monsieur Juneau, si je fais une parenthèse. Dans le nouveau Parlement, nos chefs nous ont dit que si ceux qu'on questionne ne sont pas capables de s'en tirer, on nous donne toute latitude pour les mettre en boîte, ils méritent de rester là.

**M. Juneau:** Bien, je pense que vous allez être obligé de repenser à mon poste de président du CRTC. Le problème que vous soulevez ne peut être considéré, je crois, que dans un contexte plus général, à savoir l'équilibre des opinions qui sont exprimées dans un système d'information, non seulement dans celui de la radiodiffusion mais de l'information, y compris la presse par exemple.

Je pense que d'autres gens pourraient se poser le problème, d'un point de vue universitaire, si je peux dire, d'un point de vue sociologique. On pourrait s'interroger aux fins de savoir si tous nos journaux représentent un équilibre très strict parmi les divers courants d'opinions dans le pays ou aller plus loin et se demander si, quelquefois, ils ne représentent pas très nettement un courant plutôt qu'un autre.

Les journalistes au Canada et dans d'autres pays, mais tenons-nous-en au Canada, des journalistes eux-mêmes, et ici, je réfère aux praticiens et non pas la direction des journaux, se posent très souvent le problème de savoir comment s'assurer que les journaux sont aussi fidèles que possible à la réalité, du moins dans la partie du journal qui est censée refléter la réalité.

[Interpretation]

Juneau has been telling us that his organization has a certain control over programming I believe that all my colleagues here will feel as I do, that almost every complaint we receive from our constituency with regard to the CBC is to the effect that the CBC seems to give excessive importance to these people who with marginal philosophies, hippies, revolutionaries, separatists, athiests and what have you.

You would be surprised to see the avalanche of letters we get complaining about the CBC on that account. The CBC was set up originally to promote the union of all Canadians and yet the CBC attempts it would appear to emphasize everything which produces disunity and disorder in this country.

I think all members of the House must be in the same position I am in. What can you do in this connection Mr. Juneau?

**Mr. Juneau:** I think Mr. Mongrain is perfectly entitled to put that question and I must attempt to answer it.

**Mr. Mongrain:** Will you excuse me if I say this. In this new Parliament we have been told by our leaders and if the people we question cannot answer we have been given every latitude to put them in an embarrassing position if we feel like doing so. And to keep them there.

**Mr. Juneau:** I think you will have to rethink this matter of my chairmanship of the Council. The question you have put can only be considered in a more general context; balanced expression of opinion in a public information system. I have in reference here to a general system of information; I mean not only broadcasting, but the press; the problem may be looked at from an academic point of view, or from a sociological point of view. We might wonder if all our newspapers are not definitely biased by emphasizing one of the many trends of public opinion in this country. I might go further, we might wonder if they are not perhaps...

Newspapermen in this country and in other countries, but let us not go outside Canada, for the moment, newspapermen, not editors, often wonder how newspapers can be true to life, at least—that part of the paper that is supposed to deal with fact.

## [Texte]

**M. Mongrain:** Je pourrais vous citer deux cas spécifiques pour aider à mieux comprendre ce que je veux soulever.

Il y a quelques semaines, vous vous souvenez que nous avons eu au Québec toute une série d'occupations de certaines écoles, les CEGEP. A ce moment-là, dans tous les programmes que j'ai pu suivre à Radio-Canada et d'après les commentaires que j'ai reçus dans mon courrier, on a interviewé très largement les promoteurs de ces occupations. A cette époque-là, on n'a presque pas eu les porte-parole de ceux qui ne voulaient pas faire l'occupation. Je crois que c'était la très grande majorité.

Hier soir, il y avait, à Radio-Canada, un interview de quelques jeunes étudiants qui s'opposaient à l'occupation des écoles. Je sais que vous devez rapporter les nouvelles, bonnes ou mauvaises. Mais il me semble que dans les programmes, où vous invitez les gens à venir donner des opinions, on devrait simultanément entendre les deux points de vue. Il me semble que le point de vue de la majorité devrait être aussi valable que le point de vue de l'exception qui soulève de tels problèmes.

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**M. Juneau:** Si je prends votre dernière affirmation que vous posez en théorème, je pense qu'on ne peut qu'être d'accord avec vous. Le problème pour un organisme comme le nôtre, c'est d'établir, sur des questions comme celles-là, des règles qui ne soient pas trop rigides ou des règles qui manquent complètement de valeur pratique. Inversement, le problème est d'établir des règles qui soient pratiques de façon à ce qu'elles fonctionnent lorsqu'on essaiera de les mettre en pratique.

Aux États-Unis, on a établi de telles règles et, actuellement, on est en train de se demander si on ne devrait pas peut-être les abolir ou les changer, parce qu'elles sont devenues très embêtantes. Je ne dis pas cela pour militer dans un sens ou dans l'autre. A partir du moment où, sur des questions comme celles-là, on commence à établir des règles, il faut être sûr qu'elles sont très bonnes. Or, la simple vérité, c'est que cette question est tellement compliquée qu'on n'a pas eu le temps de consacrer l'étude nécessaire aux règles qui seraient peut-être utiles.

**M. Mongrain:** Comprenez bien ce que je veux dire, M. Juneau. Je pense que nous tous, au Parlement, réalisons que l'information a le droit de cité et nous sommes intéressés à entendre les points de vue de tout le monde. D'après les protestations que nous recevons, il semble qu'il y a un accent trop prononcé pour favoriser justement la propa-

## [Interprétation]

**Mr. Mongrain:** We will give you a specific case so that you could understand what I am driving at. A few weeks ago we had the occupation of a number of schools in the Province of Quebec. The Junior colleges the promoters of those troubles were interviewed high, wide and handsome. Yet very little opportunity was given to those people who were opposed to the occupation of schools to have their views expressed over the air. I think they were a substantial majority. A few days ago, over the CBC we did hear a number of students who objected to the occupation of schools. You must report the news, whether the views are good or bad, but on those programs when you invite people, we should have the same—both points of view. It seems to me that the point of view of the majority should be given as much place, as the opinion of the minority.

**Mr. Juneau:** Let us take your last statement, assuming it is correct, I feel I must share your views. The problem for an organization such as ours is to establish in reference to questions like this rules which are not too rigid or rules would be entirely inapplicable in practice. Conversely, the problem is to establish practical rules so that when we apply them they will work properly.

In the United States rules of that type have been established and yet they are wondering if they should not be abolished or amended because they have become very embarrassing. I am not saying this in favour of one point of view over another but just to establish that from the moment we start establishing rules we should be sure that our rules are absolutely valid. The fact is that this matter is so complicated that we have not really had the time to decide which rules are worthwhile.

**Mr. Mongrain:** I think I should be clear. You should understand what I am driving at. All of us here in Parliament recognize that everybody has the right to be informed about the viewpoint of all kinds of people and we want to hear them. The protests we receive indicate excessive emphasis on those movements which I might for want of a better



[Text]

gande de ces mouvements que j'appellerai subversifs jusqu'à un certain point.

Je vais vous donner un autre cas. Au Québec, nous avons l'impression très nette que les mouvements séparatistes ont une espèce de préséance dans les programmes d'information de Radio-Canada ou du moins, qu'on leur donne une importance qui n'est pas commensurable avec le nombre de séparatistes qu'il y a au Québec. On nous a toujours dit que ce qui a inspiré l'installation de Radio-Canada, c'était de favoriser l'unité nationale, la compréhension dans le pays. Or, voilà des gens qui veulent disloquer cette unité nationale et qui vont donc contre les buts de Radio-Canada.

Je pense que personne n'aura objection à ce qu'aux nouvelles, on dise que M. Lévesque a fondé un nouveau parti ou que M. Lévesque vient de faire une déclaration fracassante. C'est de la nouvelle. Mais si, par exemple, tous les tenants du séparatisme sont invités à toutes sortes d'occasions à se prononcer, on leur donne alors une chaire pour diffuser leurs points de vue négatifs et destructifs quant à la Confédération. Je pense que mes collègues vont être unanimes pour dire que c'est le principal grief de nos commettants, un des principaux du moins.

**M. Juneau:** Est-ce que vous vous attendez à un commentaire de ma part?

**M. Mongrain:** J'espère que vous nous en donnerez un. Si vous n'avez pas suffisamment de pouvoir pour réglementer ces choses, j'imagine que ce sera notre responsabilité de légiférer pour vous donner les pouvoirs. J'aimerais avoir vos commentaires.

**M. Juneau:** Je pense que je ne peux pas affirmer que nous n'avons pas suffisamment de pouvoir. Je pense que la loi est très ambitieuse et que le CRTC a, actuellement, beaucoup de pouvoirs. Son problème est plutôt de trouver des moyens de les mettre en pratique.

Voici le commentaire le plus pratique que je pourrais faire au sujet de votre question. Une telle question exige une politique. Quand je parle de politique, je ne parle pas de la loi qui est une politique plus générale. Je veux dire une politique d'application bien étudiée et très travaillée, qui soit le résultat de consultations avec les organismes professionnels compétents, c'est-à-dire Radio-Canada et les postes privés, et aussi avec les organismes professionnels au sens strict, c'est-à-dire les associations de journalistes, les gens qui font l'information, de façon à ce qu'une telle politique ait des chances de succès en pratique.

D'ici à ce qu'une politique élaborée de cette façon puisse se réaliser, il me semble que la meilleure attitude possible devant le pro-

[Interpretation]

term call subversive. I will give you another case. We, in Quebec, do feel that Separatists movements, for instance, have some priority in CBC news broadcasts or at the very least that they are given an importance which is not commensurate with the number of Separatists which we have in the Province of Quebec. We have always been told that reason for setting up of the CBC originally was to foster unity in this country. Now what we have here are people who want to put an end to this national unity who work therefore against the very raison d'être of the CBC.

I do not think anybody would object if on the news we were told that Mr. Lévesque has founded a new party, or has just said this or that. That is news, but if at every possible opportunity every separatist is brought before the mikes to air his views he is given here an opportunity to air negative and destructive points of view, points of views at least destructive of Confederation. I think my fellow members agree with me that that is the main grievance of our constituents.

**Mr. Juneau:** Do you expect a comment from me?

**Mr. Mongrain:** Yes, I hope you have something to offer. If you do not have enough power to regulate these matters then it will become our responsibility to legislate and to provide you with the powers you need. I would like to have your comments on this.

**Mr. Juneau:** I do not think I can claim that our powers in this connection are not extensive enough. I think the act is a very ambitious act and that the commission now enjoys considerable powers. The problem perhaps is to find the practical means to apply these powers. I think the most practical response I could make to your question is this: A question like this calls for a policy, and when I say "policy", I do not mean the Act. An act of Parliament is a general policy but I am speaking here of a regulatory policy, a well thought out, well rounded policy arrived at through consultation with competent professional organizations, the CBC, private stations and professional newspaper organizations, those people who report the news. I think that this is necessary for a policy like that to be successful in practice.

Until such time as we have a complete policy along these lines, it does appear to me that the best possible attitude to the problem



[Texte]

blème que vous soulevez est de faire confiance aux gens qui dirigent ces systèmes au jour le jour. Car, encore une fois, ce sont, dans une large mesure, des problèmes de *management*, des problèmes de direction.

• 1535

Je voudrais être très clair là-dessus, je n'abdique pas du tout la responsabilité du CRTC dans ce domaine. Je dis que c'est une responsabilité qui peut être exercée efficacement, uniquement quand on a pris le temps d'établir une politique de façon très sérieuse.

Autrement dit, ce serait, je pense, une très mauvaise politique de la part du CRTC et, si je puis me permettre, ce serait malheureux que le Parlement insiste auprès de nous pour que nous essayons d'éteindre tous les feux qui peuvent se produire.

Vous me permettez une mauvaise façon d'aborder la question. Je pense que ce serait une des plus mauvaises choses qui pourrait arriver au CRTC et qui, dans une grande mesure, annulerait l'intérêt de la loi que vous avez passée, que de pousser le CRTC vers un rôle de censeur ou de police. Je pense que ce n'était pas l'intention de la loi. Il serait mauvais que nous, par la force des circonstances, nous laissions entraîner dans cette direction. Évidemment ce n'est pas notre intention à l'heure actuelle. Je suis bien sûr que ce n'est pas votre intention non plus.

Je répète encore une fois que ce n'est pas et que ce ne devrait pas être, de notre part, une abdication d'une responsabilité générale dans ce domaine. Le seul problème, c'est comment exercer cette responsabilité.

**M. Mongrain:** Vous m'amenez à un commentaire qu'on nous fait parvenir et que je voulais vous transmettre.

D'abord, je trouve que le législateur a été sage de ne pas donner au Parlement l'autorité de régir Radio-Canada, sauf pour ce qui est de vos budgets évidemment. Mais, au Québec en particulier, je ne sais pas pour le reste du pays, on nous répète que certains responsables de certains de vos départements ont justement des tendances séparatistes ou sont des amis des principaux militants séparatistes. C'est ce qui expliquerait que certains de ces dirigeants séparatistes ont plus que leur part dans la programmation de Radio-Canada. On nomme des noms que je ne voudrais pas nommer ici, mais que je pourrais vous transmettre dans l'intimité, si vous le voulez.

**M. Juneau:** Je pense que vous m'attribuez, sur Radio-Canada, une responsabilité que je n'ai pas.

[Interprétation]

you have raised is that of having some confidence in those people who direct these day to day operations. These, generally speaking are management problems.

This, being said and I want to be clear on that point, I do not deny the responsibility of the Commission in this area but I do think this responsibility can only be properly discharged if we have taken the time and the trouble to establish a very responsible policy. So it would be a very poor policy on the part of the Commission and it would be unfortunate if I may say so for Parliament to ask us to extinguish every fire that may break out. It would be I think a poor way of dealing with the problem.

I do think that the worse thing that could befall the council would be for of to act as a censor or police body. That would defeat the very purpose of the act you have passed. Such is not, I feel the intent of the Act. It would be a bad thing if we allowed the forced circumstances to draw us in that direction. It is not our intention at the present time I am convinced that it is not your intention either. What I want to say here is that this does not mean of course we are abdicating our general responsibility. The only problem is how we are to go about that meeting responsibility.

**Mr. Mongrain:** I now come to a problem which is often brought before us and which I want to put to you. To begin with I believe that it was not a good idea to make Parliament responsible for the CBC except as regards its budget. We are told that in Quebec in particular—I do not know if that is true of the rest of the country or not—that in Quebec certain people responsible for certain departments have Separatist tendencies. Or are friends of militant Separatists and that that would explain why certain of these Separatist leaders have more than their share of the CBC programs. Some names have been quoted. I would not like to give them here but I could give you these names off the record.

**Mr. Juneau:** I believe that you are assuming I have a responsibility for the CBC that I do not have.

[Text]

**M. Mongrain:** Je parle toujours de programmation. Tantôt vous m'avez dit que vous vouliez laisser la responsabilité aux chefs de service. Alors, ceci regarderait Radio-Canada.

**M. Juneau:** Ceci regarderait plutôt M. Davidson et M. Picard, qui sont président et vice-président de Radio-Canada, que moi qui suis président du CRTC.

**M. Mongrain:** Nous leur reposerons la question.

Le dernier sujet est un peu différent, mais se rapporte encore à la programmation de Radio-Canada. Pouvez-vous répondre à ces quelques questions? Avez-vous eu, disons depuis un an, des conversations avec les responsables de la province de Québec au sujet de la télévision éducative?

**The Chairman:** If I may interrupt, this is going off into another area of programming. We had been discussing programming and there are three other members who have supplementaries.

**Mr. Mongrain:** Educational television is not in the program?

**The Chairman:** Again, this is something for which the Commission is not responsible.

**M. Mongrain:** Est-ce que ceci relève de vous?

**M. Juneau:** C'est une question de politique qui relève du gouvernement à l'heure actuelle.

**M. Mongrain:** Il y a deux choses dans la télévision éducative: les facilités mécaniques ou techniques et le contenu de la télévision.

**M. Juneau:** Comme vous savez, il y a des programmes de télévision éducative produits par la province de Québec, qui sont diffusés, à l'heure actuelle, par les émetteurs de Radio-Canada.

**M. Mongrain:** Je voudrais préciser ma question. Lequel des deux départements relève de vous? Est-ce la technique simplement ou est-ce le contenu de l'émission qui relève du Conseil de la Radio-Télévision, dans le cas de la télévision éducative?

**M. Juneau:** Il est difficile de diviser les deux. Dans le cas de la télévision éducative, actuellement il n'y a pas de problème de technique parce que la télévision éducative ne fait

[Interpretation]

**Mr. Mongrain:** Well, I am still talking about programming. Earlier you said you wanted to leave it up to the heads of the Departments. In that case the CBC would be responsible.

**Mr. Juneau:** That would be more up to Mr. Davidson or Mr. Picard chairman and deputy chairman respectively of the CBC. They are more responsible for that than myself. I am president of the CRTC.

**Mr. Mongrain:** We shall ask them the question again. Now the last question might be a little different but still regards the programming of CBC. Could you answer these few questions? First of all, in the past year did you have talks with the officials of the Province of Quebec, as regards educational television?

**Le président:** Si je peux intervenir, cela concerne un autre aspect de la programmation. Nous avons parlé de la programmation, et, trois autres membres du Comité ont des questions supplémentaires.

**M. Mongrain:** La télévision éducative n'est pas dans le programme?

**Le président:** Encore une fois, c'est quelque chose dont n'est pas responsable le Conseil.

**Mr. Mongrain:** Is this your responsibility?

**Mr. Juneau:** This is a matter of policy which is presently the responsibility of the government.

**Mr. Mongrain:** Well, there are two things in educational television. You have the mechanical facilities, the technical facilities and you also have the content of television. So you have two elements there.

**Mr. Juneau:** As you know there are educational television programs produced by the Province of Quebec, which are broadcast at the present either through CBC transmitters...

**Mr. Mongrain:** I am sorry. I would like to be more specific. Which of these two departments are your responsibility? Is the technical part your responsibility or the content in the case of educational television?

**Mr. Juneau:** Well it is quite difficult to make a distinction. In the case of educational problem because educational television is only television at the present, there is no technical

[Texte]

qu'utiliser des émetteurs qui existent déjà, soit ceux de Radio-Canada, soit ceux des postes privés.

**M. Mongrain:** Est-ce que vous avez eu des entrevues avec Québec?

• 1540

**M. Juneau:** Non, parce que le gouvernement du Québec produit des émissions qui sont diffusées par Radio-Canada. Radio-Canada a sans doute eu des discussions avec le gouvernement du Québec. Des émissions sont émises par des postes privés. Il y a eu des projets très importants dans le Lac Saint-Jean et ces programmes ont été diffusés par les deux postes privés du Lac Saint-Jean.

**M. Mongrain:** Alors, tout cela ne relève pas de votre juridiction.

**M. Juneau:** Peut-être de façon lointaine, mais ça ne posait aucun problème. Par conséquent, nous n'avons pas eu à nous prononcer sur ces questions.

**M. Mongrain:** Quelles pourraient être les incidences qui relèveraient de votre Conseil de la radio-télévision?

**M. Juneau:** Je n'en vois pas franchement. Il pourrait en avoir, si on faisait des demandes auprès de ces postes, qui menaceraient la vie des postes.

**M. Mongrain:** Si Québec vous demandait un permis d'opérer une chaîne de télévision éducative? Serait-ce de votre ressort?

**M. Juneau:** Si ça arrivait, ça relèverait de nous, dans la mesure où il y a une politique gouvernementale.

**M. Mongrain:** Ils ne vous ont pas fait de demande à l'heure actuelle.

**M. Juneau:** Aucune.

**The Chairman:** I wonder if we might have general agreement at this time to take a ten minute break. It is a long afternoon until 6 o'clock.

**Mr. Mongrain:** Why not keep on?

**The Chairman:** We now have Mr. Osler, Mr. Matte, Mr. De Bané, Mr. Givens and Mr. Dinsdale on supplementaries.

• 1550

(After recess.)

**The Chairman:** Gentlemen, I think we should begin now. Mr. Osler was going to continue the questioning on programming.

[Interprétation]

using transmitters already in existence—either the CBC ones or private ones.

**Mr. Mongrain:** My question was did you have any contacts with Quebec officials about this?

**Mr. Juneau:** No we did not, because the Quebec Government produces programs which are distributed by CBC. CBC certainly had talks with the Government of Quebec; or there are programs that are transmitted via the private stations for instance, important projects in the Lac St-Jean area and these were transmitted by the two private stations of the area.

**Mr. Mongrain:** And these are not your responsibility?

**Mr. Juneau:** Well, let us say that in a distant way it could but there were no problems about them so we did not have to do anything about them.

**Mr. Mongrain:** Now, what could be the repercussions for your own department in this field, for the CRTC?

**Mr. Juneau:** Well, I do not see any really. There might be if there were requests made to these stations if there were threatening the continued existence of stations...

**Mr. Mongrain:** Supposing Quebec asked you for a permit to operate a chain of educational television stations. Would that be your responsibility?

**Mr. Juneau:** Yes, if it did happen it would be our responsibility in as much as there is a governmental policy in this matter.

**Mr. Mongrain:** But they did not make any requests?

**Mr. Juneau:** No they did not.

**Le président:** Je me demande s'il n'y aurait pas entente actuellement pour que l'on se détende un petit peu pour faire une pose-café; est-ce que vous êtes d'accord pour qu'on s'arrête dix minutes?

**M. Mongrain:** Pourquoi ne pas continuer?

**Le président:** Nous avons monsieur Osler, M. Matte, M. de Bané, M. Givens et M. Dinsdale, sur des questions supplémentaires.

**Le président:** Messieurs, nous allons reprendre maintenant. M. Osler posait des questions sur la programmation, je pense.



[Text]

**Mr. Osler:** Mr. Chairman, if we can get away from the specific programs and criticisms thereof and the CBC and criticisms thereof, I would like to direct my questions to either of these gentlemen on the impact they feel they can make on general programming. What concerns me is that I think the industry, which is technically so advanced, is terribly old-fashioned in its thinking. What you see in the tube has not essentially changed in many cases and when you do get a change it is a shock value type of change, such as Mr. McCleave was talking about, which is really an editorial rather than an artistic problem. You either do or do not approve of a specific program, and you either do or do not approve of it because of your upbringing, because of your politics, because of your religion or because of something else; it is very subjective.

This may seem a long way of asking a question, and I hope you will abide with me, Mr. Chairman. I think we are in the field of images here. I was very impressed with the over-all and specific results that were seen at EXPO last year. It seems to me that in Canada there is far too much news and news analysis on the air. This is again a subjective thing. The same old fellows give the same old opinions all the time—they are supposed to be viewpoints—and the same news commentators take the same slants every time.

**The Chairman:** And the same old politicians.

**Mr. Osler:** That is right. I am interested in finding out whether this new body can push both the networks—the four networks, I suppose, the private and public in English and in French—towards using the exciting new possibilities that exist in the medium in order to show the people of Canada how they live. It is much more important to be able to expose the French way of life in a subtle manner on a day-to-day basis than it is to have some commentator giving his opinion on how bad or good the separatists are, and vice versa. What is significant about a city such as Winnipeg, with a huge mix of ethnic groups, that makes it different from somewhere else? How can you get these things on the air? Is there any way that you can by force ensure that programming will not be dominated by very conventional minds at network head offices?

**Mr. Juneau:** I think we can encourage, we can persuade and, if necessary, we can force. I think both the Vice-Chairman and I believe that we should try to work in that direction;

[Interpretation]

**M. Osler:** Monsieur le président, si nous pouvons nous écarter un tout petit peu des questions de programmes spécifiques, des critiques que cela comporte, et des critiques sur Radio-Canada, je voudrais poser ma question à l'un ou l'autre de ces témoins. Ma question porte sur le rôle qu'ils peuvent jouer dans la programmation générale. En effet, d'après moi, l'industrie, qui est si avancée dans certains domaines techniques, est très vieux jeu dans sa façon de penser. Disons qu'il y a un certain nombre de choses qui n'ont pas beaucoup changé; ce sont des changements parfois sans importance, comme l'a dit M. McCleave; il s'agit uniquement d'un problème de rédaction, plutôt que d'un problème artistique. Vous pouvez adopter ou non un programme donné, à cause de votre éducation, de vos principes politiques, de votre religion, etc.; ça peut être très subjectif.

Ma question semble peut-être longue, mais j'espère que vous me laisserez continuer, monsieur le président. J'ai été très impressionné par les résultats obtenus à l'Expo l'année dernière. Il me semble qu'il y a eu beaucoup trop d'information, et d'analyses d'informations, sur les ondes canadiennes, mais là encore, c'est une question qui est subjective. C'est toujours les mêmes vieux bonhommes qui rabâchent toujours les mêmes opinions, qui sont censées être des points de vue. Et les nouveaux commentateurs, toujours les mêmes, prennent toujours les mêmes points de vue.

**Le président:** Et toujours les mêmes vieux politiciens.

**M. Osler:** Oui. Ce qui m'intéresse, c'est de savoir si ce nouvel organisme peut forcer les quatre réseaux, c'est-à-dire les réseaux privés et publics français et anglais, à utiliser les nouvelles possibilités très intéressantes que ces systèmes d'information possèdent actuellement pour montrer aux Canadiens comment ils vivent. Il est beaucoup plus important de faire connaître, d'une façon subtile, le mode de vie des Canadiens français, plutôt que de faire entendre les commentaires subversifs d'un individu ou d'un autre. Par exemple, qu'est-ce qui différencie Winnipeg, ville très cosmopolite, des autres villes? Comment faire passer cela sur les ondes? Pouvez-vous faire en sorte que la programmation ne soit pas établie par des esprits traditionnels?

**M. Juneau:** Je pense que nous pouvons encourager, persuader et, si besoin est, forcer. Et je pense que le vice-président et moi-même devrions chercher à faire notre travail

## [Texte]

that is, encourage, persuade and, if necessary, enforce. Of course, if you use the system which is provided in the Act governing licensing, it gives the CRTC a considerable amount of authority. If you use the power to pass regulations it gives the CRTC a considerable amount of authority.

• 1555

Also, by studying and understanding situations which are very entangled, and which many people do not understand, and by bringing out some of the good solutions that have at times been found, I think you can have this kind of positive effect, which I understand is what you mean by pushing.

Let me give you an example. The Canadian Radio-Television Commission has received a number of letters and representations voicing the opinion that Canadian records are not used enough on Canadian radio. Of course, I will not pass an opinion on that for the time being. However, suppose that is an issue. As a matter of fact, the Commission heard last week about a group of stations in Quebec which belong to the same owner where about 35 per cent of the records they use are Canadian records. If you break down the figures a little further you will find that 50 per cent of those records are not only produced in Canada but the music is written in Canada and it is performed by Canadians.

I do not know if this takes place at all their stations, and if we are going to go into statistics I would have to check, but let us say that at least at their main station in Montreal this is the case.

On the other hand, I suppose you could find stations in Canada which hardly use any Canadian records, or very, very few. They might use those produced by the Canadian Talent Library. I think by finding out about situations of that kind, by finding out how they have come about, and by promoting successes of that kind the Commission could have quite a positive influence.

I think somebody used the words "trying to establish structures which will permit the development of Canadian talent". I think you can do that partly by regulations and partly by promoting some of the things that already happen, but which are not initiated enough by the rest of the industry. I think what you propose, in a way, is the whole subject of what proportion of what is going on in broadcast-

## [Interprétation]

dans ce sens, c'est-à-dire encourager, persuader, et forcer, si nécessaire. Maintenant, si vous utilisez le mécanisme qui est prévu dans la loi en ce qui concerne l'octroi des permis, cela donne au Conseil d'énormes pouvoirs. Si vous utilisez le pouvoir de voter des règlements, ça nous donne beaucoup de pouvoirs.

En étudiant les situations, on peut arriver à comprendre les rapports étroits qui existent entre toutes ces situations, ce qui est difficile pour certaines personnes, et en mettant en évidence les situations valables qui sont parfois trouvées, eh bien, on peut certainement obtenir des effets salutaires; c'est ce que je crois comprendre lorsque vous dites «pousser».

Par exemple, pour vous citer un cas, le Conseil de la radio-télévision canadienne a reçu un certain nombre de lettres et de plaintes selon lesquelles on ne fait pas jouer suffisamment de disques canadiens sur les ondes. Vous me permettrez pour le moment de ne pas donner mon avis à ce sujet, mais supposons par exemple que ce soit là un cas, un problème. Eh bien, le Conseil, la semaine dernière, a entendu parler d'un groupe de postes du Québec qui appartiennent au même propriétaire et qui font jouer des disques canadiens dans une proportion de 85 p. 100. Si vous faites une ventilation des chiffres, vous vous apercevrez qu'environ 50 p. 100 de ces disques non seulement sont produits au Canada, mais encore que la musique est écrite au Canada et que les artistes sont Canadiens.

Je ne sais pas si c'est vrai pour toutes les stations, mais disons que dans les principaux postes de Montréal, c'est le cas. D'autre part, vous pourriez, je suppose, trouver des stations au Canada qui se servent à peine de disques canadiens. Elles pourraient fort bien utiliser, par exemple, les disques de la discothèque canadienne, mais je pense que c'est en indiquant des exemples de ce genre, en voyant comment ces situations se produisent et en favorisant en quelque sorte les réussites de ce genre que cela pourra être salulaire.

Je pense que quelqu'un a dit: «chercher à établir des structures qui permettront l'épanouissement de talents canadiens». Eh bien, je pense que cela est possible grâce aux règlements d'une part, et d'autre part en favorisant un certain nombre de choses qui se déroulent déjà, mais qui ne sont pas suffisamment imitées par le reste de l'industrie. Je pense que le point que vous soulevez, d'une



## [Text]

ing really represents a use of old recipes and what proportion of what is going on represents the development of new ideas. Perhaps the most important part of our role is to find out about the new ideas, discover the new ideas or the new personalities, and encourage the development of new ideas in every field.

I think, whether you are talking about the CBC or about private firms that in any field there are people who tend to try to get by as well as they can—and indeed some of them succeed very well—by using the established formula as effectively as possible. This is in both private business and public enterprises. There are other people who think that it is more fun to develop new ideas, try new ideas, promote new ideas. There is more risk, of course, and sometimes you slip and break a leg.

## • 1600

**Mr. Osler:** I would be interested to hear what the Commission's views are on radio. I think we tend to forget about radio and concentrate on television, but to me radio is about the most fascinating and flexible medium there is in the country, especially in a country this big where an awful lot of interesting things and people happen in areas where they are not going to necessarily have good television cameras handy.

**Mr. Juneau:** May I say one thing on that and give my colleague, Mr. Boyle, a chance to think about what he wants to say about this. I think there are more radio stations and this provides an occasion for diversity of choice, for multiplicity of choice, particularly with the FM stations that are developing. Certainly one of the big problems about broadcasting, being relatively limited in the number of channels, is a lack of choice, and anything which contributes to a multiplication of choice is good. In this way radio has a very definite contribution to make. It is cheaper also. Do you have anything to add, Mr. Boyle?

**Mr. Harry J. Boyle (Vice-Chairman, Canadian Radio-Television Commission):** One of the great difficulties, of course, is the fact that the multiplicity of radio stations has not produced a corresponding amount of initiative. It has really produced a duplication. In other words, the competition has produced a great deal of sameness. If there is a formula in a place they all seem to try and attempt the same thing.

## [Interpretation]

certain façon, c'est de savoir dans quelle mesure ce qui est transmis sur les ondes constitue de vieilles recettes, et dans quelle mesure cela représente la création de nouvelles idées. Peut-être le rôle le plus important que nous ayons à jouer est-il de découvrir de nouvelles idées, de nouvelles personnalités et d'encourager la naissance de nouvelles idées dans tous les domaines.

A mon avis, que vous parliez de Radio-Canada ou d'entreprises privées, dans tous les domaines, vous avez des gens qui cherchent à s'écarter autant que possible, et parfois certains réussissent très bien à le faire, de la situation actuelle en utilisant la formule existante aussi efficacement que possible, aussi bien dans les entreprises privées que publiques. Par contre, il y a d'autres personnes qui pensent qu'il est plus drôle de développer de nouvelles idées, de favoriser de nouvelles idées. Bien sûr, cela entraîne un très grand nombre de risques; parfois, on se casse le cou.

**M. Osler:** J'aimerais savoir quel est le point de vue du Conseil en ce qui concerne la radio. Je pense qu'on a tendance à oublier un peu trop la radio et à s'occuper de la télévision mais, d'après moi, la radio est peut-être le moyen le plus extraordinaire, et le plus souple qu'il y ait dans un pays aussi vaste que le nôtre où il y a beaucoup de choses qui se passent dans les régions dont on n'entend parler que par la radio et où il n'y a pas la télévision.

**M. Juneau:** Eh bien! si vous me permettez de faire une remarque que M. Boyle pourrait peser avant de donner sa réponse, c'est que je pense qu'il y a plus de stations de radio et je pense qu'elles fournissent beaucoup plus de possibilités de choix, de multiplicité des choix, notamment, avec le développement des postes à modulation de fréquence.

L'un des grands problèmes de la radiodiffusion, c'est le nombre relativement limité des canaux, le manque de choix, et tout ce qui peut contribuer à multiplier le choix est un bien. Sur ce plan, la radio doit jouer un rôle bien déterminé. De plus, elle revient moins cher. Avez-vous quelque chose à ajouter, M. Boyle?

**M. Boyle:** L'une des difficultés qui se posent, c'est que la multiplicité des stations de radio n'a pas pour autant donné lieu à des initiatives du même ordre. Il y a eu double. Autrement dit, la concurrence n'a eu pour effet que l'uniformité. Si une formule se crée, chacun essaie de l'imiter et de l'appliquer.



[Texte]

The main point of our operation, I think, is to reinforce the fact, which some seem to forget, that they are operating in a public domain with frequencies which are owned by the public and that they have a responsibility greater than simply that of a rating.

**Mr. Osler:** Will you have a definite policy that will require FM radio, for instance, to be different than AM radio? I do know that in the area where I come from our own firm was approached to do some radio on FM and when you looked at what the private companies, objectives were they could not have been any different than the AM radio objectives were, namely, to make money and get as much advertising in as they could get away with. There was a sort of veneer of aristocracy or something in there because they were FM and this seems to me to be a terrible waste.

**The Chairman:** The formula is slightly different. That is all.

**Mr. Boyle:** Well, there is a veneer of Mantovani in all of this, you know; wall to wall, bland to bland, as somebody says. I think that there is in FM an opportunity to redeem the radio spectrum from what you refer to.

**Mr. Osler:** Is there anything that you can do about it to encourage this?

**Mr. Boyle:** Yes. At the moment one of our principal concerns is to determine the policy in regard to FM. As the Chairman has suggested, applications were rejected on the basis that they did not contribute anything that was significant in terms of programming. Now our great problem at the moment is to determine the yardstick by which you claim something as being significant and different.

There are two points, I think, which you bring up. One is in the field of experimentation in all programming, whether it is TV or radio. There must be in some way or another a reasonable number of open arms for those people who come along who want to make something else out of radio so that it does not just develop into the same old formula with the same old people.

The second point that concerns me personally very much is the fact that you have instruments of broadcasting ranging now from cable systems through radio, both AM and FM, to television; that inherent in the whole process of having a band which belongs in terms of the public domain, there is access to individuals. In other words there is access for two things: access for people who have talent, that they may be able to

[Interprétation]

Le rôle de notre Conseil, je pense, est de rappeler à ces compagnies de radio qu'elles utilisent des fréquences publiques et qu'elles n'ont pas seulement pour fonction de faire payer les gens.

**M. Osler:** Appliquerez-vous le principe selon lequel les émissions en modulation de fréquence, par exemple, devront être différentes de celles en modulation d'amplitude? Je ne sais si, dans ma région d'origine, la société de radio qui y émet a été sollicitée pour travailler en modulation de fréquence, mais si l'on considère les objectifs des sociétés privées, ils ne doivent pas beaucoup différer de ceux des émetteurs en modulation d'amplitude, à savoir, faire de l'argent et décrocher autant de publicité que possible. Il y a chez les émetteurs en modulation de fréquence une sorte de complexe de supériorité, qui me semble un beau gâchis.

**Le président:** La formule est légèrement différente, voilà tout.

**M. Boyle:** Il y a un vernis de Mantovani dans tout cela, le genre à l'eau de rose, comme on dit, Mais grâce à la modulation de fréquence, on devrait pouvoir tirer la radio de son bournier.

**M. Osler:** Y a-t-il quelque chose que vous pourriez faire dans ce sens?

**M. Boyle:** Oui. Je pense que, j'ai dit que la modulation de fréquence offre une possibilité de salut par rapport à la modulation d'amplitude telle que vous l'avez décrite. Notre actuel principe est de déterminer la politique en ce qui concerne la FM. C'est certainement l'objectif parce qu'elle n'ajoute rien de neuf du point de vue programmation. Le très grand problème pour l'instant, c'est de déterminer les moyens de mesures. Il y a le domaine de l'expérimentation et dans tous les domaines, télévision ou radio. Il faudrait que nous accueillions volontiers les gens qui veulent contribuer quelque chose de neuf à la radio, de façon que nous ne conservions pas les mêmes vieilles formules.

Le deuxième point qui m'intéresse beaucoup, c'est qu'il y a toutes sortes d'instruments de radiodiffusion maintenant; câbles, télévision, radio, AM, FM, etc. Supposons qu'une bande appartienne au domaine public. Le particulier peut y avoir accès, le particulier s'il a du talent, de façon à exploiter des idées qui viennent de divers endroits, comme cela a été le cas à l'Expo, mais un accès aussi en ce sens que, dans les villes de l'avenir qui

## [Text]

explore and exploit ideas that come from various sources such as those displayed at Expo; and access in a very important way so that in the future, which appears to be that of highly congested and highly developed cities, the survival of the individual will come about because of his ability to interact and interrelate within community boundaries. In an age of electronic communication it is vitally essential for us that those means of communication exist so that individuals can relate to other individuals.

**Mr. Osler:** I take it this is not always a "hot line" type of proposition.

**Mr. Boyle:** Not at all. One of the great difficulties about television is that you have a channel and it is occupied and it has become highly competitive and very expensive, as is witnessed in the business of trying to relate second service to localities, because it is linked to the very important dollar.

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Through competition radio has also become highly competitive with a great sameness, and it is very difficult for individuals to have access to it. We must find some way, whether it is through FM or through the development of cable as a program source, so that individuals who have something to say to other individuals, not necessarily by just being prompted by the reaction to a "hot line" prompter but with something significant to say, will be able to say it irrespective of whether or not that really is listened to or viewed by a great majority of the people. Opinions do not necessarily have to be powerful simply to be heard by the majority of people. Very often the relation to a relatively small group of people is still very important in the whole democratic principle.

**Mr. Juneau:** May I, Mr. Chairman, quote for Mr. Osler the decision of FM which the Commission issued on May 28. It refers specifically to your question:

The Canadian-Radio Television Commission heard four applications for licences to establish and operate new FM broadcasting stations at the public hearing which had been scheduled by the Board of Broadcast Governors to begin on April 23, 1968.

Of course, by that time the CRTC was in operation.

The applicants did not undertake to provide significantly new or different programming opportunities to the com-

## [Interpretation]

sont immenses et encombrées, le salut de l'individu tiendra à ses possibilités de réaction personnelle à l'intérieur de ces villes.

Dans une époque comme la nôtre, une époque électronique, il faut que ces moyens de diffusion existent de façon à établir des liens de personne à personne.

**M. Osler:** A mon sens, ce genre de proposition ne revêt pas toujours ce caractère prioritaire, n'est-ce pas?

**M. Boyle:** Pas du tout. Une des grandes difficultés en ce qui concerne la télévision, c'est que, lorsqu'il y a un canal, il est occupé et que c'est une concurrence très vive et que cela coûte extrêmement cher. On s'en aperçoit bien quand on essaie d'utiliser celui de certaines localités.

La radio est également un moyen de diffusion où une concurrence violente s'exerce. Il est peut-être très difficile aux individus d'y avoir accès. Il faut trouver un moyen quelconque, ne serait-ce que par la modulation de fréquence ou par d'autres moyens, de façon que si quelqu'un a quelque chose à dire, il puisse le dire sans que ce soit nécessairement prioritaire ou urgent. Peu importe du reste que le nombre de téléspectateurs ou d'auditeurs soit considérable. Les opinions les plus fortes ne sont pas nécessairement celles qui sont le plus entendues. Les opinions, enfin, de seulement une petite partie de personnes qui ont une importance démocratique souvent énorme.

**M. Juneau:** Pour M. Osler, j'ai ici la décision sur la modulation de fréquence que nous avons eue le 28 mai:

Le Conseil, en date du 4, demande des droits de permis en vue de l'établissement d'un nouveau poste de modulation de fréquence en matières publiques, organisé par le Bureau des gouverneurs, pour le 23 avril 1968.

Évidemment, à ce moment-là, le CRTC existait.

Les requérants n'ont offert rien de nouveau pour les réquisitions en cause, le Conseil étant donc déterminé à dévelop-



[Texte]

munities concerned. FM channels are public assets, and the Commission is determined that they be developed in such a way as to contribute to a more varied program service which will complement and enrich services already available from existing stations.

A study of FM broadcasting will be undertaken to ensure its orderly development. During the period of the survey applications for new FM stations, or for amendments to existing licences, will be examined for their contribution to the program developments sought by the Commission.

And since then the Commission has not licensed any FM stations.

**The Chairman:** Mr. Matte?

**M. Matte:** A ce propos, les questions de M. Mongrain m'ont beaucoup inspiré et j'aimerais y revenir. D'abord, qu'il y ait beaucoup de protestations au sujet de la programmation de Radio-Canada, il me semble que cela devrait nous réjouir, puisque ce serait un malheur, à mon sens, que les émissions qu'on y donne soient tellement insignifiantes que personne n'en parle.

Deuxièmement, lorsque M. Mongrain dit que l'ensemble du Parlement aurait les mêmes idées à ce sujet-là, je m'en dissocie totalement puisque, en ce qui a trait à Radio-Canada, au réseau français, bien sûr, personnellement, j'en suis très fier; je crois qu'il est d'avant-garde et, comme tel, il peut soulever des problèmes qui peuvent choquer, cela est tout à fait normal.

J'écoute Radio-Canada régulièrement et, bien entendu, de temps à autre, certains propos me choquent, mais ce n'est pas parce qu'il en est ainsi que je dois conclure que cet organisme n'est pas bon et qu'il ne joue pas un rôle très utile. Si Radio-Canada a pour mission de maintenir l'unité canadienne, j'en suis, mais, au moment où dans tout le pays, et particulièrement dans le Québec, on met en doute la Constitution, il est bien normal que le réseau national soit le véhicule des différentes opinions à ce sujet. Ainsi, lorsqu'on parle de séparatisme à Radio-Canada, je pense qu'il est tout à fait naturel qu'il reflète l'effervescence qu'il y a actuellement au pays.

En ce qui a trait aux autres courants d'opinions, bien sûr que je pourrais ici en profiter pour dire qu'il y a certainement des manque-

[Interprétation]

per ces bandes, qui sont du domaine public, de façon qu'elles enrichissent ou qu'elles complètent les services qui existaient déjà.

Une étude de la modulation de fréquence sera entreprise pour assurer son développement rationnel, au cours d'une étude des demandes d'établissement de nouveaux postes FM, où des modifications aux permis existants soient examinées pour voir s'ils contribuent au développement des programmes que recherche le Conseil.

Depuis lors, le Conseil n'a délivré aucun permis en ce qui concerne les postes FM.

**Le président:** Monsieur Matte.

**Mr. Matte:** Mr. Mongrain's questions have suggested a number of questions to me and I would like to return to the point he raised. There is, of course, a great deal of protest about CBC programming. I think we should be glad of that. It would have been fortunate, I think, for the CBC to be colourless that nobody would choose to talk about them.

Secondly, Mr. Mongrain states, that generally speaking Parliamentarians would share views. Here I disagree absolutely. I am very proud of the French language broadcasting of the CBC. I believe that the CBC is an avant garde organization and it is perfectly normal that it should bring up subjects that shock.

I do listen to the CBC fairly often and certain things I see shock me but this does not mean that the CBC is not a good broadcasting agency and does not play a very useful role. If the role of the CBC is to defend Canadian unity that is fine. But, at a time when throughout this country, and more particularly in Quebec, there is a great deal of talk about the validity of the constitution it is natural that the controversy be aired on a national net-work. It is only normal for the national broadcasting system to reflect those views. When we speak of separatism on the CBC there is nothing abnormal about that. It is perfectly normal for the CBC to report on the present effervescence in this country.

I think I could avail myself of this opportunity to say that there have been certain obvious weaknesses and indeed mistakes as



## [Text]

ments, sinon des erreurs, entre autres, comme l'a déjà souligné à la Chambre, le chef du Ralliement créditiste, M. Caouette, on ne semble pas donner la quote-part désirée aux créditistes. Je déplore, moi aussi, cette situation-là mais, d'une façon générale, je crois que Radio-Canada joue très bien son rôle. Je n'ai reçu aucune protestation à ce sujet, mais j'aimerais demander à M. Juneau si le Conseil de la radio et de la télévision canadienne reçoit autant de protestations, tel que l'a indiqué tout à l'heure M. Mongrain?

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**M. Juneau:** Il n'en vient pas beaucoup à notre connaissance. Évidemment, il y a des protestations exprimées par la voie des journaux, des membres du Parlement ou des personnalités publiques, quant à nous, il ne nous en parvient pas beaucoup.

**The Chairman:** I would suggest, Mr. Matte, that that is a question that properly would be directed toward the CBC.

**M. Mongrain:** Monsieur le président, j'ai une question de privilège. Me permettriez-vous d'expliquer pourquoi M. Matte ne reçoit pas de protestations, c'est parce que ses électeurs écoutent un poste de radio, sur les ondes duquel je parle tous les jours, ils ont l'air très heureux et ils ne protestent pas.

**Le président:** Monsieur De Bané.

**M. De Bané:** Je voudrais vous demander, monsieur Juneau, à quoi réfère, grosso modo, le poste «paiements, services professionnels et spéciaux, \$229,000».

**M. Juneau:** Cela couvre toutes sortes de choses, monsieur De Bané.

**The Chairman:** I wonder, Mr. Juneau, if I might interrupt? We are dealing with the topic of programming at this time. I thought I had mentioned it.

**M. De Bané:** Alors, au sujet de la programmation, je voudrais savoir si le CRTC peut s'intéresser, par exemple, à l'allocation du budget de Radio-Canada. C'est ainsi que, quant à moi, j'estime que le réseau français ne reçoit pas le pourcentage auquel il a droit, à même le montant total. Est-ce une question qui peut vous intéresser ou est-ce en dehors de votre compétence?

**M. Juneau:** Oh! Je pense qu'il faudrait que la situation devienne, de façon générale, très, très détériorée pour que le CRTC soit amené à s'en occuper dans la mesure où la Loi réfère d'une façon très spécifique à la nécessité d'un réseau français et anglais. Mais je pense qu'il y aurait bien d'autres façons: d'abord, la Loi

## [Interpretation]

was already pointed out by the Leader of the Ralliement des Creditistes. For instance as Mr. Caouette pointed out in the House, the Creditiste Party does not feel it gets its fair share of free time. I deplore this situation but I do think that it can be fairly stated that the CBC does do the job expected of it. I have heard nothing to the contrary but I would like Mr. Juneau to tell me if the Commission has received as many protests as Mr. Mongrain would have us believe.

**Mr. Juneau:** We do not have too many protests that are brought to our attention. Some protests of course are expressed in the press, by public figures members of Parliament, through public officials. We do not get that many.

**Le président:** il me semble que cette question devrait être posée à Radio-Canada.

**Mr. Mongrain:** On a question of privilege may I explain why Mr. Matte received no correct answers? Because his constituents listen to a radio station on which I appear every day and they seem very satisfied and have no complaints.

**The Chairman:** Mr. De Bané?

**Mr. De Bané:** I would like to ask you, Mr. Juneau, a question with respect to the item "Professional and Special Services"—\$229,000. What is the purpose of this payment generally speaking?

**Mr. Juneau:** Mr. De Bané, this covers a great many things.

**Le président:** Puis-je me permettre de vous interrompre, monsieur Juneau? Nous parlons de programmation en ce moment. Je croyais l'avoir précisé.

**Mr. De Bané:** With regard to programming, then, I would like to know if the Commission can for example concern itself with the budget of the CBC or the way it uses its money. The French network does not, to my mind, receive a fair share of the total amount. Is that a matter which would be of concern to you or is it outside your terms of reference?

**Mr. Juneau:** I think the situation would have to be extremely bad. It would have to deteriorate to the nth degree for the Commission to involve itself in this respect. To the extent that the legislation specifically refers to the need for a French and English service I think we could look into the matter. But

## [Texte]

aussi donne des obligations très précises à Radio-Canada dans ce domaine-là et je pense que le moyen le plus pratique, ce serait de procéder à l'examen des crédits de la Société, qui sont sous l'autorité du ministre, en tout cas à l'heure actuelle, et ils le demeureront toujours d'une certaine manière.

**M. De Bané:** Voici, si vous vous intéressez à ce problème, comme vous dites, dans la mesure où il atteint un point critique assez exceptionnel, je pense que cette situation est assez évidente. En effet, le service français de Radio-Canada est le centre de production français le plus important dans le monde, tandis que le service anglais de Radio-Canada en est un qui s'alimente énormément aux réseaux américains. Malgré cela, il est facile de se rendre compte, en examinant le budget de Radio-Canada, que le service français reçoit proportionnellement un montant égal à celui de la population, de la proportion de la population. Alors, partant du postulat que la situation est critique, j'en ai discuté avec beaucoup de gens du service français, je crois donc, si je ne me trompe pas, que cela vaudrait la peine que vous étudiez la situation.

Pour vous donner un exemple, à l'occasion de la soirée des élections américaines, le service français de Radio-Canada a dû faire quatre ou cinq heures d'émission en direct. Et, le réseau anglais de Radio-Canada, évidemment, a pu s'alimenter directement. Pourtant, si vous examinez le budget de cette soirée-là, vous allez vous rendre compte que le service anglais de Radio-Canada avait un budget beaucoup plus élevé. En d'autres termes, il faut prendre en considération que le service français de Radio-Canada, en Amérique du Nord, doit créer des émissions originales en nombre beaucoup plus important.

**M. Juneau:** Je dirais, monsieur De Bané, que je serais porté à aborder ce problème-là de la façon suivante. Je me demanderais—et là on revient à une question générale qui a été soulevée très souvent au moment où la loi a été discutée par les membres du Comité de l'époque et par le Parlement—quelle est la meilleure façon d'agencer les rapports entre Radio-Canada et le CRTC. C'est une question d'intérêt très général, qui doit nous préoccuper à chaque fois que le CRTC se demande s'il doit agir et comment il doit faire telle ou telle chose.

Relativement à la question que vous soulevez, il me semble qu'il serait beaucoup plus intéressant que le CRT se dise: c'est une question qui peut être réglée par la haute direction de Radio-Canada, par le conseil d'administration. Si c'est nécessaire, il peut

## [Interprétation]

there are other ways. For instance, the Act puts very specific obligations on the CBC in this connection. The most practical way, I think, to proceed would be by examining the estimates of the CBC which come under the Minister's authority at the present time and will remain so.

**Mr. De Bané:** But you are concerned—yourself with the problem if, as you say, it reached a critical degree. I think this is a fairly obvious position. The French service of the French network is the largest French-speaking system in the world whereas the English service of the CBC calls for a great many of its programs on American networks. Yet in spite of that if you will look at the CBC we will note the French-speaking receives proportionately the amount equal to that proportionately equal to the per capita distribution of population. I believe that the situation is critical. I have discussed this matter with a great many people on the French Network. If I am right in what I am saying I think it might be proper for you to look into the matter.

I will give you an example. This is on the night of the American Election. The French Network of the CBC offered four or five hours of live programming whereas the English network transmitted American programs and yet if you had the money spent on that occasion you will see that the English network of the CBC had a much larger amount to spend. In other words, we should take into account the fact that in this continent in North America this French network of the CBC must create a proportionately much larger number of live programs.

**Mr. Juneau:** To that I might say that the way I would be tempted to look at that problem would be this. I would wonder (and we now return to a very general question which was discussed generally when the Act was before this Committee and before Parliament)—we should ask ourselves, as I say, how are we going to deal with the relationship between the Commission and the CRTC. This is a very important matter, it is a matter which comes to mind anytime the Commission wonders if it should act, and in what way it should act.

To answer your question I think it would be far better for the Commission to say this is a matter which can be solved by the senior management of the CBC, and by its Board of Directors. If necessary there could be public pressure and pressure on the part of labour



[Text]

s'exercer des pressions de la part du public, des syndicats, et les membres du Parlement ont tout à fait le droit, je pense, d'exprimer leurs vues là-dessus, à n'importe quel moment. Finalement, le secrétaire d'État, à l'heure actuelle, en tout cas, a autorité sur le budget annuel de Radio-Canada.

Par conséquent, il me semblerait que, du point de vue de la politique fédérale de la radiodiffusion, il serait beaucoup plus pratique d'essayer de laisser ce problème se régler par la direction de Radio-Canada, grâce aux diverses expressions d'opinions qui lui parviennent de toutes parts, et aussi de nous, à l'occasion. Il me semble que ce serait une façon plus réaliste d'aborder la question et que le CRTC, à l'avenir, ne devrait, dans des questions comme celle-là, être appelé à intervenir, que si c'est le seul moyen d'obtenir des résultats. Il me semble que cela devrait se présenter assez rarement dans un cas comme celui-là.

**M. De Bané:** D'accord, alors je me référerai à eux. Mais, si je comprends bien, vous ne voulez en rien laisser entendre que vous dégagez votre responsabilité, mais vous pensez qu'avant de se rendre à ce stade...

**M. Juneau:** En théorie, non, parce que, par exemple, quand le CRTC dit: nous croyons qu'il vaut mieux autoriser un permis de Radio-Canada à tel endroit plutôt qu'à tel autre, il pose un jugement de ce genre-là. Et, dans des cas d'attribution de permis pour des questions d'ordre pratique qui relèvent du genre de raisonnement auquel j'ai fait allusion tantôt, le CRTC a été appelé à prendre des décisions. Et il sera appelé à le faire de nouveau dans l'avenir. Question de jugement pratique, je pense.

**M. De Bané:** Maintenant quant à la programmation des postes privés, je pense que dans ce cas, il ne faudrait pas trop généraliser. Il y a des postes privés qui, à mon avis, font un effort sérieux; je pense, au réseau de CJMS qui, dans certains domaines, fait des efforts très louables. Mais je pense à d'autres qui semblent se soucier très peu de faire un choix éclectique d'émissions d'une qualité assez soutenue. Le CRTC, que vous présidez, s'intéresse-t-il à ce problème et quelle va être sa politique dans les mois à venir?

**M. Juneau:** Le CRTC s'y intéresse sûrement et c'est vraiment une responsabilité qu'il n'a absolument pas le droit d'abdiquer. J'ai dit au début de mes remarques, et peut-être en réponse à certaines questions, que tout le problème de la politique en matière de programmation, je parle bien de la politique générale

[Interpretation]

unions, pressure from Members of Parliament, Members of Parliament are perfectly free to express their views in this connection at anytime. The Secretary of State at the present time has authority over the annual budget of the CBC.

It does seem to me that from the point of view of general broadcasting policy it would be far more practical to let that problem be solved by the CBC management through the various expressions of views which are transmitted to it on all quarters, including the CRTC on occasion. Indeed we can express our own views it does seem that that would be a more practical approach to that problem. The Commission should not be called upon to act in future if it is only—if there is no other recourse. I think this should not happen too often.

**Mr. De Bané:** O.K. I will go direct to them then, but you do not mean to say that you are denying your responsibility, you feel however that before acting.

**Mr. Juneau:** In theory, no. For instance, when the Commission says: We feel that it would be better to issue a CBC license in one place rather than another, it is acting in accordance with its responsibilities. Reasoning in the way I described later the Commission has been called upon to make some decisions along and will be called upon to do so again in future. This is a matter of practical judgment I think.

**Mr. De Bané:** What about programming by private stations, I think we should not make sweeping generalizations here, some private stations are doing very good work in this connection, the CGMS network, for instance, is doing very commendable work in certain areas. But what I am thinking about here is that not sufficient account is taken of the need for having varied programming of consistent quality. They do not appear to be overly concerned with things like that. Is the Commission concerned with that, has it got any policy in this connection?

**Mr. Juneau:** The Commission is obviously concerned with the coming months and it certainly cannot abdicate that responsibility. I said at the outset of my remarks perhaps in answer to certain questions that the whole problem of programming policy—general policy that is, I am not speaking of the details



## [Texte]

en matière de programmation et non pas d'une intervention dans le détail des programmes ou la gérance des programmes, que toute cette question-là était d'un abord très difficile et que nous étions en train d'étudier les nouvelles politiques dans ces domaines-là, mais que, malheureusement, nous n'avons pas réussi encore à compléter des projets de règlements nouveaux.

**M. De Bané:** Les crédits pour l'an prochain vont-ils vous permettre de vous occuper d'une façon efficace de ce problème qui, à première vue, me semble très complexe?

**M. Juneau:** Je pense qu'au cours de l'année prochaine, oui, si c'est une question de crédits, mais ce n'est pas uniquement cela. Il va de soi que nous aurions bien aimé avoir un petit peu plus d'argent, mais en aurions-nous eu trois fois plus cette année, que nous n'eussions pas fait trois fois plus de travail. Nous aurions peut-être pu dépenser, je ne sais pas, moi, \$200,000 de plus, de cet ordre-là, vous savez. Même avec \$1,000,000 de plus, nous n'aurions pas su quoi en faire. En somme, un organisme comme le nôtre peut se développer à un certain rythme, mais pas plus.

**M. De Bané:** Est-ce que le problème de la promotion du talent canadien, comme on dit, en est un qui vous intéresse?

**M. Juneau:** Oui.

**M. De Bané:** Je veux dire, et quel serait alors...

**M. Juneau:** Parce qu'on n'a pas le choix. La loi nous oblige à nous y intéresser et en termes très fermes.

• 1620

**M. De Bané:** Que pensez-vous de l'idée de rendre obligatoire l'affectation d'un certain pourcentage des profits, après ou avant l'impôt, au paiement de cachets à des artistes. Est-ce une idée valable?

**M. Juneau:** Je m'excuse. L'attribution d'une partie des...

**M. De Bané:** ...des profits, avant ou après l'impôt, comme paiement de cachets aux artistes canadiens.

**M. Juneau:** Quant à moi, je préférerais un système plus souple, que nous établissions des critères quant à la quantité et la qualité des programmes et que nous le fassions en tenant compte de l'effet que cela aura sur l'équilibre financier des postes; nous connaissons assez

## [Interprétation]

of programming, or of program management, I said then that this whole matter of programming was very difficult. I added that we were discussing the new policy to be applied in this field. I said that we had not, unfortunately, succeeded in completing new projected rules.

**Mr. De Bané:** Are your estimates for next year such as to make it possible for you to deal with that matter properly?

**Mr. Juneau:** As far as next year is concerned, yes, this is a matter of estimates to some extent, but wholly so. We would have liked to have a little more money this year, of course, but that is only natural. But if we would have had three times more money I do not think we would have done three times as much work. We could have used perhaps a couple of hundred thousand dollars more. If we had had \$1 million more, we would not have known what to do with it. An organization such as ours is like an organism that can develop at certain rates, but it cannot develop any faster.

**Mr. De Bané:** What about the problem of promotion of Canadian talent, is that a matter with which you have been concerned also?

**Mr. Juneau:** Yes.

**Mr. De Bané:** I see. What then would. . .

**Mr. Juneau:** We have no choice in the matter at all. The Act makes it incumbent upon us to look into the matter, and is very categorical in this regard.

**Mr. De Bané:** What about making it obligatory to have a certain percentage of profit before or after taxes reserved for the payment of artist's fees? Do you think that is a sound idea?

**Mr. Juneau:** Excuse me. The attribution of some...

**Mr. De Bané:** . . . of profits before or after taxes. Is it a certain part of these profits has to be reserved for the employment of Canadian talent?

**Mr. Juneau:** As far as I am concerned I would prefer a more flexible system. I would prefer establishment of standards of quantity and quality in regard to programming. I believe we should do so by taking into account the effect this might have on the

## [Text]

bien la situation financière de ceux-ci par les rapports annuels vérifiés qu'ils nous envoient. Et la loi nous donne aussi le droit de vérifier et de contre-vérifier si ces chiffres-là sont exacts.

Par conséquent, nous pouvons, dans une très large mesure, essayer de jauger l'effet de telle ou telle réglementation sur l'équilibre financier des postes.

**M. De Bané:** Je voudrais vous demander...

**M. Juneau:** Alors, si vous augmentez les exigences en matière d'utilisation de comédiens, de production de programmes canadiens par rapport à l'importation de programmes étrangers, vous pouvez calculer, dans une certaine mesure, l'effet que cela va avoir sur les coûts des postes, y compris ceux de Radio-Canada. Et, vous pouvez aller plus ou moins loin dans cette direction-là. Remarquez que nous n'avons pas poussé nos études assez loin encore pour que je puisse répondre de façon définitive à votre question, mais, je vous dis que je serais plutôt incliné à adopter cette attitude-là, plutôt qu'une espèce de règle mathématique disant que tel pourcentage des profits bruts ou nets doit être affecté à...

Car, à ce moment-là, il faudrait calculer quel pourcentage des dépenses a été affecté et cela varierait selon le montant de dépenses qui a déjà été affecté au genre de programmes dont vous parlez.

Un poste qui n'aurait rien dépensé, pourrait se voir taxé au même pourcentage que celui qui aurait agi autrement. Alors il faudrait entrer dans des systèmes de comptabilité extrêmement compliqués, je pense.

**M. De Bané:** Mais non. A première vue, je pense que ce serait très simple si l'on établissait un tel système. Si l'on dit par exemple 10 p. 100 des profits doit être alloué à la promotion de talents canadiens en paiement de cachets. Alors, on va arrêter le scandale de certains postes qui ne prévoient aucun argent sous ce chef-là. Mais, je ne suis pas prêt à dire que cette suggestion est la seule valable. Et, je voulais seulement savoir si le CRTC...

**M. Juneau:** Sur le principe, nous sommes tout à fait d'accord, je ne parle que du mécanisme précis. Vous proposez comme mécanisme, et je vous réponds en toute candeur, puisque vous me demandez mon opinion, que c'en serait un dont l'application me semblerait difficile.

**M. De Bané:** Une dernière question. Le public a-t-il accès à la lecture des états financiers des postes qui vous sont envoyés?

**M. Juneau:** Non, pas à l'heure actuelle.

## [Interpretation]

financial balance of stations. We know fairly well what the financial positions of stations is through the audited financial reports we receive from them every year. The Act gives us authority to verify if the facts brought to our attention are correct. We can gauge, to a great extent, the effect of such a rule on the financial position of stations.

**Mr. De Bané:** I would like to ask you.

**Mr. Juneau:** If you increase your requirements with regard to the production of Canadian programs, the employment of Canadian actors for instance, it is possible for you to calculate to some extent the effect this will have on operating costs of stations including CBC stations by the way, and you may go a certain distance in this direction. I—we have not carried out our study in this connection far enough for me to answer your question definitely but I might say that I rather feel as I said I felt I would much rather like to adopt that attitude than by saying such and such a part of the gross or net profits shall be given over to pay Canadian talent and so on. It means these figures would vary according to that amount of expenses incurred in the production of the programs of which you speak.

A station which had spent nothing would be taxed the same as one which had. I think this would be a very complicated accounting matter.

**Mr. De Bané:** On the contrary this appears very simple to me. We could say that 10 per cent of profits must be used for the promotion of Canadian talent by payment of artists fees. This I think would put an end to the shocking tradition of certain stations which do not give a red cent for that purpose. I do not say it is the only valid solution but I would simply like to know if the Commission feels it has authority in this regard?

**Mr. Juneau:** As far as the principle is concerned I agree wholeheartedly with you. I am just saying, and I am speaking most sincerely, I am saying that the formula you have suggested appears rather difficult of application.

**Mr. De Bané:** Are the financial statements of the stations which are turned over to you available to the public.

**Mr. Juneau:** No, not at the present time.

[Texte]

**M. De Bané:** A un moment donné, nous avons parlé de journaux. Or, la fondation d'un journal, évidemment, est une chose strictement privée, n'importe qui au Canada peut, demain matin, fonder un journal, tandis que l'octroi d'un permis de radiodiffusion, de télédiffusion est réellement d'ordre public. Donc, étant donné que vous émettez des permis qui, en somme, appartiennent au domaine public, ne pensez-vous pas que les citoyens canadiens pourraient être intéressés à savoir si on utilise ces permis à bon escient?

**The Chairman:** Mr. De Bané, you are skating rather far away from the subject of programming which is what is under discussion.

I think perhaps I had better recognize Mr. Givens.

**M. Osler:** May I ask a supplementary?

**The Chairman:** I will put you down after Mr. McCleave.

**Mr. Givens:** Mr. Chairman, I wish to clarify something relative to programming.

When answering a previous question, Mr. Juneau, in passing you said something about it not being our function to be police or censors.

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**Mr. Juneau:** I said I would hate to be pushed in that direction.

**Mr. Givens:** That is correct. In the course of a political election in this country, with which I have become familiar, a doctrine of fairness is applied; is that not correct?

**Mr. Juneau:** Yes.

**Mr. Givens:** In other words, if you expose a liberal candidate you have got to get one from every other party. Therefore, there is policing in that respect. In peace time you do the same thing. Is that correct? I mean, outside of an election, if I appear on radio or television as a liberal you could expect that there would be balance; is that correct?

**Mr. Juneau:** Yes; that is right.

**Mr. Givens:** Does that doctrine apply to any other function of the community, social or otherwise? For instance, if a Toronto radio station were to extol the virtues of violence on university campuses would you consider it

[Interprétation]

**Mr. De Bané:** We were speaking of newspapers, a while ago. Obviously the founding of a newspaper is a strictly private matter. Anybody in this country may found a newspaper tomorrow morning if he feels like it whereas a broadcasting permit is something which really belongs to the public domain. So, as you issue permits which are after all public property, do you not feel that Canadian citizens might be interested in knowing that those permits are being properly used?

**Le président:** Monsieur De Bané, nous nous éloignons peut-être un peu trop de la programmation qui doit nous intéresser, en ce moment. Il vaudrait mieux donner la parole à M. Givens.

**M. Osler:** Puis-je poser une question supplémentaire?

**Le président:** Je vous inscris après M. McCleave.

**M. Givens:** Monsieur le président, je voudrais des précisions sur la programmation.

Avant de répondre à la question, en passant, vous avez dit que ce n'était pas votre fonction d'être des censeurs ou des agents de police.

**M. Juneau:** J'ai dit que je détesterais être acculé jusque là.

**M. Givens:** Au cours des élections politiques dans ce pays et je connais assez cela, on cherche à être loyal, n'est-ce pas?

**M. Juneau:** Oui.

**M. Givens:** Il y a certainement une doctrine d'équité qui entre en cause. Autrement dit, si vous avez un libéral il faut que vous ayez, également, quelqu'un d'autre, quelqu'un d'un autre parti. Donc, autrement dit, vous faites une organisation dans ce genre. Mais, en temps de paix c'est la même chose. C'est-à-dire en dehors, en temps de paix, c'est-à-dire en dehors des élections, c'est la même chose. Vrai? Si je me présente comme libéral à la radio ou à la télévision, eh bien, il faut vous attendre à ce que vous fassiez un équilibre, n'est-ce pas? Ça, c'est la chose normale.

**M. Juneau:** Oui, parfaitement.

**M. Givens:** Est-ce que c'est une doctrine qui s'applique en ce qui concerne les autres rôles de la collectivité? Par exemple, si c'est une station de Toronto, une station de radio, elle doit, d'elle-même s'occuper des questions



## [Text]

your function to interfere to bring about a sense of balance? This is somewhat analogous to what Mr. Mongrain said about separatism being exposed to a greater extent than any other point of view. Would you consider it your function to intervene in a matter of that kind?

**Mr. Juneau:** There are many areas where the Commission intervenes. The whole problem is that when you so intervene it is more practical and more related to fairness and justice to have rules. The more you are dealing with an area where rules are difficult to establish the more I would say I would be reluctant to become involved. I would be much more cautious about becoming involved.

For instance, in time of elections we do intervene, as you say, in the direction you have indicated, because there are all kinds of rules in elections. Parties are well identified and well established, and so on.

We also intervene in the calculation of commercial content, the amount of advertising that takes place either on television or radio, and if there is too much we sometimes even prosecute people if they do it too often. We have a certain procedure which we follow.

There, again, it is difficult enough, but not too difficult to establish rules. They can be good or bad, but they tend to be more objective.

Of course, one could give other examples such as in the advertising of wines and liquor. We intervene, and usually follow the rules established either by the federal or by the various provincial legislations. But in the other fields to which you are referring you know, and we all know, that rules are extremely difficult to establish.

**Mr. Givens:** But this does not prevent your having jurisdiction if you should choose to have it?

**Mr. Juneau:** That is right.

**Mr. Givens:** Suppose someone other than Juneau comes along and he is an arbitrary character. He has the power to step in and do this. If he considers that, in his opinion, something is socially undesirable he can invoke and establish criteria at his own whim.

## [Interpretation]

de la violence sur l'Université de Toronto. Est-ce que vous pensez que c'est une ingérence, s'il y a un sentiment d'équilibre semblable, en quelque sorte, analogue à ce que M. Mongrain a mis en évidence tout à l'heure, lorsqu'il parle de sympathie que l'on manifeste à un point de vue plutôt qu'à un autre. Est-ce que vous pensez que votre rôle pourrait être de ce genre?

**M. Juneau:** Effectivement il y a un grand nombre de cas où la commission intervient. Je pense que tout le problème, c'est que lorsque vous intervenez comme cela, c'est une situation plus pratique qui est beaucoup plus juste, équitable, lorsque vous avez des règlements, mais plus vous œuvrez dans un domaine où il est difficile de faire des règlements, plus, disons, je serais hésitant à m'y mêler. Je serais beaucoup plus prudent dans mon intervention. Par exemple, nous intervenons, comme vous l'avez dit, en période électorale, dans le sens que vous avez indiqué parce que, effectivement, il y a un certain nombre de règlements fixés aux cas d'élection, il y a des partis, il y a des partis bien identifiés, bien établis, etc.

De même, nous intervenons dans le calcul de la teneur publicitaire, la quantité de publicité qu'il peut y avoir, soit à la radio, soit à la télévision, et s'il y en a trop, on peut même poursuivre les gens en justice, par exemple. Si c'est trop répété, trop fréquent, nous avons, disons, une procédure que nous suivons. Mais, encore une fois, c'est assez difficile, mais non trop difficile, de faire des règlements, ça peut être notre rôle de faire des règlements mais disons qu'ils ont tendance à être un peu plus objectifs.

Et, bien sûr, on pourrait citer encore d'autres exemples, dans le domaine de la publicité, enfin, qui concernent les vins, et les alcools par exemple. Nous intervenons, et en général, nous suivons les règlements fixés par la loi fédérale ou les diverses lois provinciales. Et dans les autres domaines auxquels vous faites allusion, vous savez et nous savons tous très bien qu'il est très difficile de faire des règlements.

**M. Givens:** Mais est-ce que cela ne vous empêche pas d'avoir la compétence que vous pourriez avoir si vous en décidiez ainsi?

**M. Juneau:** C'est juste.

**M. Givens:** Supposons que quelqu'un vienne et soit d'un caractère un peu abrupt. Il a la possibilité d'intervenir et de faire quelque chose s'il considère que, d'après lui, c'est là quelque chose qui est socialement indésirable: il peut fixer des critères capricieux en fonction desquels il peut agir.

[Texte]

**Mr. Juneau:** He can; but I suppose he has the rest of his colleagues to work with, and presumably this would tend to establish a balance.

I also think that is why the commissioners are appointed by government. I suppose that in choosing them they determine the general policy they want to follow. When my term is up, if the government of the day wishes a chairman who will move more forcefully in the direction of control they can appoint one.

**Mr. Givens:** But some of these decisions, Mr. Juneau, are made peremptorily. You do not call your Board together every time?

**Mr. Juneau:** For one thing, we have five full-time members.

**Mr. Givens:** Who are always within call?

**Mr. Juneau:** There are five full-time commissioners, as you have three full-time commissioners of the Public Service Commission, five full-time members of the National Energy Board and five full-time members of the Quebec Hydro.

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**Mr. Givens:** It is expected that that will provide the balance; but if these five turn out to be doctrinaire, dogmatic people it is conceivable that, having been given this power, they could utilize it?

**Mr. Juneau:** Certainly if five doctrinaire persons were appointed you would presumably get the result that ought to be expected in a circumstance of that kind. I do not think that one can ever totally replace the personality of people by making better rules.

**Mr. Givens:** Please believe me when I say that I am not trying to cross-examine you.

**Mr. Juneau:** No, no; I do not get any such feeling at all.

**Mr. Givens:** As you are presently constituted, there is a quasi-censorship board, in a sense. You have the power to do it if you so choose?

**Mr. Juneau:** Many things have also to be done by regulation, and regulations are subject to a very complicated procedure: they have to be announced publicly; time has to be provided for possible opponents of that regu-

[Interprétation]

**M. Juneau:** Eh bien, effectivement, il a cette possibilité, il a également, bien sûr, le reste de ses collègues dont il faut qu'il tienne compte et peut-être que cela servirait à créer un équilibre. Également, je pense que c'est pour cette raison que les membres du Conseil sont nommés par le gouvernement.

Et je pense que c'est pour cette raison qu'en les choisissant, on peut déterminer la ligne d'action générale qu'ils doivent suivre. Je suppose que lorsque mon mandat sera terminé, si le gouvernement de l'époque veut un président qui sera plus catégorique dans le sens du contrôle ils pourront nommer quelqu'un en ce sens.

**M. Givens:** Mais parfois, ces choses sont faites délibérément. Chaque fois que vous prenez une décision, vous ne réunissez pas votre conseil?

**M. Juneau:** D'abord, nous avons cinq membres à temps plein...

**M. Givens:** .. qui sont toujours disponibles?

**M. Juneau:** Oui, cinq commissaires à temps plein comme vous en avez trois pour la Commission de la fonction publique. Je pense qu'il y a aussi cinq membres à part entière du Conseil de l'énergie, il y en a cinq pour l'Hydro-Québec.

**M. Givens:** Autrement dit, d'après vous, cela permet d'obtenir un équilibre. Même si ces personnes se trouvent à être des dogmatiques et des doctrinaires, il est concevable, que, ayant reçu le pouvoir, ils s'en serviront.

**M. Juneau:** Bien sûr, si vous avez cinq doctrinaires qui soient nommés, vous aurez certainement le résultat auquel il fallait s'attendre. Je ne pense pas que vous puissiez remplacer complètement le caractère des gens en améliorant les règlements.

**M. Givens:** Je ne cherche pas à faire votre contre-interrogatoire, non.

**M. Juneau:** Non, bien sûr.

**M. Givens:** Dans le cadre actuel de votre constitution, vous êtes en quelque sorte un organisme de censure. Vous avez pouvoir de le faire si vous voulez.

**M. Juneau:** Il y a beaucoup de choses qui doivent également être régies par des règlements et les règlements peuvent être soumis à une procédure très compliquée. Il faut d'abord qu'ils soient annoncés publiquement, et

[Text]

lation to file their opposition; then there has to be a public hearing; and so on.

What do we mean by "intervening"? Do we mean cancellation of the licence? If we do, it is a very complicated process which, again, involves a public hearing.

**Mr. Givens:** Is there any appeal from your interpretation of any regulation which you yourself draw up?

**Mr. Juneau:** On matters of law only.

**The Chairman:** Mr. Dinsdale, on programming?

**Mr. Dinsdale:** Along the same line as Mr. Givens, as I understand it, Mr. Chairman, Mr. Juneau has no specific guidelines for measuring program-content other than the broad outline in the Broadcasting Act, for example?

**Mr. Juneau:** Oh, yes, there are guidelines on Canadian-content, on commercial content, and on advertisement of liquor, wines and beer and so on. There are very general guidelines on good taste and obscenity, but they are of a very general nature. There are also very general guidelines relative to equity in the representation of opinion. They are not very precise; they are of a very general nature.

The BBG produced in 1964 or 1965 what it called a White Paper. It was really a paper of about 10 pages—and it is, of course, available—giving very general guidelines to broadcasters on the representation of various views in matters of controversy. There are also regulations on political broadcasting. There are, however, no guidelines on how much nudity one can show.

**Mr. Dinsdale:** You have switched from guidelines to regulations. You say there are regulations on political matters and guidelines on these other matters. Was that done deliberately? Is Canadian-content, for example, not determined by specific regulations?

**Mr. Juneau:** Yes; that is determined by very specific regulation.

[Interpretation]

donner la possibilité aux adversaires éventuels de ces règlements, de faire connaître l'opposition, on sait qu'il faut une audience publique etc...

Alors, qu'est-ce que nous entendons par «intervention»? Est-ce que nous voulons parler d'annulation de la licence? Si c'est le cas, c'est un processus particulièrement compliqué qui, encore une fois, suppose audition publique.

**M. Givens:** Est-ce qu'il y a des appels sur les interprétations d'un règlement que vous établissez vous-même?

**M. Juneau:** Seulement sur des points de droit.

**Le président:** Monsieur Dinsdale, sur la programmation.

**M. Dinsdale:** Eh bien oui, encore une fois, comme dans le sens qu'a suivi M. Givens, d'après ce que j'ai cru comprendre, monsieur le président, M. Juneau n'a pas de ligne directrice particulière qui lui permette d'apprécier le contenu des programmes autre que les lignes directrices mentionnées dans la Loi sur la radiodiffusion.

**M. Juneau:** Oh! bien sûr, si. Il y a les lignes directrices sur le contenu canadien, la portion canadienne sur la portion publicitaire du programme; il y a des principes directeurs concernant la publicité sur les vins, sur les alcools, sur les bières etc., il y a, disons, des principes très généraux concernant le bon goût et l'obscénité, mais des principes très généraux et également certains principes très généraux sur les questions d'équité en matière de présentation des opinions. Ce n'est pas très précis.

Le BGR a produit, je crois, en 1964 ou 1965, ce qu'ils ont appelé le Livre blanc qui, en fait, était un document de dix pages qui, bien sûr, est à votre disposition et on y trouvait des lignes directrices très générales à l'intention des radiodiffuseurs pour des questions qui pouvaient soulever des controverses. Il y a également des règlements concernant la radiodiffusion politique, les émissions politiques, les spectacles où il y a des nus, etc.

**M. Dinsdale:** Vous êtes passé de l'idée de principe directeur à l'idée de règlements en matière politique et de ligne directrice pour d'autres. Est-ce que c'était délibéré? Par exemple, la partie canadienne des émissions, est-ce que cette partie n'est pas déterminée par des règlements précis?

**M. Juneau:** Si.



[Texte]

**Mr. Dinsdale:** And are all these other categories covered by regulations, as well?

**Mr. Juneau:** At the moment we are administering the regulations that were passed by the Board of Broadcast Governors. We have not changed those regulations for the time being, for the simple reason that we have not had time to do it; we have had too much other work. We are studying these regulations to determine whether they have to be changed, and in what direction.

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Coming back to what there is and what there is not, there are no directions on controversial programs; there are only general guidelines. Neither are there very precise regulations on matters of taste; there are only guidelines. For instance, it would be difficult to prosecute a station on matters of good taste. You could, but probably by using the criminal law; and I am sure many of you in this room are much more competent on this matter than am I. You would have to base it on the definition of "obscenity", and that sort of thing.

**The Chairman:** You would not get very far.

**Mr. Juneau:** And probably would not get very far.

**Mr. Dinsdale:** Mr. Chairman, Mr. Juneau states that the CRTC is operating under the same regulations as did the BBG.

**The Chairman:** No; he said that they had carried on the regulations of the BBG.

**Mr. Dinsdale:** Yes.

**The Chairman:** That they had not had time to make any changes in them.

**Mr. Dinsdale:** Yes; that is what I was trying to say. Is the BBG's White Paper on regulations available?

**Mr. Juneau:** Oh, yes.

**Mr. Dinsdale:** It is available for public scrutiny?

**Mr. Juneau:** Yes.

**Mr. Dinsdale:** All we need do is apply to the CRTC for a copy?

**Mr. Juneau:** All you need do is ask for one now and you will have it tomorrow.

[Interprétation]

**M. Dinsdale:** Et le reste?

**M. Juneau:** Actuellement nous sommes en train d'administrer les règlements qui ont été votés par le Bureau des gouverneurs de la radiodiffusion et nous n'avons pas encore modifié ces règlements pour la simple raison que nous n'avons pas eu le temps de le faire, parce que nous avons trop de travaux. Nous sommes en train d'étudier les règlements pour vérifier ce qui doit être changé et dans quel sens.

Et maintenant, pour en revenir à ce qu'il y a et ce qu'il n'y a pas, il n'y a pas de direction donnée en matière de programmes controversés; il y a là que des principes directeurs. Je ne pense pas qu'il y ait de règlements précis sur les questions de goût. Il y a simplement là des principes directeurs. Par conséquent, il serait difficile de poursuivre une station en justice sur des questions de bon goût; ce serait possible, certes, mais il faudrait se servir à ce moment-là du code criminel et je suis certain que beaucoup de gens autour de la table sont beaucoup plus compétents que moi dans ce domaine. Il faudrait se fonder sur la définition de l'«obscénité», etc.

**Le président:** On n'irait pas loin.

**M. Juneau:** Certes.

**M. Dinsdale:** M. Juneau déclare que le Conseil a les mêmes règlements que l'ancien Conseil des gouverneurs.

**Le président:** Non, il n'a pas dit cela. Il a dit qu'il a poursuivi l'usage des règlements du Conseil des gouverneurs.

**M. Dinsdale:** Oui.

**Le président:** Et qu'il a manqué le temps pour y apporter des modifications.

**M. Dinsdale:** Oui. Le Livre blanc sur les règlements qui avait été publié par le conseil des gouverneurs est-il disponible?

**M. Juneau:** Bien sûr.

**M. Dinsdale:** Est-ce que c'est un document public?

**M. Juneau:** Oui.

**M. Dinsdale:** Donc, ce qu'il suffit de faire, c'est demander un exemplaire au Conseil.

**M. Juneau:** Demandez-en maintenant et puis vous en aurez un demain.

[Text]

**The Chairman:** Perhaps we could ask your staff to provide all Members of the Committee with a copy of these regulations.

**Mr. Juneau:** Yes. When I referred to the White Paper on matters of controversy, it only has to do with fairness in matters of social, political and public controversy.

**Mr. Mongrain:** A supplementary, Mr Chairman. Is the document that Mr. Dinsdale is asking for a long one?

**Mr. Juneau:** All the regulations of the CRTC will be a pretty long document.

**Mr. Mongrain:** But how many pages would there be in the document that Mr. Dinsdale is asking for?

**Mr. Juneau:** My understanding is that Mr. Dinsdale was ultimately asking for all the regulations of the CRTC. His questions ranged over a varied field.

**Mr. Dinsdale:** Are these available?

**Mr. Juneau:** Yes; they are supposed to be in the hands of all broadcasters.

**The Chairman:** Mr. Foster, the secretary, has agreed to provide members with copies.

**Mr. Osler:** I do not want one.

**Mr. Stanbury:** Mr. Chairman, if they are available...

**The Chairman:** Perhaps we might ask for three copies which could be kept in the Clerk's office. Members wishing to examine them could get them there.

**Mr. Mongrain:** Mr. Chairman, may I ask Mr. Juneau if this document is in the Parliamentary Library?

**Mr. Juneau:** I do not know how the Parliamentary Library works.

**Mr. Mongrain:** Would you please check that? If it is there I do not need any copy.

**The Chairman:** We are in your hands.

**Mr. Dinsdale:** To continue with the supplementary, I would conclude that the CRTC would tend, as opportunity is provided and as time permits, to move a little more forcibly into control of Canadian-content and these other matters? In other words, you want to exercise more power than has hitherto been exercised by the BBG?

[Interpretation]

**Le président:** Peut-être précisément pourrions-nous demander à vos collaborateurs de nous en faire parvenir un exemplaire.

**M. Juneau:** Lorsque j'ai parlé des questions controversées du Livre blanc, je ne pensais qu'aux questions d'ordre politique, sociale, économique et controversée.

**M. Mongrain:** Monsieur le président, est-ce que c'est quelque chose de long? Quelle est la longueur de ce document?

**M. Juneau:** Tous les règlements du Conseil sont assez longs.

**M. Mongrain:** Combien de pages y a-t-il?

**M. Juneau:** Je pense que M. Dinsdale voulait avoir connaissance de tous les règlements du Conseil parce que c'est là quelque chose qui touche à beaucoup de domaines.

**M. Dinsdale:** Peut-on en disposer?

**M. Juneau:** Absolument, théoriquement, tous les radiodiffuseurs doivent l'avoir en leur possession.

**Le président:** M. Foster, le secrétaire a donné son accord pour que vous l'ayez tous.

**M. Osler:** Je n'en veux pas.

**M. Stanbury:** Si c'est disponible...

**Le président:** On pourrait peut-être nous en envoyer trois exemplaires au bureau et ceux qui voudraient les consulter pourraient le faire.

**M. Mongrain:** Monsieur le président, est-ce que je pourrais poser une question à M. Juneau? Est-ce que ce document est dans la bibliothèque du Parlement?

**M. Juneau:** Aucune idée, je ne sais pas comment fonctionne la bibliothèque du Parlement.

**M. Mongrain:** On pourrait vérifier, s'il vous plaît. Si c'est là-bas, je n'ai pas besoin d'un exemplaire.

**Le président:** Nous sommes entre vos mains.

**M. Dinsdale:** Maintenant, pour poursuivre ma question supplémentaire, je dois en conclure alors que le Conseil a tendance au fur et à mesure que le temps le permet et où l'occasion le permet à se montrer un peu plus énergique dans la teneur canadienne des émissions.

## [Texte]

**Mr. Juneau:** I do not think I would put it that way, if you left me free to use my own words. For one thing—and I have said this a number of times—I feel that Canadian broadcasting will develop if initiatives are taken. It is very difficult to replace initiatives by regulations. You can try, and you may even be more or less successful, but offhand I think the best way to produce initiatives is not necessarily to establish more regulations and exercise "more power".

On the other hand, I think that some of the things I have said have meant that certain of the regulations of the BBG can be changed, not to exercise more power but perhaps to change the systems that were established by the BBG, and which I know as a member of the BBG for two years, the BBG intended to change. Because some of these regulations, with experience, appear to be less adequate than was thought several years before.

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There is, for instance, a great deal of questioning of the mechanism of the 55 per cent Canadian content. Many people have questioned it; and many of those in Parliament have questioned the system. For one thing, it is not very effective relative to prime time, and it also tends to emphasize quantity is against quality. You can fill up your 55 per cent Canadian-content with any kind of program you care to use.

Whether or not that would mean more rigorous regulations, I do not know. We would hope that it would be more effective.

We also wish to find systems, and I would emphasize that we can do that only by a great deal of consultation with the broadcasters. Because they have to be effective. It is to use making new regulations if they will not work.

We hope to find systems to encourage not only quantity but quality in excellence.

How to do that is difficult. If it were easy, we could not be forgiven for not having done it one month after the passing of the law. The reason we have not done it is that we think it is very difficult.

**Mr. Dinsdale:** In commenting on regulations a little earlier you made a passing reference to the possibility of regulations applying

## [Interprétation]

**M. Juneau:** Ce n'est pas cela. D'une part, j'ai dit à maintes reprises que personnellement, je pense que la radiodiffusion canadienne doit se développer à l'aide d'initiatives et il est difficile de remplacer les initiatives par des règlements. On peut essayer, cela peut réussir parfois, mais disons que la meilleure manière d'obtenir des initiatives ce n'est pas de créer de nouveaux règlements ni d'exercer «plus de pouvoir».

D'autre part, je pense, que dans ce que j'ai dit, j'entendais que certains des règlements du Conseil des gouverneurs pourraient être changés de telle sorte, non pas qu'on exerce plus de pouvoir, mais disons plutôt qu'on change le système qui avait été créé par le conseil des gouverneurs. Et en tant que membre du Conseil, je sais que pendant deux ans, le Conseil avait cherché à les changer parce que certaines expériences avaient amené le Conseil à considérer que ces règlements étaient moins adéquats qu'ils ne le pensaient avant.

Il y avait également des questions en ce qui concerne le pourcentage de 55 p. 100 sur la partie canadienne. Beaucoup de personnes au Parlement, notamment, ont mis le système en question, ont demandé si cela était valable parce que d'une part, ce n'est pas très efficace au point de vue du temps par exemple. D'autre part, cela tend à mettre l'accent plutôt sur la quantité que sur la qualité parce qu'on veut obtenir 55 p. 100 de partie canadienne dans une émission simplement en ayant 55 p. 100 du temps.

Je ne sais pas si cela signifie des règlements plus rigoureux, mais nous espérons plus d'efficacité. Nous aimerions espérer également pouvoir trouver des systèmes et j'aimerais souligner le fait que nous ne pouvons agir ainsi qu'en consultant les radiodiffuseurs parce qu'évidemment, cela doit être efficace et on ne peut pas faire de règlements si ces règlements ne marchent pas.

Alors, il est à espérer que nous trouverons un système qui permettra d'encourager non seulement la quantité mais la qualité, l'excellence des programmes, des émissions. Et comment procéder? C'est une chose difficile. Si c'était facile à faire, eh bien, on ne pourrait pas nous pardonner de ne pas l'avoir fait un mois après ce vote de la loi et si nous ne l'avons pas fait, c'est parce que nous pensons que c'est difficile.

**M. Dinsdale:** Vous avez, en passant, fait allusion précédemment, lorsque vous parliez des règlements, vous avez parlé de la possibi-



[Text]

to media other than the mass-media of radio and television. Do you have this in mind, or was that just a passing reference?

**Mr. Juneau:** I would be very surprised if I had referred to regulating other media. What I may have said—and what I think I have said—is that in licensing a particular group for a broadcasting operation we would have to take into account ownership of other broadcasting stations, or other broadcasting undertakings, and also ownership of other communications media.

**Mr. Dinsdale:** This gets us into the area of ownership. Perhaps it would be faster to ask one final question.

**The Chairman:** On programming?

**Mr. Dinsdale:** On programming, yes. A strong anti-American bias prevails in the CBC from time to time, particularly during election campaigns, and with reference to certain candidates. Is the CRTC concerned about these attitudes towards a friendly nation?

**Mr. Juneau:** The only comment I can make on that, Mr. Dinsdale, is one I have made on other, similar topics. Considering the balance of representation of opinions in Canada I do not think we can abdicate all responsibility for fairness in the field of ideas.

The question is: How do you do it? The rules are very difficult to establish. They are very difficult to establish even for the management of an organization; they probably would be very difficult to establish for the management of a newspaper; and I know they are very difficult to establish for the management of a broadcasting organization or a film production organization. Therefore, for a regulatory agency they are difficult, too.

I do not think I can say that the CRTC can plead that it has no responsibility in that direction.

**Mr. Dinsdale:** Does the CRTC get any fan mail from Americans living along the border?

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**Mr. Juneau:** We do occasionally receive letters, yes, usually favourable, I might say. We do get letters from American citizens across the border.

[Interpretation]

lité d'avoir des règlements qui s'appliquent à d'autres moyens d'information en dehors des moyens de masse comme la radio et la télévision. Est-ce que vous en parliez en passant ou c'était quelque chose de précis dans votre esprit?

**M. Juneau:** Oh! je ne pense pas avoir parlé de réglementation des autres moyens d'information. Ce que j'ai pu dire en passant, c'est que dans l'octroi des permis, dans l'octroi des licences à un groupe donné de radiodiffuseurs, nous devons tenir compte du propriétaire, de la notion de propriété dans les autres sociétés d'émissions et également des autres moyens de communication.

**M. Dinsdale:** Peut-être pourrais-je poser une dernière question en ce qui concerne la propriété.

**Le président:** Sur la programmation?

**M. Dinsdale:** Oui. Le sentiment anti-américain est très fort de temps en temps à Radio-Canada, qui se manifeste notamment au moment de la campagne électorale et notamment en ce qui concerne certains candidats. Est-ce que le conseil ne s'inquiète pas de ses problèmes et de l'attitude vis-à-vis d'un pays ami?

**M. Juneau:** Eh bien, je pense que le seul commentaire que je puisse faire à ce sujet, M. Dinsdale, c'est le même commentaire que j'ai fait à d'autres occasions, dans des cas semblables; l'équilibre de la représentation des opinions au Canada. Je pense que nous ne pouvons pas abdiquer toutes nos responsabilités dans ce domaine en toute honnêteté, c'est un élément important dans le domaine des idées.

La question reste à savoir comment faire et il est très difficile de faire une règle, d'établir une règle dans ce domaine; de même qu'il est très difficile de les établir même pour la gestion d'une organisation. Et je pense qu'elle serait très difficile par exemple, pour la gestion d'un journal et je sais que c'est très difficile dans la direction d'une station de radio ou d'une société de film.

Donc, c'est là quelque chose de difficile et je ne pense pas que je puisse dire que le conseil peut dire qu'il n'a aucune responsabilité dans ce sens.

**M. Dinsdale:** Est-ce que le Conseil reçoit du courrier de la part d'Américains qui vivent le long de la frontière?

**M. Juneau:** Nous en recevons parfois. Il nous est favorable, je dois dire.

[Texte]

**Mr. Dinsdale:** Both Democrats and Republicans?

**Mr. Juneau:** No. Persons who watch Canadian television or listen to Canadian radio.

**Mr. Dinsdale:** I am speaking of this particular problem, anti-American bias.

**Mr. Juneau:** I do not remember ever having read a letter complaining. Maybe they write directly to the station.

**Mr. Dinsdale:** The conclusion seems to be that it is difficult to regulate these elusive matters by any manner or means when you are talking about content of programming.

**Mr. Juneau:** Yes.

**Mr. Dinsdale:** But I would think it is not impossible.

**Mr. Juneau:** I would not want to give you the impression that we are just washing our hands of problems of that kind. On the other hand, I would not want to give the impression that we will be able to come out with wonderful solutions, rapidly.

**Mr. McCleave:** My question concerns the use of more Canadian talent. I suppose that this is an issue that arises when people come back to have their licences renewed, Mr. Juneau. Is this correct?

**Mr. Juneau:** Canadian talent. Yes, or it can also come up through the patching of regulations.

**Mr. McCleave:** I was wondering if any other steps are being taken, or might be considered by the Commission. Is there much liaison with the broadcasting industry about the solution to the requests of ACTRA and the like? You have undoubtedly read the broadcasting debate and how many of us were concerned in that debate about the greater development of Canadian talent.

**Mr. Juneau:** Well, we have not had very much representation. Really, comments on that subject have started coming in only during the last two or three months. We have had meetings with unions who have asked to have meetings with us, and at the last hearing of the Commission here in Ottawa last week, we heard representations from ACTRA. Up until that time we had not had very many comments, but, of course, we were aware of the concern of Members of Parliament, of the various unions, and of a great number of personalities.

[Interprétation]

**M. Dinsdale:** Démocrates, républicains?

**M. Juneau:** Non. Ce sont des gens qui regardent la télévision canadienne ou écoutent la radio canadienne.

**M. Dinsdale:** Je parle de ce problème particulier, c'est-à-dire le préjugé anti-américain.

**M. Juneau:** Je ne me souviens pas avoir lu une lettre où on se plaignait. Il est possible qu'on écrive directement au poste.

**M. Dinsdale:** En conclusion, il semble être assez difficile de régler ces questions, lorsqu'il s'agit du contenu des émissions.

**M. Juneau:** Oui.

**M. Dinsdale:** Mais ce n'est pas impossible.

**M. Juneau:** Je ne voudrais pas vous donner l'impression que nous nous lavons les mains de tout cela. D'autre part, je ne veux pas donner l'impression que nous pourrions proposer des solutions magiques et rapides.

**M. McCleave:** Ma question a trait à l'utilisation des talents canadiens. C'est une question qui se pose, je pense, lorsque l'on vous demande de renouveler les permis, n'est-ce pas, monsieur Juneau?

**M. Juneau:** La question des talents canadiens? Oui. Ceci peut se poser aussi lorsque nous pensons à changer les règlements.

**M. McCleave:** Est-ce que le Conseil pourrait envisager d'autres mesures? Une plus grande liaison avec l'industrie faciliterait la solution de ce problème. Pour donner suite, par exemple, aux demandes faites par l'ACTRA et autres associations semblables. Vous avez certainement lu le débat sur la radio et la télévision. Vous avez pu constater comme nous nous préoccupons de cette question de la mise en valeur des talents canadiens.

**M. Juneau:** Nous n'avons pas reçu tellement d'observations à ce sujet. Nous avons commencé à en recevoir depuis 2 ou 3 mois. Nous avons eu des réunions avec des syndicats qui ont demandé à se réunir avec nous. A la dernière réunion du Conseil, la semaine dernière, à Ottawa, nous avons entendu les observations de l'ACTRA. Jusqu'à ce moment-là, nous n'avions pas entendu d'observations. Nous n'étions pas évidemment insensibles aux préoccupations, à ce sujet, des députés et des syndicats ou d'un certain nombre de personnalités.

[Text]

**Mr. McCleave:** Really, Mr. Chairman, I was asking if there had been discussions by the Commission with the broadcasters themselves with regard to this.

**Mr. Juneau:** Not systematically. We have not sat down with the broadcasters yet to discuss that particular subject. No.

**Mr. McCleave:** I take it, though, that this would be an objective.

**Mr. Juneau:** Oh, yes. I think that we will be able to come to grips with that problem in the spring.

**Mr. McCleave:** I know you have a great deal to do, Mr. Juneau, and I think your organization should be complimented for its vigor and industry, so I make no quarrel with that.

**Mr. Juneau:** We hope to be able to schedule that issue for the spring if we are successful enough in issuing the various decisions that are facing us at the moment, particularly on licensing. As I tried to explain in my introductory remarks, licensing is only one word, but there are many policy issues involved in it. If we are successful in arriving at decisions on all these matters, including the ownership problem, we could start some time in the spring to deal methodically and systematically with the question of program policies. In the meantime, we have people working on these matters.

• 1650

**The Chairman:** Mr. Osler, on a further supplementary on programming.

**Mr. Osler:** We have been talking about Canadian content in programming and help to ACTRA and to other talent. I wonder if any consideration is going to be given by the CRTC to the problem of dumping foreign products here.

I am not trying to be restrictive in any way. I do not believe that we should fence in our borders, even if we could, and allow nothing but full-blooded Canadian drama and this sort of thing. I think that would be disastrous. However, I think it is rather difficult to talk seriously about the on-going development of Canadian talent when we have situations where very expensive programs are dumped into the country for practically nothing. I do not know of any other industry that would allow this to happen.

[Interpretation]

**M. McCleave:** Je voulais savoir si le Conseil avait discuté cette question avec les personnalités du monde de la radio-télévision à ce sujet.

**M. Juneau:** Non. Vous me demandez si nous avons discuté cette chose directement avec eux, la réponse est non.

**M. McCleave:** C'est quand même votre but.

**M. Juneau:** Nous pourrions nous attaquer à ce problème le printemps prochain.

**M. McCleave:** Je pense que votre Conseil doit être félicité pour son dynamisme, monsieur Juneau.

**M. Juneau:** Nous pensons organiser une audience à ce sujet à l'automne. Nous pourrions discuter des décisions difficiles que nous allons prendre. En ce qui concerne notamment la délivrance des permis. J'ai essayé de l'expliquer dans mes remarques préliminaires. La délivrance du permis est une chose, mais toutes sortes de questions de principe se posent lorsqu'il s'agit de délivrer des permis. Si nous réussissons à en arriver à des décisions sur toutes les questions, y compris les questions de la propriété, il serait possible pour nous de commencer le printemps prochain à nous occuper méthodiquement, systématiquement, de la question des principes de programmation. Dans l'intervalle, disons que certains d'entre nous travaillent à cette question.

**Le président:** D'autres questions sur la programmation. Monsieur Osler.

**M. Osler:** On a parlé du contenu canadien des émissions, de l'aide qu'on pouvait donner à l'ACTRA, etc., et je me demande si le Conseil pourrait envisager la question du dumping de certains produits étrangers ici.

Je n'essaie pas d'être restrictif. Je ne pense pas qu'on devrait fermer nos frontières, même si nous le pouvions, pour ne permettre la diffusion, par exemple, que d'œuvres dramatiques purement canadiennes. Ce serait un désastre. Mais il est difficile de parler sérieusement de la mise en valeur des talents canadiens lorsque des programmes qui ont coûté très cher, arrivent au Canada et sont diffusés à peu près gratuitement. C'est du dumping.



[Texte]

The program *Bonanza* costs \$100,000 in the United States. The CBC picks it up for \$8,000 or \$10,000 to be shown as a retread on its network—I do not mean a retread, but a supplementary use in another country. The fact is that nobody can compete with that. It might cost \$50,000 to produce a very good program that would somehow fill that slot.

I have nothing against *Bonanza*, but should one be allowed to dump programs at less than an honest cost? Its costs have been taken care of in the United States. It is dumped in Canada and whatever they get for it is gravy and, naturally, that is attractive to the advertiser, and Canada cannot compete.

**Mr. Juneau:** We are all preoccupied with the problem you raise. If you want me to comment on the implied mechanism, then it becomes more difficult. If you use the term "dumping" in the legal sense...

**Mr. Osler:** I do not because I am not a lawyer.

**Mr. Juneau:** ...or if the implication is that we could use anti-dumping techniques to deal with that problem, then I do not think that particular mechanism could be used. I doubt it anyway. Perhaps lawyers around the table could offer some advice to us on that. But I doubt that we could. I do not think it would be in our power. I think, as in any other industry, it would be under the jurisdiction of the Department of National Revenue. We would have to find other ways of dealing with that problem.

One thing that happens more and more and which preoccupies the Commission is that some of the CATV systems are carrying American stations into Canada through CATV. Those stations, since they reach a Canadian market which is becoming of certain interests, are selling advertising in Canada.

There is a mechanism which we could probably use to do something about that, but I do not know any country where an anti-dumping system has been used to reduce the impact of American films. There are other techniques that are used.

**Mr. Osler:** You use quotas, and this sort of thing.

**Mr. Juneau:** Yes.

**Mr. Osler:** One other question about programming. Have you as yet set up, or are you setting up, an effective monitoring system to see that advertising regulations are not grossly ignored?

[Interprétation]

Prenez «*Bonanza*» par exemple; ça leur coûte \$100,000 aux États-Unis, et Radio-Canada paye \$8,000 ou \$10,000. Personne ne peut concurrencer cela. Il pourrait, il me semble, être possible de dépenser \$50,000 pour une bonne émission qui pourrait occuper le temps. On passe «*Bonanza*».

Je n'ai rien contre «*Bonanza*», mais est-ce qu'il ne serait pas possible de produire des programmes à des prix raisonnables. La diffusion de «*Bonanza*» au Canada représente un bénéfice net pour les producteurs.

**M. Juneau:** Vous savez évidemment que je suis conscient du problème que vous évoquez, et, je pense, de ce que nous pourrions faire, des modalités de notre action. Cela est difficile. Si vous employez le mot «dumping» au sens juridique...

**M. Osler:** Ce n'est pas mon cas. Je ne suis pas juriste.

**M. Juneau:** Vous pensez que nous pourrions peut-être employer des techniques antidumping pour régler le problème. Je doute que nous puissions les utiliser. Peut-être les juristes qui sont ici pourraient-ils nous donner de bons conseils à cet égard. Mais je ne pense pas que nous puissions le faire. Cela dépendrait, je crois, du ministère du Revenu national. Il faudrait que nous trouvions d'autres moyens de régler la question.

Ce qui nous préoccupe de plus en plus, c'est que quelques-uns des systèmes de télévision à antenne collective retransmettent les programmes américains au Canada. Ces postes permettent d'exploiter un marché canadien qui n'est pas sans intérêt. Ces postes vendent donc de la publicité au Canada. Il y a donc là un mécanisme qu'il nous sera éventuellement possible d'utiliser. Je ne connais pas de pays où on essaie de minimiser l'influence des films américains.

**M. Osler:** Vous vous servez de quotas ou quelque chose de semblable.

**M. Juneau:** Oui.

**M. Osler:** Avez-vous constitué un système d'écoute convenable, de façon à vous assurer que les règlements relatifs à la publicité ne sont pas systématiquement violés?

## [Text]

**Mr. Juneau:** We have said that we have to set up a monitoring system. I think it can be done without too much work. This is not as difficult a matter as some of the others we have discussed here. I think that we could have a monitoring system based on a sampling system which would validate, as the information specialists say, the logs which we already get from the stations. We could do that and we intend to do it. It is only a matter of organizing the system.

**The Chairman:** Mr. Matte, on a further supplementary on programming.

**M. Matte:** J'ai deux questions. Dans les ententes qui existent entre les postes privés et Radio-Canada, est-ce votre organisme qui décide quels seront les programmes qui passeront dans ces postes affiliés à Radio-Canada?

**M. Juneau:** En pratique, non, monsieur Matte. Je ne sais pas si nous recevons les ententes de façon systématique, mais nous les recevons quand nous les demandons à Radio-Canada. Jusqu'à maintenant, il n'a pas été nécessaire, pour le BGR auparavant ou pour nous maintenant, d'intervenir dans ces ententes.

**M. Matte:** Voici ma deuxième question. On parle souvent des séparatistes qui seraient à Radio-Canada. On met des doutes, mais il n'y a pas beaucoup de noms qui sont mentionnés, même si M. Mongrain a fait allusion qu'il pouvait en avoir. Il y a un fédéraliste extrêmement dangereux sur les ondes de la radio montréalaise, qui a nom de «Pat Burns». Je me demande pourquoi on ne s'est pas encore préoccupé de ce cas particulier.

**M. Juneau:** Je pense qu'il est un peu exagéré de dire qu'on s'en n'est pas préoccupé, monsieur Matte. C'est encore un domaine d'opinion. Je pourrais vous répondre de la même façon que j'ai répondu à M. Mongrain.

Quand il est question d'opinion, toutes les interventions sont des interventions très délicates et très difficiles, parce que si on intervient dans un cas, on crée une espèce de précédent, une jurisprudence. Ceci nous entraîne à intervenir dans d'autres cas. Si on n'est pas très judicieux, très prudents, on peut-être appelé à jouer ce rôle de police de l'opinion dont je parlais précédemment et qui est un domaine que nous essayons d'éviter.

Cependant, dans le cas dont vous parlez, je pense que vous faites allusion au poste CKGM à Montréal. Dans ce cas, nous sommes préoccupés. Nous avons exprimé, à quelques

## [Interpretation]

**M. Juneau:** Nous avons dit effectivement que nous mettions au point un système d'écoute. Ce n'est pas une question aussi difficile que certaines des questions dont nous avons parlé cet après-midi. Il s'agit d'un système d'échantillonnage, en somme, qui pourrait valider—comme disent les spécialistes en information—valider les registres que nous transmettent les postes. Il s'agit là simplement d'une question d'organisation.

**Le président:** Monsieur Matte, une question supplémentaire sur la programmation.

**Mr. Matte:** I have two questions. In the agreements reached between private stations and the CBC, is it your body that decides what programs will be broadcast over these stations affiliated with CBC?

**Mr. Juneau:** In practice, no, Mr. Matte. I do not know whether we receive the agreements systematically, but we receive them whenever we ask the CBC for them. To date, it has not been necessary for the former Board of Broadcast Governors, nor for us now, to intervene in these agreements.

**Mr. Matte:** Here is my second question. Reference is often made to the separatists supposedly within the CBC. A great many things are said, but not many names are mentioned in spite of Mr. Mongrain saying he could obtain some.

There is a very dangerous federalist on the air in Montreal, called Pat Burns. I wonder why no account has been taken so far of that specific case.

**Mr. Juneau:** I think it is a little exaggerated to say that no account has been taken of that. Here again, we are dealing with matters of opinion. I could answer you in exactly the same way I answered Mr. Mongrain. When we are dealing with opinions, any interference is a very delicate and very difficult matter, because if we intervene in one case, it brings about a kind of precedent. This might draw us into intervening in other cases. And if we are not very discreet and prudent, we might be called upon to act as a policeman of public opinion about which I spoke earlier, and that is something we want to avoid.

However, in the case to which you referred—I think you are speaking of Station CKGM in Montreal—yes, we are concerned with this particular case. We have indicated



## [Texte]

reprises, aux responsables du poste que cette situation nous préoccupait. M. Osler demandait tantôt si nous faisons du «monitoring». Dans ce cas, nous faisons une surveillance, c'est-à-dire que nous faisons du «monitoring» quotidiennement depuis le mois de juillet et que nous étudions tous les programmes en question depuis le mois de juillet. Pourquoi? Parce qu'il y a une question, non pas d'intervention particulière, mais d'équilibre général dans un cas bien particulier et bien précis, qui ne porte pas sur l'ensemble de la programmation d'un réseau, mais sur 3, 4, 5, et, dans certains cas, 7 heures de programmation par jour de la part d'un seul individu. Cela tend à préciser un peu plus le problème et nous avons décidé de l'étudier très attentivement.

**The Chairman:** I wonder if I might point out to the Committee that we have an hour to go until our time of adjournment and that we have spent something like an hour and a half on the question of programming. There are other people with other subjects to introduce, and I wonder if I might end the discussion on this.

**Mr. Givens:** Mr. Chairman, on a point of order. Is there any way that one parliamentary standing committee can alert another committee of something they have discussed which the other committee should take under consideration.

For instance, the Finance Committee is now considering the White Paper on anti-dumping. That legislation must come to the House in January. They have dealt with the dumping of goods, wares and merchandise. I do not think the question of the dumping of the fruits of talents has even come up. I think it is a very interesting thing.

The thought struck my mind as Mr. Osler was speaking. I wonder whether this Committee or the Chairman of the CRTC or someone should indicate to the Finance Committee that this subject has come up and that they should pay some attention to it, because up until now I do not think it has even crossed their minds.

**The Chairman:** The answer to that enquiry is that this is one reason why members have the power to sit on all committees without necessarily being a member of them, and they can bring these items up as they see fit.

**Mr. Givens:** Well, the problem is to bifurcate yourself into enough pieces so that you can sit on committees that are sitting simultaneously. I have been unable to achieve that so far.

## [Interprétation]

to the authorities of that station on more than one occasion, that we were concerned about this situation. Mr. Osler asked a while ago if we were doing any monitoring. Yes, we are monitoring in this case. We have been monitoring daily since last July, and we have been studying all the programs in question since last July. Why? Because this is a matter, not of special intervention, but of general balance in one particular and very specific case, which has no bearing on the overall programming of the network, but on three, four, five and in some cases, seven hours of programming a day on the part of one single individual. This tends to define the problem somewhat more, and we have decided to study it very closely.

**Le président:** Il nous reste une heure jusqu'à la levée de la séance et nous avons passé une heure et demie sur la programmation. Il y a peut-être d'autres personnes ici qui voudraient aborder d'autres sujets.

**M. Givens:** Monsieur le président, j'en appelle au Règlement. Est-ce qu'un comité parlementaire peut prévenir un autre comité qu'il aura à discuter un point quelconque? Le comité des Finances examine actuellement le Livre blanc sur l'antidumping. Et ces mesures législatives doivent être présentées à la Chambre en janvier. On a parlé du dumping des marchandises. Je pense que nous pourrions parler là du «dumping des talents».

La question de M. Osler est très intéressante. Je me demande si notre Comité, ou le président du Conseil, pourrait signaler au comité des Finances qu'il s'agit là d'une question dont il devrait se saisir. C'est une question à laquelle il n'a même pas songé.

**Le président:** Les députés peuvent siéger à n'importe quel comité, même s'ils n'en sont pas membres, et poser toutes les questions voulues.

**M. Givens:** On devrait essayer de se couper en petits morceaux de façon à siéger dans plus d'un comité à la fois, mais je n'ai pas le don d'ubiquité.



[Text]

**The Chairman:** It is also possible for private members...

**Mr. Givens:** No, no; seriously, I mean in an official way. Is there a method of doing this in an official way without making it the obligation of any one member like me or anybody else?

**The Chairman:** That is what Mr. Dinsdale tried to do by means of motion. This is why we have the other mechanisms. For example, you in your private capacity as a member or I could be instructed by agreement to write a letter to the Chairman pointing out this fact to him, but normally this is what members of Parliament are for.

• 1700

**Mr. Dinsdale:** Interim reports would help, too.

**The Chairman:** Interim reports could be of assistance. I have Mr. Corbin on a new subject.

**Mr. De Bané:** On the same subject as Mr. Matte I have just one or two questions.

**The Chairman:** Well, if I recognize you I have to recognize three others before you and we would like to get off programming so we can discuss new subjects. If the Committee wishes we can continue with the discussion of programming but we have only an hour remaining.

**Mr. Givens:** Do you intend to take a vote on anything before this session is over?

**The Chairman:** Yes, we have to deal with the items that we were unable to pass before so that the steering committee can meet to draft a first report. The Committee would then meet in camera to discuss the report and make amendments as they saw fit.

**Mr. Givens:** I do not think we have a quorum.

**The Chairman:** Yes, we do have a quorum. We have 11 members.

**Mr. Givens:** I understand one member across the aisle is not a member.

**The Chairman:** I am sorry, yes. Mr. Stewart is coming back.

**Mr. Givens:** No, sir, he is not; he is going to Kingston.

**The Chairman:** Mr. Schumacher is coming back.

**Mr. Givens:** He told me he was leaving for Kingston.

[Interpretation]

**Le président:** Il est possible pour les députés...

**M. Givens:** Est-ce qu'il y a moyen d'en saisir officiellement les comités, sans obliger à le faire, un député, moi ou un autre?

**Le président:** C'est ce que M. Dinsdale a essayé de faire au moyen d'une motion. C'est pourquoi il existe les autres mécanismes. Vous, par exemple, dans votre simple qualité de député pourriez agir, ou pourriez me demander, par exemple, d'écrire au président pour lui signaler le fait. Mais normalement, c'est ce pourquoi existent les députés.

**M. Dinsdale:** Les rapports intérimaires constituent un autre moyen.

**Le président:** Ils peuvent être utiles aussi.

**M. De Bané:** Sur la même question, seulement une ou deux questions.

**Le président:** Mais si je vous donne la parole il faudra que je donne la parole à ceux que j'ai vus avant vous. Si le comité le désire, nous pouvons continuer à discuter de la programmation. Il ne nous reste guère qu'une heure.

**M. Givens:** Avez-vous l'intention de voter sur quelque chose avant la fin de la séance?

**Le président:** Oui. Nous avons à traiter des questions que nous n'avons pas pu passer jusqu'ici de façon à ce que le comité de direction puisse rédiger son premier rapport. Mais le comité pourra alors se réunir à huis clos.

**M. Givens:** Je ne crois pas que nous ayons quorum.

**Le président:** Oui, oui, nous sommes onze.

**M. Givens:** Mais je crois comprendre qu'un député ici, enfin, n'est pas membre.

**Le président:** C'est vrai, mais M. Stewart va revenir.

**M. Givens:** Non monsieur, il part pour Kingston.

**Le président:** M. Schumacher va revenir.

**M. Givens:** Il m'a dit qu'il partait pour Kingston.

[Texte]

**The Chairman:** Mr. Osler said that he would come back if Mr. Stewart did not come back.

**Mr. Givens:** I am locked in.

**Mr. De Bané:** Mr. Chairman, I understand that you put a limit to the discussion of each topic.

**The Chairman:** I cannot do that. I am asking the Committee, what is their will? We have an hour left; we have about five members with new topics to discuss; we have spent about one hour and a half on this particular topic.

**Mr. Mongrain:** We could come back afterwards.

**The Chairman:** After we do the others you would be willing to come back on this?

**Mr. Mongrain:** Yes.

**The Chairman:** Mr. Corbin, on a new subject.

**M. Corbin:** Monsieur le président, je veux d'abord féliciter M. Juneau et le Conseil pour avoir pris leurs responsabilités en ce qui a trait à l'extension des services de radio et de télévision de langue française dans les provinces Maritimes. A mon avis, il était temps qu'on examine les priorités dans cette région, et même si, pour un, je crois que vous auriez pu aller beaucoup plus loin dans le sens des recommandations, j'admets qu'il y a eu un pas important de fait, et de nouveau je vous en félicite. Non pas parce que vous avez fait une faveur aux gens des Maritimes, mais bien parce que vous avez fait votre devoir, que vous avez corrigé une grave lacune, sinon une injustice qui persistait depuis quelques années, pour ne pas dire plus, et qu'on ne semblait pas vouloir regarder en face.

Il y a cependant des zones qui méritent d'être reconsidérées et j'espère que lorsque des citoyens de ces régions vous présenteront de nouveau des demandes, que vous les recevrez avec la même ouverture d'esprit que vous avez manifestée à votre audience de Moncton, les 25, 26 et 27 septembre, et dans les recommandations qui ont suivi, le 16 octobre. Et quand je dis tout ceci, je ne parle pas seulement en mon propre nom, mais je suis sûr de le faire également pour tous les francophones des Maritimes, et même pour un nombre assez important de citoyens des Maritimes, qui sont de langue anglaise.

[Interprétation]

**Le président:** Il a dit qu'il reviendrait si M. Stewart ne revenait pas.

**M. Givens:** Voilà.

**M. De Bané:** Avez-vous l'intention de limiter la discussion sur telle ou telle question?

**Le président:** Je ne peux pas le faire. Il nous reste une heure. Il y en a cinq d'entre nous qui veulent poser d'autres questions. Nous avons passé sur cette question environ une heure et demie.

**M. Mongrain:** Nous pourrions revenir sur cette question après.

**Le président:** Vous voulez bien qu'on y revienne plus tard?

**M. Mongrain:** D'accord.

**Le président:** M. Corbin.

**Mr. Corbin:** Mr. Chairman, at the outset, I would like to congratulate Mr. Juneau and the Commission for having taken this responsibility with regard to the extension of radio and TV broadcasting services in the Maritime provinces, that is, French-speaking services. It is high time, I felt, that priorities should be considered in that area.

However, I do think that you might even have gone a great deal further were the recommendations are concerned, but I do recognize that a very important step has been taken, and I would like to congratulate you again on that score. It is not because you have done a favour for the people of the Maritime Provinces, but because you have simply done your duty. You have corrected a serious shortcoming, if not an injustice, which had existed for a number of years, to say the very least, and which no one seemed to want to face.

However, there are some areas which I believe should be reconsidered and I do hope that when the citizens of those areas put their requests before you once again, you will receive them with the same broadness of mind as was shown by you during your hearing on September 25, 26 and 27 in Moncton, and in the recommendations which followed on October 16. In mentioning all this I am not speaking only on my own behalf, but I am sure of speaking also for all French-speaking people in the Maritimes Provinces, and indeed for a fairly substantial group of English-speaking Maritimers.

## [Text]

Maintenant, j'ai quelques questions spécifiques se rapportant à certaines choses que vous avez dites ou publiées, sous ce rapport. En premier lieu: considérez-vous qu'un service de radio doit nécessairement précéder celui de télévision dans une région qui en réclame un, de langue française, et qui n'en a pas?

Si vous voulez, je peux élaborer. Le 16 septembre, en effet, vous recommandiez l'établissement d'un poste émetteur de langue française dans la région de Fredericton-St-Jean. Considérez-vous dans ce cas-là, que le service de la radio doit nécessairement précéder celui de télévision? A mon sens, si vraiment on veut rendre service aux francophones de ces régions-là et d'autres, dans l'état actuel des choses, le service de télévision de langue française aurait été beaucoup plus apprécié, et je crois plus nécessaire même.

Auriez-vous des commentaires à nous faire à ce sujet?

• 1705

**M. Juneau:** Je pense, pour répondre très précisément à votre question, que nous n'avons pas de politique déterminée à ce sujet-là, qu'il faut absolument que le service de radio précède celui de la télévision. Non, nous n'avons pas de politique rigide. Dans le cas des priorités que nous avons énoncées, pour ce qui est des Maritimes, nous en avons signalé trois. Il est bien possible qu'il y ait des vues divergentes à ce sujet-là.

Maintenant, ce n'est pas un plan général pour les Maritimes que nous avons énoncé dans cette décision qui a suivi l'audience de Moncton. Nous avons dit, au contraire, qu'après les trois audiences de Moncton, Regina et Ottawa, nous allons émettre des décisions de politique intéressantes, bien sûr les Maritimes, et dans les cas où ce pourra être des décisions accordant des permis, car, pour ce faire, il faut évidemment qu'il y ait une demande, mais dans le cas où les décisions pourront porter sur des permis spécifiques, nous énonçons des décisions dans ces cas-là aussi.

Mais il se peut que le Conseil ait des vues plus précises après ces trois audiences, sur l'ensemble de la politique à appliquer envers les Maritimes.

**M. Corbin:** Avez-vous l'intention d'aller beaucoup plus loin que vous ne l'avez fait à date, et recommander que Radio-Canada étende son réseau de radio de langue française à toutes les régions du Nouveau-Brunswick, comme le réseau de langue anglaise l'a fait? Seriez-vous prêt à faire cette recommandation à Radio-Canada, parce qu'il y a un

## [Interpretation]

Now, I do have a few specific questions relating to some of the things which you have said or published in this connection. First, do you consider that a radio service should necessarily precede a television service in an area which has been asking for a French-speaking service and which does not as of now have one?

I could elaborate on this point if you like.

On September 16, you recommended the establishment of a French-speaking radio station in the Fredericton-St. John area. Do you feel, in this specific case, that radio should necessarily precede television? I feel that if we really want to do a favour to the French-speaking people of that area, in the present context, the French-speaking TV service would have been much more appreciated, and I really think it would have been much more necessary.

Do you have any comments on that?

**Mr. Juneau:** To answer your question, I should say to begin with that we have no rigid policy in this regard to the effect that radio stations should always precede TV stations. Now with regard to those priorities indicated by us with regard to the Maritime provinces, we have spoken of three priorities. It is quite possible that these views might not be shared by everybody.

Now, it is not a general plan for the Maritimes that we put forth in the decision following the Moncton hearing. What we have said, on the contrary, is that after the three hearings held in Moncton, Regina and Ottawa, we would make policy decisions concerning the Maritime provinces, and in those cases where it is possible, we would make decisions for the issuing of licences—such licences could only be issued following an application—but we also make decisions regarding specific licences.

However, it may be possible that the Commission has clearer views of its overall policy in the Maritimes after these three hearings.

**Mr. Corbin:** Do you intend going much further than you have done so far, and recommend that the CBC extend its French-speaking radio network to all areas in New Brunswick, as has been done by the English-speaking network? Would you be ready to make this recommendation to the CBC, because there is an urgent need for this



*[Texte]*

besoin urgent de ce service dans toutes les régions francophones du Nouveau-Brunswick.

**M. Juneau:** Vous pensez au nord du Nouveau-Brunswick?

**M. Corbin:** Au nord, au nord-ouest et puis, disons, dans certains îlots où sont littéralement perdus les francophones. D'ailleurs, je comprends très bien la situation, ayant moi-même habité Fredericton, la capitale, et que j'ai œuvré dans ce sens-là, depuis déjà douze ans.

**M. Juneau:** Il est sûr que la situation du nord du Nouveau-Brunswick est très pénible à l'heure actuelle parce qu'il n'y a pas dans le nord de poste de langue française. Il y a deux postes privés de langue anglaise, il n'y a pas de poste de langue française du tout. Il y a les postes de la province de Québec, évidemment, qui rejoignent cette région en passant au-dessus de la Baie-des-Chaleurs. C'est un problème aigu et vous comprendrez qu'il est difficile pour moi d'exprimer ici des opinions sur ce que le Conseil doit décider à ce sujet-là, évidemment. Je ne peux que reconnaître l'existence d'un problème réel.

**M. Corbin:** A mon avis, monsieur Juneau, je crois que vous solutionneriez une foule de problèmes, non pas seulement aux Maritimes, dans les provinces Atlantique, mais partout ailleurs au Canada, si vous établissiez comme politique, ou enfin, comme ligne de conduite, d'insister auprès de la Société d'État pour qu'elle étende, au moins pour commencer, son réseau de radio de langue française dans les principales villes du pays. De cette façon lorsqu'un francophone se déplacera d'un océan à l'autre, il ne se sentira pas perdu, comme c'est le cas présentement, dès qu'il pénètre dans certaines provinces de l'Ouest ou dans certaines régions de l'Ontario. Cela serait-il possible de votre part?

**M. Juneau:** Remarquez que la Société a pris des mesures vigoureuses dans bien des cas à ce sujet-là. Il y a maintenant un poste à Vancouver, à Toronto et la Société a annoncé il y a déjà quelque temps, et il y a une décision du CRTC à ce sujet-là, qu'il y aurait un poste de radio à Windsor. Il y a quelques postes de radio qui sont des postes privés; cependant, des espèces de postes communautaires dans l'Ouest, il y en a quatre. Tout indique que la Société a l'intention de prendre des mesures vigoureuses à cet effet. Lors de la dernière audience du CRTC, la Société a aussi annoncé qu'elle avait l'intention de faire une demande pour un poste de télévision de langue française à Toronto et à Windsor.

*[Interprétation]*

service in all French-speaking areas of New Brunswick.

**Mr. Juneau:** You are speaking of the northern part of New Brunswick?

**Mr. Corbin:** The north, the north-west and in certain little isolated pockets of French-speaking people. Moreover, I have a full understanding of the situation, having lived in Fredericton myself and having worked towards achieving this for the past twelve years.

**Mr. Juneau:** It is clear that the situation in northern New Brunswick in this regard is very distressing at the present time because there is no French-speaking station in that area. There are two English-speaking private stations, but there is no French-speaking station. Of course, certain French-speaking Quebec stations can be heard over the Baie-des-Chaleurs. This is a very acute problem and, of course, you will appreciate that it is difficult for me to express my views with regard to what the Commission must decide in this matter. All I can do is state the existence of a real problem.

**Mr. Corbin:** In my opinion, Mr. Juneau, I believe that you would be solving a large number of problems, not only in the Maritimes or in the Atlantic provinces, but everywhere else in Canada if you established as a policy, or as a guideline, that the CBC should be urged to extend, at least as a start, its French-speaking radio network to all main cities of this country, so that when a French-speaking person moves from one ocean to the other in this country, he will not feel lost, as is the case at present when he moves into certain provinces of Western Canada or into certain areas of Ontario. Could you bring this about?

**Mr. Juneau:** You might note that the CBC has taken vigorous action in this connection on more than one occasion. There is now a station in Vancouver, and there is one in Toronto. Furthermore, the CBC announced some time back, on the strength of the Commission's decision in this regard, that there would be a radio station in Windsor. There are a few radio stations, which are private stations, though. In Western Canada there are four of these local stations. We have every reason to believe that the CBC intends taking vigorous action in this respect. At its last hearing the CRTC, the CBC also stated that it intended asking for the establishment of a French-speaking TV station in Toronto, and in Windsor.

[Text]

• 1710

**M. Corbin:** Ce sont de bonnes nouvelles que vous nous dites là.

**M. Juneau:** Je m'excuse, il faut donner le crédit où il se trouve. La nouvelle a été annoncée, dans ces cas-là, par Radio-Canada à l'audience du CRTC, la semaine dernière.

**M. Corbin:** Si vous me permettez, je reviens pour un moment aux problèmes du nord du Nouveau-Brunswick et dont vous êtes parfaitement au courant. Je doute fort moi-même que des intérêts privés soient intéressés, pour de simples raisons économiques à établir un poste de langue française dans le nord du Nouveau-Brunswick, du moins, j'entretiens des réserves, des doutes à cet égard. Par contre, pourriez-vous nous dire si, depuis le 16 octobre, ou enfin depuis vos audiences à Moncton, des gens représentant certains intérêts vous ont approchés pour vous faire une demande dans ce sens-là?

**M. Juneau:** Une demande spécifique? Non.

**M. Corbin:** Pour l'établissement d'un poste dans le Nord?

**M. Juneau:** Oui, j'ai bien compris. Une demande spécifique, non. Mais nous avons été approchés et nous avons eu des conversations avec quelques groupes...

**M. Corbin:** Sans nommer personne...

**M. Juneau:** Non bien sûr, avec quelques groupes qui ont manifesté de l'intérêt à ce sujet. Et il nous est parvenu aussi, comme cela arrive toujours dans ce métier, des rumeurs au sujet de groupes qui songent à établir des postes dans le nord du Nouveau-Brunswick.

**M. Corbin:** Ça reste quand même des rumeurs?

**M. Juneau:** C'est-à-dire, non, pas toujours, dans au moins deux cas, ce sont des conversations que nous avons eues directement avec des groupes. Dans d'autres cas, ce ne sont pas des rumeurs, mais enfin, des oui-dire, disons.

**M. Corbin:** J'ai été particulièrement touché, tout à l'heure, lorsque vous avez mentionné que le premier ministre du Nouveau-Brunswick insistait pour avoir un centre de production à l'intérieur de sa province, et dans le cas, à Moncton. J'ai lu dans le journal *l'Évangeline*, de Moncton, le seul quotidien de langue française aux Maritimes, que la Société est présentement à la recherche d'un endroit afin d'y établir un studio de production, alors tout cela est bien. Maintenant, à quoi servira le centre de production si on

[Interpretation]

**Mr. Corbin:** That is welcome news.

**Mr. Juneau:** I think credit should be given where it is due. The announcement was made last week at the Commission's hearing by the CBC itself.

**Mr. Corbin:** Well, I will return to the problem of northern New Brunswick about which you are fully aware. I doubt very much that private interests are really interested, for simple economic reasons, in setting up a French-speaking station in northern New Brunswick, at least, I have my doubts about this matter. However, could you tell us whether, since October 16, or more precisely since your Moncton hearings, you have been approached in view of making an application by people representing certain interests?

**Mr. Juneau:** A specific application? No....

**Mr. Corbin:** For the setting up of a station in the north?

**Mr. Juneau:** A specific request to establish a station in the north, no. However, we have been approached and we have had talks with a number of groups—

**Mr. Corbin:** Without naming anyone—

**Mr. Juneau:** Of course not. We were approached by a few groups who showed interest in the subject. We also heard rumors, as is always the case in our business, that certain groups were thinking of setting up radio stations in northern New Brunswick.

**Mr. Corbin:** But these are only rumours, are they not?

**Mr. Juneau:** Not always. In at least two cases, these are conversations we had with interested parties. In other cases, these are not rumours, well, let's say, hear-say.

**Mr. Corbin:** I was happy to hear you say that the Premier of New Brunswick was urging the setting up of a production centre in his province, in Moncton. I read in the only French-speaking newspaper in the Maritimes, *l'Évangeline*, of Moncton, that the CBC is now looking for premises in order to set up a production studio there. All this is very good. But what use will this production centre be if we do not establish a broadcasting network at the same time?



[Texte]

[Interprétation]

n'établit pas en même temps un réseau de diffusion?

Il se pose un problème. Dans le nord-ouest du Nouveau-Brunswick, nous sommes alimentés en fait de télévision par le poste CJBR, de Rimouski, et puis c'est le seul poste, à part CHAU-TN, qui nous vient de la Gaspésie encore, ce sont les deux seuls postes, à part CBAFT, de Moncton, qui nous procurent des émissions de langue française à la télévision. Cependant, ces postes-là, dans leur territoire de diffusion, ne couvrent pas toutes les régions habitées par une majorité de francophones; alors il se pose un problème de diffusion. La Société a-t-elle manifesté son intention de le solutionner? Avez-vous fait des représentations auprès de la Société Radio-Canada pour assurer un service complet à tous les francophones du Nouveau-Brunswick et ce, dans la mesure du possible?

**M. Juneau:** Vous avez raison, il y a un problème grave pour le nord, car, présentement, il est desservi par trois postes de relais du poste privé de Moncton, qui est affilié à Radio-Canada. Donc, il y a dans le nord du Nouveau-Brunswick, dans le nord-est, un réseau de Radio-Canada, en langue anglaise, assuré par le poste affilié de Moncton. Et le poste français de Moncton n'atteint le nord en aucune façon, bien sûr, et s'il y avait un poste de production en langue française, à Moncton, il resterait à desservir la région du nord, de la province, ce qui constitue un problème grave, étant donné surtout l'état économique de cette région.

• 1715

Comme je vous le disais, nous n'avons pas la prétention d'avoir annoncé une politique complète, définitive, totale, pour les Maritimes, à la suite de notre audience de Moncton. Nous avons énoncé trois priorités, trois urgences...

**M. Corbin:** Et vous êtes conscients de...

**M. Juneau:** Nous continuons à étudier l'ensemble de la gestion des Maritimes du côté français, comme du côté anglais. Du côté anglais, c'est surtout une question de services secondaires, de services alternatifs.

**M. Corbin:** Monsieur le président, si vous ne le permettez, j'ai une autre question dans un autre domaine, que j'adresserai également à M. Juneau. Depuis quelques années, au Nouveau-Brunswick, on se préoccupe tant chez les français que chez les citoyens de langue anglaise, de l'étendue et de l'influence de ce qu'on est convenu d'appeler l'empire

There is a problem. In northwestern New Brunswick, we pick up CJBR Rimouski, that is the Rimouski TV station. That is the only station apart from CHAU-TV, which is a Gaspé station, well, these are the only two stations, apart from CBAFT, in Moncton, from which we obtain French language TV broadcasting. Now, these two stations do not include within their broadcasting range the entire area inhabited by French-speaking people. So, we have a broadcasting problem here. Has the CBC indicated that it was going to solve that problem? Have you made representations to the CBC to ensure complete service to all French-speaking New Brunswickers, as far as practicable?

**Mr. Juneau:** Yes, there is a serious problem as far as the north shore is concerned. At the present time, that area has been served by three relay stations from the private Moncton station which is affiliated to the CBC. On the north shore then, and in north-eastern New Brunswick, we have an English-speaking CBC network, thanks to the affiliated Moncton station. The French Moncton station does not reach the north shore at any rate. If there were a French-speaking production station in Moncton, the problem of northern coverage would remain. It is a very serious problem especially if one takes into account the economic position of the area.

As I said, we do not feel we have announced a comprehensive, definitive policy for the Maritime Provinces, following our Moncton hearing. We have announced three urgent points, three priority matters...

**Mr. Corbin:** And you are conscious of the fact that...

**Mr. Juneau:** We are continuing to look into the Maritime problem, from both the French-speaking and the English-speaking points of view. From the English-speaking point of view, it is essentially a question of alternative, or secondary services.

**Mr. Corbin:** Mr. Chairman, there is another question, in another field, that I would like to put to Mr. Juneau at this point. Over the last few years, in New Brunswick, both among English-speaking people and among French-speaking people, great concern has been shown for the extent and the influence of what is called the Irving empire, with regard



## [Text]

Irving, en matière de radio, télévision, tableauvision, presse, etc.

Vous avez été saisis de ce problème à l'audience de Moncton et je crois que vous êtes en train de l'étudier. Avez-vous l'intention de donner un verdict prochainement dans toute cette affaire?

**M. Juneau:** Si vous me permettez, monsieur Corbin, les décisions du CRTC sont publiques et je préférerais me limiter aux décisions qui ont déjà été annoncées par le CRTC sur ces questions.

**M. Corbin:** Merci. Je n'ai pas d'autres questions, monsieur le président.

**The Chairman:** A supplementary, Mr. Matte, on the provision of French TV and radio service on the north shore of New Brunswick.

**M. Matte:** C'est seulement une question de renseignement. Quel est le nombre précis de postes de radio de langue anglaise et de langue française dans la province de Québec?

**M. Juneau:** De radio et de télévision?

**M. Matte:** De radio, d'abord.

**M. Juneau:** Est-ce que je pourrais, monsieur le président, fournir ces statistiques au comité? J'avoue que je ne suis pas très habile à retenir ce genre de statistiques, mais je pourrais dès demain vous les fournir.

**Le président:** Monsieur Béchard.

**M. Béchard:** Monsieur le président, comme M. Matte a posé une question qui n'a aucune relation avec le nord du Nouveau-Brunswick ou avec le service de la télévision dans le nord du Nouveau-Brunswick, est-ce que je pourrais poser une question sur l'extension du service dans mon comté de Bonaventure, et spécialement dans cette partie qui s'appelle les îles de la Madeleine? Cette fois, on ne parle pas de Radio-Canada, mais de CBC.

Il existe une population assez importante de langue anglaise aux îles de la Madeleine. La population française au complet est desservie par la télévision de Radio-Canada depuis 1964 ou 1965, si je ne me trompe pas. Mais la population anglaise est assez isolée; une île en particulier, l'île-d'Entrée, est isolée des autres îles. Elle est à dix milles et n'a aucun service de télévision. On me dit que depuis quelques années, depuis 1963 en particulier, des représentations sont faites en vue de doter cette population de ce service important pour eux. Ils sont déjà assez isolés, pour qu'ils puissent au moins jouir de ce service

## [Interpretation]

to radio, TV, cable vision, newspapers, et cetera.

I think you were apprised of this problem at your Moncton hearings and I think you are at the present time looking into the matter. Do you intend making a decision in the near future about this matter?

**Mr. Juneau:** If I may, Mr. Corbin, I might say here that the CRTC's decision are public, and I would like to deal only with those decisions which have already been taken by the Commission on those matters.

**Mr. Corbin:** Thank you. Mr. Chairman, I have no more questions.

**Le président:** Une question supplémentaire, monsieur Matte, seulement en ce qui concerne les services de radio et de télévision en français sur la Côte-Nord du Nouveau-Brunswick.

**Mr. Matte:** Just one question. How many French-speaking radio stations are there in the Province of Quebec and how many English-speaking?

**Mr. Juneau:** Radio or TV?

**Mr. Matte:** Radio, first.

**Mr. Juneau:** Mr. Chairman, could I provide the Committee with these figures? My memory is not very good but I could provide you with those figures, as early as tomorrow, if you like.

**The Chairman:** Mr. Béchard.

**Mr. Béchard:** Since Mr. Matte's further question had no relationship with Northern New Brunswick or with the TV service in northern New Brunswick, may I in turn put a question with regard to extension of service in my own constituency of Bonaventure, and more particularly to that area which we call the Magdalen Islands? This would refer not to Radio-Canada (French network of the CBC), but to the CBC.

There is a fairly substantial group of English-speaking islanders in the Magdalen Islands. The entire French-speaking population of the area has been served by French TV (Radio-Canada) since 1964 or 1965, I believe. However, the English-speaking people there are fairly isolated. One island in particular Ile-d'Entrée, is isolated from the other islands. It is ten miles away from the nearest island and has no television service whatever. I have been told that, especially since 1963, representations have been made to extend that service to those people. It is a very important service as far as they are

[Texte]

pour lequel ils paient comme tous les autres. Est-ce que vous avez prévu, dans votre programme immédiat, l'extension du service de langue anglaise aux îles de la Madeleine?

**M. Osler:** Il y a combien d'Anglais?

**M. Bécharde:** Disons quelque mille.

**M. Juneau:** Dans ce cas, vous voyez tout de suite la différence avec le problème de la population francophone qui n'est pas desservie à l'heure actuelle et qui se chiffre dans les centaines de mille actuellement. Je parle d'une production originale locale. Quant à un service tout court, ça ne se chiffre peut-être pas dans les centaines de mille, mais, dans plusieurs endroits, dans les dizaines de mille; on trouve des poches de dizaines de mille de population. Je pense que le cas de la population de langue anglaise des îles de la Madeleine ressemble à celui de 5 p. 100 de la population canadienne qui ne reçoit pas à l'heure actuelle le service de télévision de Radio-Canada. Cette population est composée de groupes qui varient, je pense, entre précisément 2,000 et 50.

Puisque c'est nous qui sommes sur la sellette, je pourrais obtenir, de la part de Radio-Canada, l'information sur ses plans actuels par rapport à cette région et les remettre au président demain. De mémoire, je ne sais pas à quel endroit se situe, dans le calendrier de Radio-Canada, le service de télévision pour cette population.

**M. Mongrain:** J'invoque le Règlement, monsieur le président.

**The Chairman:** I have Mr. De Bané on a supplementary first.

**M. De Bané:** Une question de privilège.

**M. Mongrain:** J'ai invoqué le Règlement.

**M. Matte:** Une question de privilège.

**Le président:** Pardon, une question de privilège par monsieur Matte.

**M. Matte:** Mon voisin, M. Bécharde, a fait mention que la question posée n'avait pas de lien avec le nord du Nouveau-Brunswick. Il y avait un lien très étroit. Monsieur venait tout juste de souligner que les postes de Québec desservient le nord du Nouveau-Brunswick. Il y avait un lien.

**M. Bécharde:** Monsieur Matte, je ne voulais pas vous empêcher de poser votre question, mais j'ai vu que le champ des questions était très restreint. J'ai alors demandé si je pou-

[Interprétation]

concerned. They are very isolated. It seems to me they should enjoy service for which they pay as well as anybody else. Do your present plans include an extension of English-speaking service to the Magdalen Islands?

**Mr. Osler:** How many English-speaking inhabitants are there?

**Mr. Bécharde:** A few thousand.

**Mr. Juneau:** In this case, you can see the difference with the problem of the French-speaking population which is not served at the present time although it numbers some hundreds of thousands. I am speaking of local origin production. As far as service itself is concerned, the figure might not be in the hundreds of thousands, but in several places, at least a few tens of thousands. Now as far as the English-speaking people in the Magdalen Islands are concerned, I might say that their position appears to be similar to that of 5 p. 100 of the Canadian people who do not at the present time benefit from CBC television programming. These people are made up of groups that vary between 2,000 and 50.

Since we are being questioned, I think I might say that I could obtain from the CBC the information on its present plans for that area and I could give it to your Chairman tomorrow, if you like. However, I could not really say when the CBC intends extending TV service for that area.

**Mr. Mongrain:** On a point of order, Mr. Chairman.

**Le président:** M. De Bané aurait une question supplémentaire.

**M. De Bané:** On a question of privilege.

**Mr. Mongrain:** On a point of order.

**Mr. Matte:** On a question of privilege.

**The Chairman:** Excuse me, Mr. Matte, on a question of privilege.

**Mr. Matte:** My neighbor, Mr. Bécharde, mentioned that my question had no relationship with Northern New Brunswick. There was a very close relationship, though. It had just been pointed out by Mr. Juneau that Quebec stations serve the north shore of New Brunswick. There was a relationship.

**Mr. Becharde:** Mr. Matte, I did not want to prevent you from putting your question, but since I noticed that the range of the questions was very limited, I asked whether I would be

[Text]

vais, en vertu de la question que vous aviez posée...

**The Chairman:** Mr. Bechard was using your question as an opening to get in his own question.

Mr. De Bané did you have a question on this particular matter?

**Mr. De Bané:** I cannot use Mr. Bechard's questioning as an opening.

**The Chairman:** I would say, Mr. De Bané, that of all the members you are the most skilled in making openings where there are none.

Mr. Mongrain, on a directly related supplementary.

**Mr. Mongrain:** No, it is a point of order.

**The Chairman:** A point of order, yes.

**M. Mongrain:** C'est pour faire suite à la demande de M. Matte. Il a posé une question qui serait intéressante. Je me demande si on ne pourrait pas, d'une façon ou d'une autre, l'incorporer au rapport de notre comité. Si M. Juneau pouvait vous fournir le renseignement de très bonne heure demain matin, on pourrait l'incorporer au rapport de nos délibérations, parce que c'est une réponse qui pourrait être intéressante.

**The Chairman:** Yes. We will do that.

**Mr. Mongrain:** I have another question but it is on another subject.

**The Chairman:** Well, in that case you just happen to be the next man on the list.

**M. Mongrain:** Monsieur le président, je voudrais demander à M. Juneau combien il y a de commissaires sur le Conseil de la radio-télévision?

**M. Juneau:** Quinze, monsieur.

**M. Mongrain:** Quel personnel dépend de votre juridiction, à part de ces quinze?

**M. Juneau:** Le personnel total?

**M. Mongrain:** Total, oui. Le personnel qui relève de votre juridiction.

**M. Juneau:** A peu près 164, plus un certain nombre de gens qui sont à contrat.

**M. Mongrain:** A temps partiel. Vos quartiers généraux sont à quelle adresse?

**M. Juneau:** A 48, rue Rideau.

[Interpretation]

allowed, in views of the question you had asked...

**Le président:** M. Béchard a utilisé votre question comme prétexte pour poser la sienne.

Monsieur De Bané, vous avez une question sur cette question?

**M. De Bané:** Je ne veux pas me servir de la question de M. Béchard comme prétexte pour poser la mienne.

**Le président:** Je pense, monsieur De Bané, de tous ceux d'entre nous, vous êtes le plus habile à vous faire des ouvertures lorsqu'il n'y en a pas.

Monsieur Mongrain...

**M. Mongrain:** J'invoque le règlement.

**Le président:** Oui.

**Mr. Mongrain:** To follow up on Mr. Matte's request. His question was interesting. I wonder if it would not be possible in one way or another to have it incorporated in the minutes of our Committee. If Mr. Juneau could provide that information very early tomorrow, for instance, it could be incorporated in the minutes of our proceedings, because this might be an interesting reply.

**Le président:** Oui nous le ferons.

**M. Mongrain:** J'ai une autre question, mais c'est sur un autre sujet.

**Le président:** Vous êtes justement l'orateur suivant sur la liste.

**Mr. Mongrain:** Mr. Chairman, I would like to ask Mr. Juneau how many commissioners we have on the Commission?

**Mr. Juneau:** Fifteen, sir.

**Mr. Mongrain:** What is the staff that comes under your jurisdiction, apart from these 15 people?

**Mr. Juneau:** The total number of staff?

**Mr. Mongrain:** Yes. The staff under your jurisdiction.

**Mr. Juneau:** Approximately 164, plus a certain number of employees working on contract.

**Mr. Mongrain:** Part-time employees. Where are your headquarters?

**Mr. Juneau:** 48, Rideau Street.



[Texte]

**M. Mongrain:** Il n'est pas question que vous déménagiez à Montréal, quand l'édifice de Radio-Canada sera établi.

**M. Juneau:** Il n'en est pas question, ni...

**M. Mongrain:** Est-ce que je peux vous poser une autre question? Parmi vos commissaires, quelle est la proportion de ceux qui sont bilingues? Quand je dis bilingues, je veux dire raisonnablement bilingues, non pas parfaitement bilingues. Je veux dire ceux qui peuvent comprendre la langue qui n'est pas la leur, et se débrouiller passablement.

**M. Juneau:** Vous introduisez des critères difficiles à utiliser.

**M. Mongrain:** Je simplifie la question. Je ne demande pas qu'ils soient parfaitement bilingues. Je veux savoir ceux de langue anglaise qui peuvent comprendre le français et dire quelques mots, ou ceux de langue française qui peuvent comprendre raisonnablement l'anglais et pouvoir dire quelques mots. Je ne vous demande pas un chiffre exact.

**M. Juneau:** Je pense que ce doit être à peu près 50 p. 100. Sur quinze membres, nous en avons cinq de langue française, ce qui fait tout de suite le tiers. Ensuite, nous avons un autre membre qui parle parfaitement le français, ce qui fait six. Je pense qu'on atteindrait facilement les 50 p. 100, si on utilise le critère que vous avez utilisé vous-même.

**M. Mongrain:** Au cours de vos délibérations, est-ce que vous avez l'avantage de la traduction simultanée?

**M. Juneau:** Toujours.

**M. Mongrain:** Dans le reste du personnel que vous avez mentionné tantôt, quelle serait la proportion des employés qui sont raisonnablement bilingues? Je ne veux pas parler de parfaitement bilingues, mais de ceux qui peuvent se débrouiller.

**M. Juneau:** Je pourrais vous fournir des renseignements plus précis, si je pouvais le faire demain. Mais, sur le champ, j'ai l'impression que ça doit atteindre facilement 75 p. 100.

**M. Mongrain:** Cela me suffit. Je vous remercie.

**The Chairman:** Mr. De Bané, on a supplementary.

**Mr. De Bané:** No, it is not.

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**The Chairman:** That is fine. I have you down here. Following Mr. McCleave you

[Interprétation]

**Mr. Mongrain:** Is there any question of moving to Montreal in the near future when the CBC building will be built there?

**Mr. Juneau:** Not at all.

**Mr. Mongrain:** Can I put another question to you? Among your commissioners, what proportion is bilingual? When I say bilingual I mean reasonably bilingual, not perfectly bilingual. I mean people who can understand a language other than their own, and manage to make themselves understood.

**Mr. Juneau:** You are introducing criteria that are difficult to apply.

**Mr. Mongrain:** To simplify matters, I am not asking them to be perfectly bilingual. I want to have an idea of the number of English-speaking commissioners who can understand French and can say a few words in French, or if they are French-speaking, the number of those that can understand English reasonably well and speak a few words. I am not asking you for exact figures.

**Mr. Juneau:** I think approximately 50 p. 100. Out of 15 members, we have five French-speaking members, so you have one-third right away. Then there is another member who speaks French perfectly. That is six. I think it would be fairly easy to reach 50 p. 100 if we used the criteria you use yourself.

**Mr. Mongrain:** In your deliberations, do you have the benefit of simultaneous translation?

**Mr. Juneau:** Invariably.

**Mr. Mongrain:** In the rest of the staff you mentioned a while ago, what is the proportion of employees who are reasonably bilingual? I am not speaking here of people who are perfectly bilingual. I am speaking of those people who can manage.

**Mr. Juneau:** I could give you more precise information tomorrow, but right off the bat, I would say that it must be approximately 75 per cent.

**Mr. Mongrain:** I am satisfied. Thank you.

**Le président:** Monsieur De Bané, une question supplémentaire.

**M. De Bané:** Non.

**Le président:** Je vous avais inscrit à la suite de M. McCleave, monsieur McCleave.

*[Text]*

would be next on a new subject. Mr. McCleave, on a new subject.

**Mr. McCleave:** No, you had it before. Thank you, very much.

**The Chairman:** Mr. De Bané on a new subject.

**Mr. Dinsdale:** I will try a new subject.

**The Chairman:** No, you are on next.

**M. De Bané:** Monsieur le président, au sujet du point qu'a touché M. Matte, notamment celui d'un commentateur d'un poste anglophone de Montréal, j'ai écouté attentivement les critères que vous avez soumis et vous avez expliqué le danger que cela peut jouer dans les deux sens. Je me demande si réellement il faut avoir quelque scrupule pour restreindre la liberté de parole, lorsqu'elle a pour objet et pour fin d'insulter une collectivité. Je pense qu'à ce sujet vos scrupules ne sont pas tellement justifiés.

Je suis obsédé par la liberté d'expression; je tiens à la mienne et je tiens à ce que les autres aient la leur. Mais, je ne vois pas comment vous pourriez avoir quelque scrupule pour la restreindre, lorsqu'un homme se permet, de temps en temps d'une façon explicite, et souvent, avec une toile de fond constante, de laisser percer son mépris pour une collectivité, nommément pour la majorité canadienne-française de la province de Québec. J'ai l'impression que si le CRTC, que vous présidez, ne se montre pas extrêmement énergique sur cette question, je ne peux pas concourir à votre point de vue là-dessus.

**M. Juneau:** Monsieur De Bané, je ne peux que vous demander de relire, quand vous l'aurez, la transcription de ce que j'ai dit. J'ai dit qu'un organisme comme le nôtre, quand il pense devoir faire quelque chose dans un domaine comme celui-là, doit être très scrupuleux dans les méthodes et les procédures qu'il prend. C'est tout ce que j'ai dit.

Je pense que vous serez d'accord avec moi que, quand on a un rôle judiciaire ou quasi judiciaire, il faut toujours être scrupuleux à l'égard de n'importe qui. Les cours sont scrupuleuses même à l'égard des criminels. Par conséquent, dans une question d'opinion, il faut encore être plus scrupuleux quant aux méthodes, aux procédures et aux critères de jugement qu'on emploie. C'est tout ce que j'ai dit et je pèse mes mots avec beaucoup de soin. Je vous invitais à peser mes mots aussi avec beaucoup de soin.

*[Interpretation]*

**M. McCleave:** Non, merci j'ai fini mes questions.

**Le président:** Monsieur De Bané, alors, sur un nouveau sujet.

**M. Dinsdale:** J'aimerais aborder un nouveau sujet.

**Le président:** Vous êtes le suivant; patientez un peu.

**Mr. De Bané:** Mr. Chairman, with regard to the matter raised by Mr. Matte, particularly that of the Montreal announcer of an English-speaking station, I listened very carefully to the criteria that you mentioned and the danger that might be involved in both ways. I wonder if it is really necessary to have any scruples about restraining freedom of speech when its purpose is to insult a whole collectivity. I believe that in this case your scruples are not quite justified.

I am observed by freedom of speech; I cherish my own freedom of speech and I want others to have theirs. But I do not see why you should have any scruples about restraining it when a man takes the liberty, in an explicit way occasionally, and often, with a background of constantly, to show his contempt for a collectivity; i.e. the French-speaking majority in Quebec. I believe that if the CRTC which you chair, does not show itself very forceful in this question, I cannot share your view in this matter.

**Mr. Juneau:** Mr. De Bané, I can only ask you to read again, when you have it, the transcript of what I said. I said that a body such as ours, when it considers it to be its duty to do something in a field like this one, should be very scrupulous in the means and ways it uses. That is all I said.

I believe that you would agree with me that when you have to play a judicial or semi-judicial role you always have to be scrupulous with every body. Courts are even scrupulous with criminals. Therefore, in a matter of opinion, you should be even more scrupulous as to methods, procedures and the criteria of judgement used. That is all I said, and I weigh my words with great care. I would like to ask you also to weigh my words with great care.

[Texte]

**M. De Bané:** Je trouve cela absolument parfait; je m'excuse si j'ai mal compris. Je comprends bien que le scrupule que l'on peut mettre à juger une question ne nous empêchera pas quand même de prendre une solution radicale s'il le faut. Il faut quand même le faire d'une façon très scrupuleuse. Je m'excuse si j'ai mal compris.

Voici l'autre question que je voulais vous poser. Au sujet des postes dans les petites localités, je pense qu'il est irréaliste d'espérer que ces postes de télévision ou de radio aient un standard de qualité élevée, si l'on considère leurs moyens financiers actuels et potentiels. Je voudrais vous demander ce que vous pensez de la valeur de la suggestion suivante, soit celle de taxer ou de prélever un pourcentage des profits des postes les plus importants pour le consacrer exclusivement à la création d'émissions originales dans les postes qui sont dans les petits centres. On ne peut réellement pas demander à un petit poste de télévision dans une petite localité de faire des émissions originales.

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**M. Juneau:** Puis-je faire quelques commentaires généraux sur cette question-là, qui est très intéressante.

Encore une fois, je vous demanderais d'être tolérants à notre égard si, quand vous faites allusion à des mécanismes précis, nous disons que nous ne sommes pas en mesure de nous prononcer sur des mécanismes précis et très compliqués, comme celui auquel vous avez fait allusion.

Cependant, je crois que peut-être votre suggestion a du bon, nous allons sûrement l'étudier. Comme vous le savez, elle a été mentionnée de temps à autre.

Cependant, au sujet des petits postes, il y a quelques remarques à faire. Plusieurs, la plupart en fait, dans le cas de la télévision en tout cas, et un grand nombre dans le cas de la radio, sont desservis par le réseau de Radio-Canada. Très peu peuvent se prévaloir du service de CTV, parce que ça n'a pas été possible jusqu'à maintenant.

Donc, les productions ambitieuses et coûteuses, il est impossible de prévoir qu'elles soient fournies par les petits postes, mais elles le sont par le réseau, et c'est, dans une grande mesure, la raison pour laquelle le réseau de Radio-Canada existe. D'autre part, le reste du service que ces postes-là sont appelés à fournir n'exige pas nécessairement des dépenses exorbitantes; il est possible qu'ils puissent rendre des services très intéressants sur le plan local, avec des moyens de production relativement restreints.

[Interprétation]

**Mr. De Bané:** Well that you said is perfect. I apologize if I misunderstood you. I understand quite well that the scruples one can have in assessing a matter will not prevent us from taking radical action if necessary. However, this must be done in a very scrupulous manner. I am sorry if I misunderstood you.

Now the other question I would like to ask you. With regard to stations in small communities, I believe that it is not realistic to hope that these TV or radio stations have a high quality standard, given their financial means, present and potential. So, I would like to ask you what you would think of the following suggestion, i.e. to tax or to levy a percentage on the profits of the most important stations to assign them exclusively to the establishment of original programs in the small community stations. We cannot really ask of TV stations in small communities to have original programs.

**Mr. Juneau:** May I make a few comments on this question which is very interesting indeed.

Once again, I would like to ask you to be tolerant with us if, when you are referring to specific machinery, we say that we are not in a position to make a decision on specific and highly sophisticated machinery such as the one you just referred to.

However, I think perhaps that your suggestion might be worthwhile. We shall certainly consider it. As you know, it has been mentioned on several occasions.

However, regarding the small stations, several remarks have to be made. Most of these stations, in any case in so far as TV is concerned, and a good number where radio is concerned, benefit from the services of CBC network. Very few can benefit from the CTV service because this has not been possible so far.

Therefore, with regard to costly and ambitious programs, we cannot expect them to be provided by the small stations, but they are provided by the network. And that is to a large extent, why the CBC exists. On the other hand, the rest of the service these stations are called upon to provide does not necessarily require enormous expenditures. It is possible for these stations to provide highly interesting local services with relatively limited means of production.



## [Text]

Il m'est souvent, arrivé surtout quand j'étais dans le domaine du cinéma, de recevoir des étrangers au Canada et de les envoyer visiter les petits postes de télévision aux régions frontalières, et à leur retour, je les retrouvais tout à fait émerveillés de l'ingéniosité qu'ils y avaient constatée. Par conséquent, je pense que naturellement, ils ne sont pas capables de produire des émissions de grande envergure, mais ce n'est pas ce qu'ils sont censés faire non plus, ils sont là pour rendre un service local, et beaucoup d'entre eux y arrivent.

**M. De Bané:** Prenons un exemple. Pouvez-vous me dire combien les postes de télévision privés, affiliés à Radio-Canada, dépensent pour les artistes locaux, pour leur épanouissement, dans leur budget?

**M. Juneau:** Je ne pense pas qu'ils puissent dépenser beaucoup à cet égard; comme vous le disiez tantôt, ils n'ont pas les budgets non plus pour faire cela.

**M. Mongrain:** Ils ont des contributions bénévoles, beaucoup.

**M. Juneau:** Je pense que dans le cas de talent, M. De Bané fait allusion surtout au domaine artistique, disons, au domaine des performances artistiques, et là, bien sûr, les petits postes locaux n'ont pas de gros budgets et il est imprévisible qu'ils en aient bientôt pour ce genre d'activités.

**M. De Bané:** Il est évident que toutes les émissions de prestige viennent de Radio-Canada, ceci est inévitable, je ne vois pas d'autres solutions. Mais toute région a ses troupes de théâtre, etc, et à ma connaissance, les petits postes ne font rien parce qu'ils ne sont pas capables de faire quoi que ce soit. Alors, partant de ce point de vue, si vous le partagez je me demande s'il ne faudrait pas essayer de trouver un moyen pour les aider, je veux dire, trouver quelques moyens par lesquels une certaine somme leur serait affectée exclusivement pour ces fins précises.

**M. Juneau:** Nous pouvons sûrement retenir la suggestion, je regrette de ne pas pouvoir vous dire si elle me semble possible ou non, mais c'en est sûrement une qui devrait être prise en considération par le Conseil.

**M. De Bané:** Dans votre rapport annuel, celui qui sera publié prochainement, y mentionnez-vous une étude assez détaillée des problèmes auxquels font face la radiodiffusion et la télédiffusion au Canada? Envisagez-vous la possibilité de faire une pareille étude?

## [Interpretation]

When I was in the cinema industry, I often received foreigners in Canada and sent them on a tour of the small border TV stations, and I would see them coming back amazed by the resourcefulness of these small stations. Consequently, I believe that naturally they are not capable of producing ambitious programs, but they are not expected to do that. What they are supposed to do, is provide local service and they do so in most cases.

**Mr. De Bané:** Well, let us take an example. Can you tell me how much private TV stations affiliated with the CBC spend for local talent, or how much money they provide for the development of local talent in their own budget?

**Mr. Juneau:** I do not think they can spend much for the promotion of local talent. As you said earlier, they do not have a sufficient budget to do that.

**Mr. Mongrain:** But they still have a lot of voluntary contributions.

**Mr. Juneau:** Well I believe that in the case of talent, Mr. De Bané is mostly referring to the artistic field, that is, the field of artistic performance, and there, of course, small local stations do not have large budgets, and it is very unlikely that they will have them shortly for this type of activity.

**Mr. De Bané:** It is obvious that all top notch broadcasts originate with the CBC. This is inevitable. I do not see any other solution. But any region has its local theatre groups, et cetera, and to my knowledge, the small stations do not do anything simply because they are not capable of doing any thing. So, starting from this, if you agree with this viewpoint, I wonder if we should not look for a way to assist them by means through which a given amount would be allotted to them exclusively for this specific purpose.

**Mr. Juneau:** Well, we could certainly keep your suggestion in mind. I am sorry not to be able to tell you whether or not it seems possible to me, but it certainly is a suggestion that should be taken into consideration by the Commission.

**Mr. De Bané:** Now, in your yearly report, the one to be published shortly, will you include a detailed study of the problems that radio and television broadcasting have to face in Canada? Have you considered the possibility of making a study of this nature?

[Texte]

**M. Juneau:** Nous aimerions bien que notre prochain rapport annuel fasse autre chose que donner les statistiques conventionnelles qui sont données d'habitude et porte à l'attention du Parlement, et du public que celui-ci représente, les principaux aspects de la radiodiffusion qui nous occupent à l'heure actuelle et qui, bien sûr, préoccupent le Parlement et le public.

**M. De Bané:** Je vous remercie.

**M. Juneau:** Dans quelle mesure nous allons réussir, vous jugerez vous-mêmes.

**The Chairman:** On a new subject, Mr. Dinsdale.

**Mr. Dinsdale:** I would like to ask a few questions about CATV because I believe the CRTC is charged with this responsibility. Has the freeze been lifted on the expansion of CATV broadcasting or is there still no action possible in this regard?

**Mr. Juneau:** It is not really a freeze, Mr. Dinsdale. It is really an administrative decision, if I may use a more complicated phrase.

**Mr. Dinsdale:** The effect is the same.

**Mr. Juneau:** Yes, you are quite right. The word "freeze" has usually been used by the BBG to express a policy. The BBG will not do this until—you know. But in the case of CATV we just thought that until we had succeeded in dealing with the applications of the existing CATV systems it would be unrealistic to take on the consideration of licences for new systems, and the last time I was discussing it with our people I think we estimated that by the end of the spring, probably, we would start considering new CATV applications.

**Mr. Dinsdale:** Is there any restriction under the existing policy with respect to multiple ownership for a company already in the broadcasting field through a normal transmitter becoming involved in CATV programming?

**Mr. Juneau:** No policy restriction has been established by the Commission yet, and if I may just comment off-hand it does not seem to me that there should be any rigid prohibition for broadcasters who want to get involved in CATV. There may be problems in

[Interprétation]

**Mr. Juneau:** We would like our next yearly report to do something else than give the ordinary statistics that are usually given, and draw the attention of Parliament, and of the general public which the latter represents, to the main features of radio broadcasting with which we are concerned now, and which surely are also of concern to Parliament and the public.

**Mr. De Bané:** Thank you.

**Mr. Juneau:** It will be up to you to judge to what extent we shall be successful.

**Le président:** M. Dinsdale, sur un sujet différent.

**M. Dinsdale:** Je voudrais poser quelques questions au sujet du système de télévision à antenne collective, car je crois que le CRTC en est chargé.

Est-ce que l'on a levé le gel qui avait été imposé à l'extension de la diffusion par ce système, ou reste-t-il impossible d'agir dans ce sens?

**M. Juneau:** En fait, ce n'est pas réellement un gel, monsieur Dinsdale. C'est plutôt une décision d'ordre administratif, pour employer une expression plus compliquée.

**M. Dinsdale:** Le résultat est le même.

**M. Juneau:** Oui, vous avez parfaitement raison. Le terme «gel» a généralement été utilisé par le BGR pour désigner une politique. Il ne mettra en pratique que . . . vous savez. Mais, dans le cas des systèmes de télévision à antenne collective, nous avons jugé que, tant que nous n'aurions pas fini de nous occuper des demandes des systèmes existants, il serait inutile d'envisager de donner des licences pour de nouveaux systèmes. La dernière fois que j'ai parlé de la question avec mes collègues, nous avons estimé que d'ici la fin du printemps prochain, probablement, nous pourrions commencer à examiner les nouvelles demandes.

**M. Dinsdale:** Est-ce qu'il y a des restrictions selon la politique actuelle, sur la propriété multiple, dans le cas d'une société déjà établie dans la radiodiffusion par émetteur ordinaire qui voudrait se lancer dans les programmes par système de télévision à antenne collective.

**M. Juneau:** Il n'y a eu aucune restriction de fixée jusqu'à présent par le Conseil, et, si je peux simplement me permettre une réflexion du passage, il ne me semble pas qu'il doive y avoir d'interdictions rigides à l'intention des sociétés de radiodiffusion qui veulent se lan-

[Text]

individual cases but I do not think there should be a general rule. That is my feeling.

**Mr. Dinsdale:** Is there any policy stiffening, if I may use that phrase, contemplated with respect to multiple ownership of the medium?

**Mr. Juneau:** I think the CRTC is familiar with the expressions of concern by members of Parliament through reports of Parliamentary committees and by the government in the White Paper on Broadcasting about the general problem of multiple ownership or possible monopolies in the field of broadcasting, and because of that we have been sensitive to any application which seems to present a problem of multiple ownership.

However, we have been careful not to rule rigidly on matters of that kind; that is, to remain as flexible as possible until there is a more precise policy.

**Mr. Dinsdale:** With respect to the CATV problem would there be any prohibition in licensing if the CATV company came under the category of foreign control or non-Canadian control? Is there any policy in this regard?

**Mr. Juneau:** At the moment, as you know, the directive which the Governor in Council has sent to us and promulgated does not apply to CATV companies. There was an indication, though, by the Secretary of State that there would be a directive on CATV ownership coming to the Commission—shortly, I suppose.

**Mr. Dinsdale:** This directive does deal specifically with foreign ownership of other broadcasting facilities?

• 1740

**Mr. Juneau:** It does deal formally with the foreign ownership of broadcasting companies, yes; broadcasting stations, not broadcasting undertakings which is the technical term for CATV systems.

**Mr. Dinsdale:** When was that issued?

**Mr. Juneau:** It was issued in the middle of September.

[Interpretation]

cer dans la télévision à antenne collective. Il y a peut-être des problèmes dans certains cas particuliers, mais je ne pense pas qu'il doive y avoir de règle générale. Du moins, c'est ce que je pense.

**M. Dinsdale:** Est-ce que l'on envisage un raidissement, disons, de la politique en ce qui concerne la propriété multiple.

**M. Juneau:** Je pense que le Conseil est parfaitement au courant de l'inquiétude exprimée par les députés dans les rapports des comités parlementaires, et par le gouvernement dans son Livre blanc sur la radiodiffusion en ce qui concerne le problème général de la propriété multiple ou des monopoles éventuels dans le domaine de la radiodiffusion, et c'est pour cette raison que nous avons été très sensibilisés à toute demande qui semble présenter un problème de propriété multiple.

Toutefois, nous avons veillé à ne pas prendre de décisions rigides dans les cas de ce genre, c'est-à-dire à rester aussi souples que possible jusqu'à ce que l'on ait établi une politique plus précise.

**M. Dinsdale:** En ce qui concerne le problème de la télévision à antenne collective, est-ce qu'il y aurait des interdictions en matière de licences si les sociétés possédant ce système entraient dans la catégorie des sociétés sous dépendance étrangère? Y a-t-il une politique à cet égard?

**M. Juneau:** Pour le moment, comme vous le savez, les directives que le gouverneur en conseil nous a transmises et a promulguées ne s'appliquent pas aux sociétés de télévision à antenne collective. Le secrétaire d'État nous a laissé entendre, toutefois, qu'une directive serait—bientôt, je suppose—transmise au Conseil au sujet de la propriété de ces systèmes de télévision.

**M. Dinsdale:** Cette directive traite particulièrement de la possession étrangère d'autres installations de radiodiffusion?

**M. Juneau:** Oui, elle traite formellement de la possession étrangère de sociétés de radiodiffusion—de stations de radiodiffusion, mais pas d'entreprises de radiodiffusion, qui est le terme technique employé pour désigner les systèmes de télévision à antenne collective.

**M. Dinsdale:** Quand est-ce que cette directive a été émise?

**M. Juneau:** A la mi-septembre.



[Texte]

**Mr. Dinsdale:** The middle of September?

**Mr. Juneau:** It leaves out CATV systems.

**The Chairman:** I believe the CRTC information is circulated to members.

**Mr. Juneau:** Yes, it was in the papers.

**Mr. Mongrain:** Mr. Chairman, on a point of order, I suggest that if we have any vote to take we had better take it now while we have a quorum, because we might lose some of our members.

**The Chairman:** Mr. Mongrain, the only thing I can say to that is that we have to wait until after we have finished with the questions so we can take a vote on the CRTC item.

**Mr. Mongrain:** See, there is one going now.

**The Chairman:** He is coming back; I think we will be all right. Mr. Schumacher, on a new subject.

**Mr. Schumacher:** Mr. Chairman I do not know whether this is new, because I was out for a little while. Before I ask my question, I would like to say that I realize the CRTC is a new body but I am in complete sympathy with the views that have been expressed by Mr. Mongrain and Mr. De Bané about certain types of programs that the CBC air in their province.

I believe that the legislation must have had some meaning when Parliament passed it and will be very disappointed if there has not been some progress made by the Commission in using that legislation when it comes back next year or whenever we next have the pleasure of their presence before the Committee. While it may be very difficult, I think that is one of the jobs of the Commission and for one want to see some headway made in that regard. Now, I wonder...

**The Chairman:** Do you want to impose your taste on the country, Mr. Schumacher?

**Mr. Schumacher:** No; I want to see the Commission do its job, and if we do not agree with their taste, no doubt you will hear something about it. I think it is better to take a step even if it might be a wrong step; it can always be retrieved. So far as I am concerned

[Interprétation]

**M. Dinsdale:** Mi-septembre?

**M. Juneau:** Oui, c'était dans les journaux.

**Le président:** Je pense que l'on fait circuler parmi les membres du Comité les renseignements fournis par le CRTC.

**M. Juneau:** Mais on n'y parle pas des systèmes de télévision à antenne collective.

**M. Mongrain:** Monsieur le président, un rappel au Règlement. Je propose que, si nous avons à voter, nous le fassions tout de suite, tant que nous avons encore le quorum, car il se peut que quelques-uns des membres s'en aillent.

**Le président:** Monsieur Mongrain, tout ce que je peux répondre, c'est qu'il faut attendre d'en avoir fini avec les questions, afin que nous puissions voter les crédits du CRTC.

**M. Mongrain:** Vous voyez, il y a déjà quelqu'un qui s'en va.

**Le président:** Il va revenir; je pense que tout ira bien. Monsieur Schumacher, sur un sujet différent.

**M. Schumacher:** Monsieur le président, je ne sais pas si c'est quelque chose de nouveau, car je suis parti un instant. Avant de poser ma question, j'aimerais dire que je me rends parfaitement compte du fait que le CRTC est un organisme de création récente, mais je suis tout à fait d'accord avec les opinions exprimées par MM. Mongrain et De Bané en ce qui concerne certaines émissions de Radio-Canada dans leur province.

Je pense que la loi devait avoir une certaine importance au moment où le Parlement l'a adoptée, et je serais très déçu s'il n'y avait pas eu de progrès de réalisé par le Conseil dans l'utilisation de cette loi lorsqu'il reviendra témoigner devant le Comité l'an prochain, ou du moins lors que nous aurons le plaisir de l'avoir de nouveau parmi nous. C'est peut-être très difficile, mais j'estime que c'est l'une des tâches du Conseil, et j'aimerais—et je ne suis sans doute pas le seul—que l'on fasse des progrès dans ce sens. Je me demande...

**Le président:** Vous voulez imposer vos opinions au pays, monsieur Schumacher?

**M. Schumacher:** Non, je veux que le Conseil joue son rôle, et, si nous ne sommes pas d'accord avec eux, vous en entendrez certainement parler. Je pense qu'il est préférable de faire un pas, car, même si c'est un faux pas, on peut toujours reculer. A mon avis, il

[Text]

there are things that are wrong going on now and some effort should be made to correct them.

My question really has to do with the estimates we are dealing with and I wonder whether Mr. Juneau could explain whether any new functions have been adopted by the Commission beyond those previously performed by the BBG which would give us some explanation of why the establishment should increase from 94 to 164, and what method was adopted for getting around the freeze in the Public Service. The freeze has been mentioned before and I always understood that there was a freeze, but it would not appear that it has been effective in this particular instance.

**Mr. Juneau:** I think the explanation in answer to the first question is that the CRTC has taken on a number of new responsibilities which are really responsibilities spelled out, or perhaps not spelled out but quite precisely given in the Act, and the increase in staff has been possible because, I presume, the Treasury Board wanted the Act implemented and had a choice between seeing that Act implemented and not seeing it implemented.

**Mr. Schumacher:** So there was an exception made in the freeze in regard to your Commission?

**Mr. Juneau:** Some exemption certainly, because it could not have been done otherwise.

**Mr. Osler:** You are not civil servants anyway.

**Mr. Juneau:** Yes, we are. We come under all the controls, which is a problem because in order to deal with an industry which develops at a very rapid pace, we come under controls which make rapid development quite difficult. But anyway, we do operate under the same rules as any other government department.

• 1745

As to the new responsibilities that come with the Act, I can enumerate a few; for instance, all the CATV systems. There are about 500 at the moment operating in the country, which did not come under the BBG and which now come under the CRTC. The mere handling of paper to receive these applications, to deal with them, study them and so on, is considerable.

[Interpretation]

y a des choses qui vont mal en ce moment, et il faudrait faire un effort pour y remédier.

Mais ma question porte, en fait, sur les prévisions budgétaires que nous sommes en train d'étudier. Je me demande si M. Juneau pourrait nous dire s'il y a eu de nouvelles fonctions qui ont été acceptées par le Conseil, en plus de ce que faisait le Bureau des gouverneurs, ce qui nous permettrait peut-être de comprendre pourquoi l'effectif est passé de 94 à 164, et comment l'on a réussi à détourner le gel imposé à la Fonction publique. On a déjà parlé du gel, et j'avais toujours cru comprendre qu'il y avait en effet une situation de gel, mais il semblerait qu'on n'eût pas appliqué la règle dans ce cas particulier.

**M. Juneau:** Je pense que la réponse à la première question est que le Conseil a assumé un certain nombre de nouvelles fonctions, qui, en fait, sont énoncées—ou, sinon énoncées, du moins clairement indiquées dans la Loi. Et l'augmentation de personnel a été possible parce que le Conseil du Trésor voulait que la Loi soit appliquée, et il avait le choix entre la voir appliquée ou non appliquée.

**M. Schumacher:** Autrement dit, on a fait exception à la règle du gel dans le cas de votre conseil.

**M. Juneau:** Disons, oui. Il y a eu certaines exemptions, parce qu'il ne pouvait en être autrement.

**M. Osler:** De toute façon, vous n'êtes pas fonctionnaires.

**M. Juneau:** Oui, certainement. Nous sommes soumis à tous les contrôles. C'est évidemment un problème, car pour traiter convenablement avec une industrie qui se développe très rapidement, nous rencontrons des difficultés qui, justement, rendent difficile ce développement rapide. Quoiqu'il en soit, nous sommes nous-mêmes soumis aux mêmes règlements que tous les autres ministères du gouvernement.

En ce qui concerne les autres responsabilités prescrites par la loi, je pourrais en énumérer quelques-unes. D'abord, tous les systèmes de télévision à antenne collective. Il y en a environ 500 au pays qui, autrefois, n'étaient pas soumis au Bureau des gouverneurs de la radiodiffusion, mais qui actuellement, tombent sous la juridiction du CRTC. Simplement la paperasserie que comportent la réception de ces demandes, leur traitement, leur examen, etc., est énorme.



[Texte]

Then under the BBG the licensing function was not carried out by the BBG but by the Department of Transport. The BBG only made recommendations to the Minister of Transport; the Minister of Transport went to Cabinet, obtained approval, and then actually licensed, the stations and there was a fair amount of work involved in the licensing. Under the new Act that is done by the CRTC. I would like to point out, as an example, that there was just about as many people doing that work in the Department of Transport as there were people in the whole Board of Broadcast Governors.

**Mr. Schumacher:** Mr. Juneau, would some of these increases be made up of transfers from the Department of Transport to your Commission?

**Mr. Juneau:** Yes, we transferred 30 people from the Department of Transport.

Regarding other additional programs, the new Act providing for research, so we have set up the beginning of a research group in the CRTC where there did not exist anything before, and you see in the Estimates of this year, 11 people in that area.

The demands in the field of programming have been considerable. The discussion we have just had is an example of the expectations that have been expressed by Parliament and by public opinion in general, so that we have tended to develop our program branch. I must say that we have not succeeded in developing it to carry out all the responsibilities that are expected of us, but we have started and this explains part of the addition.

We have not increased the economic branch very much, although we certainly need more help in that field. But as you know, it is very difficult to recruit economists. We have not increased the technical branch very much, and we have not increased the legal branch. We have increased the secretariat and the administration branch.

**Mr. Schumacher:** I have only one further question, and that relates to the description "administrative and foreign service personnel". What foreign service activities do you have?

**Mr. Juneau:** We do not have any. This is a general administrative category which is applied to us.

[Interprétation]

Autrefois, du temps du BGR, la délivrance des permis ne se faisait pas par le Bureau des gouverneurs, mais par le ministère des Transports. Le BGR faisait seulement les recommandations au ministre des Transports qui se rendait au Cabinet, obtenait son approbation et délivrait effectivement le permis aux postes. Cette tâche comportait une bonne somme de travail. Au terme de la nouvelle loi, ce travail est confié au CRTC. Je voudrais signaler ici un simple exemple: au ministère des Transports, il y avait presque autant de personnes pour accomplir ce travail qu'il y avait d'employés au Bureau des gouverneurs de la radiodiffusion.

**M. Schumacher:** Monsieur Juneau, une bonne partie de votre personnel vient du ministère des Transports, n'est-ce pas?

**M. Juneau:** Oui, nous avons reçu 30 personnes du ministère des Transports.

Pour ce qui est des autres programmes, la nouvelle Loi prévoit des travaux de recherche. Nous avons donc créé l'embryon d'un groupe de recherche au Conseil où il n'y avait rien d'autre avant. Vous voyez donc dans les Prévisions budgétaires de cette année, onze nouveaux postes dans ce domaine.

La demande a été forte dans le domaine de la programmation. La discussion que nous venons d'avoir montre un peu ce que le Parlement et le public attendent de nous. Nous avons donc eu tendance à accroître la direction de nos programmes. Je dois dire que nous n'y sommes pas encore tout à fait parvenus. Nous ne pouvons pas nous acquitter entièrement de nos responsabilités à ce point de vue, mais nous avons commencé. C'est ce qui explique une partie du nombre des nouveaux postes.

Nous n'avons pas augmenté sensiblement notre direction de l'économie bien que nous ayons sûrement besoin de plus d'aide dans ce domaine. Mais vous n'êtes pas sans savoir que le recrutement des économistes est difficile. Nous n'avons pas beaucoup augmenté les directions technique et juridique. Nous avons augmenté le secrétariat et la direction de l'administration.

**M. Schumacher:** Une autre question seulement. Vous parlez de personnel administratif et de service étranger. En quoi consiste ce service étranger?

**M. Juneau:** Nous n'en avons pas. Je pense qu'il s'agit là d'une catégorie administrative générale qui s'applique à nous.



[Text]

**Mr. Schumacher:** I am sorry, I did not understand.

**The Chairman:** Mr. Juneau, do you have the information which Mr. Matte requested. on the number of stations in Quebec?

**Mr. Juneau:** Yes, we have.

En réponse à la question de M. Matte, monsieur le président, il y a dans la province de Québec 51 postes de radio AM de langue française et 7 de langue anglaise. Il y a 45 postes de télévision, y compris les postes de relais, dont certains sont très petits. Donc au total 45 de langue française, 5 de langue anglaise, y compris les postes de relais. Il y a 10 postes de modulation de fréquence, de langue française, et quatre de langue anglaise.

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**The Chairman:** If that is all, I will thank Mr. Juneau and Mr. Boyle on your behalf for a very excellent presentation. I think we all learned a great deal from it. We look forward to seeing them some time in the new year, and continuing this very interesting discussion.

I will now call Items No. 40 and No. 70.

#### Department of the Secretary of State

##### E—CANADIAN RADIO- TELEVISION COMMISSION

- 40 Salaries and Other  
Expenses... 1,714,000

##### K—NATIONAL MUSEUMS OF CANADA

- 70 Administration, Operation and Maintenance including the payment of \$1,050,000 to the National Museums Purchase Account for the purpose of acquiring works of art, artifacts and objects in conformity with section 10(1) of the National Museums Act, and grants as detailed in the Estimates... 7,198,500

Items 40 and 70 carried.

**The Chairman:** I will call Items 55 and 60, and then Item 50.

#### Department of the Secretary of State

##### I—NATIONAL FILM BOARD

- 55 Administration, Production and Distribution of Films and other Visual Materials... 9,426,300  
60 Acquisition of Equipment... 573,700  
10,000,000

[Interpretation]

**M. Schumacher:** Je regrette, je n'ai pas compris.

**Le président:** Monsieur Juneau, avez-vous les renseignements que M. Matte vous avait demandés sur le nombre de postes au Québec?

**M. Juneau:** Oui, nous les avons.

Mr. Matte, to answer the question you put a while ago, we have in the Province of Quebec 51 French-speaking AM radio stations and 7 English-speaking stations. There are 45 TV stations, including relay stations, some of which are very small. That is a total of 45 French-speaking, and 5 English-speaking, including relay stations. We have 10 French-speaking FM stations, and 4 English-speaking stations.

**Le président:** Si c'est tout, je vais remercier MM. Juneau et Boyle en votre nom de leur très excellente présentation. Ils nous ont beaucoup instruits. J'espère que nous pourrions vous revoir l'an prochain pour continuer cette intéressante discussion.

Je vais maintenant mettre en délibération les crédits 40 et 70.

#### Secrétariat d'État

##### E—Conseil de la radio-télévision canadienne

- 40 Traitements et autres  
dépenses: 1,714,000

##### K—Musées nationaux du Canada

- 70 Administration, fonctionnement et entretien, y compris le versement de \$1,050,000 au compte d'achat des musées nationaux du Canada pour l'achat d'œuvres d'art et d'objets conformément à l'article 10(1) de la Loi sur les musées nationaux, et subventions selon le détail des affectations \$7,198,500.

Crédits 40 et 70: adoptés.

Je vais mettre en délibération les crédits 5 et 60, et ensuite, le crédit 50.

#### Secrétariat d'État

##### I—Office national du film

- 55 Administration, réalisation et diffusion de films et autres matières de présentation visuelle, \$9,426,300.  
60 Acquisition de matériel 573,700:  
\$10,000,00

[Texte]

H—NATIONAL ARTS CENTRE  
CORPORATION

- 50 Payments to the National Arts Centre Corporation to be used for the purposes set out in the National Arts Centre Act... 1,078,000

Items 55 and 60 carried.

Item 50 carried, on division.

**The Chairman:** I would like to call Item No. 30, which is the CBC. We did not call the CBC here on the agreement that they would be the first to come in the new year.

Department of the Secretary  
of State

C—CANADIAN BROADCASTING  
CORPORATION

- 30 Grant in respect of the net operating amount required to discharge the responsibilities of the broadcasting service (Details, page 449)... 151,100,000

—Appropriation not required for 1968-69 (Details, page 449)... 151,100,000

Item 30 carried.

**The Chairman:** The items of the Secretary of State, Item No. 1.

**Mr. Dinsdale:** One question, Mr. Chairman. The appearance of the CBC in the new year, presume, will be a part of our interim report recommendations.

**The Chairman:** When we discussed whether or not to have the CBC, they said that they would not be ready until the new year because of the reorganizations they were carrying out, and they agreed to make themselves available at the beginning of the new year when we have the Estimates for the next year. They have already agreed to this, so there is no problem at all.

**Mr. Dinsdale:** But we could make it a recommendation of the Committee.

**The Chairman:** If the Committee wishes.

**Mr. Dinsdale:** It does not have to be recommended, if it has already been settled.

**Mr. Stanbury:** The Committee has the right to call whom it wishes. We do not have to commend to Parliament every time we do something.

**The Chairman:** It has already been settled.

[Interprétation]

H—Corporation du Centre  
national des arts

- 50 Paiements à la Corporation du Centre national des arts devant servir aux fins prévues dans la Loi sur le Centre national des arts: 1,078,000.

Credits 55 et 60 adoptés.

Crédit 50 adopté sur division.

**Le président:** Je voudrais mettre en délibération le crédit 30, Radio-Canada. Nous n'avons pas fait venir ses représentants à condition qu'ils soient les premiers à comparaître l'année prochaine.

Secrétariat d'État

## C—Société-Radio-Canada

- 30 Subvention à l'égard des frais d'exploitation nets nécessaires au Service national de radiodiffusion pour que la Société s'acquitte de ses obligations: 151,100,000

Crédit 30 adopté.

Les crédits du secrétariat d'État, crédit 1..

**M. Dinsdale:** Une question, monsieur le président, nous recommanderons, je pense, que Radio-Canada compareisse au début de l'an prochain, dans notre rapport intérimaire.

**Le président:** Lorsque nous avons parlé de faire venir Radio-Canada, on nous a dit que ses représentants ne seraient pas prêts à comparaître avant l'an prochain à cause des réorganisations en cours. Ils ont promis cependant de venir devant nous au début de l'an prochain, lorsque nous aurons en main les Prévisions budgétaires de l'an prochain. Radio-Canada s'est déjà mis d'accord avec nous là-dessus. Il n'y a donc aucun problème.

**M. Dinsdale:** Nous pourrions en faire une recommandation du Comité.

**Le président:** Si le Comité le désire.

**M. Dinsdale:** Nous n'avons pas à le proposer puisque c'est déjà fait.

**M. Stanbury:** Le Comité a le droit de citer qui il veut. Nous n'avons pas besoin de faire de recommandation au Parlement chaque fois que nous faisons quelque chose.

**Le président:** C'est déjà fait.

[Text]

**Mr. Dinsdale:** This Committee makes no decisions at all. It just goes through the motions, round and round and round.

**Mr. Stanbury:** Mr. Dinsdale keeps going round and round.

**The Chairman:** Item No. 2, the Secretary of State. Shall it carry?

**Mr. Dinsdale:** I wish the Parliamentary Secretary to the Minister would not make personal references. It is not customary even in the House of Commons to make personal references to Members, and I think we should practise the same rules of courtesy here.

**Mr. Stanbury:** I would look forward to that.

**Mr. Dinsdale:** It lowers the standard.

**Mr. Stanbury:** It is customary too, Mr. Chairman, to stick to facts here and not to put forward statements like the one that was put forward last week at the last meeting, full of misstatements by the so-called chief critic for the Opposition.

**Mr. Dinsdale:** Mr. Chairman, I think we are bound by the same rules of procedure and courtesy that apply in the House of Commons. And I think I must insist that they be followed.

**The Chairman:** I think Mr. Dinsdale's point about personal references is well taken.

**Mr. Stanbury:** I would not make any personal references.

**Mr. Mongrain:** Mr. Chairman, I would be interested to hear what Mr. Dinsdale has to say now. He has a recommendation.

**The Chairman:** We have one complication here which we have to get over which was just drawn to my attention about five minutes ago by the Clerk. Unbeknownst to me, we also have an item of a loan for the Canadian Overseas Telecommunication Corporation amounting to \$10,500,000, which was thrown in quite by accident. It is in our original order of reference.

**An hon. Member:** The poor taxpayer.

**The Chairman:** It is only a loan. I wonder if I might call that item too. It is Item No. L1.

**An hon. Member:** What page?

**The Chairman:** In the Revised Estimates, page 576.

**Mr. Mongrain:** A loan to the CBC?

[Interpretation]

**M. Dinsdale:** Ce Comité ne prend aucune décision. Il se contente d'étudier et de réétudier les propositions.

**M. Stanbury:** Comme M. Dinsdale qui tourne toujours en rond.

**Le président:** Crédit 2, le Secrétariat d'État. Sera-t-il adopté?

**M. Dinsdale:** J'aimerais bien que le secrétaire parlementaire du secrétaire d'État ne fasse pas d'allusions personnelles. Ce n'est pas d'usage d'agir ainsi, même à la Chambre des communes, et je crois que nous devrions observer ici les mêmes règles de courtoisie.

**M. Stanbury:** J'aimerais bien voir cela.

**M. Dinsdale:** Cela diminue la qualité.

**M. Stanbury:** Il est également d'usage, monsieur le président, d'en rester aux faits. Je ne pense pas que nous devrions accepter ici des déclarations aussi inexactes que celle qui a été présentée ici la semaine dernière, à la dernière réunion par celui qu'on appelle «le grand critique de l'Opposition».

**M. Dinsdale:** Monsieur le président, nous sommes soumis aux mêmes règles de procédure et de courtoisie qui s'appliquent à la Chambre des communes. Je pense que je dois exiger qu'on les observe.

**Le président:** M. Dinsdale n'a peut-être pas tout à fait tort.

**M. Stanbury:** Mes déclarations n'avaient rien de personnel.

**M. Mongrain:** Monsieur le président, cela m'intéresserait d'entendre ce que M. Dinsdale a à dire. Il veut faire une recommandation.

**Le président:** Il y a une complication ici que vient de me signaler le secrétaire il y a environ 5 minutes. J'ignorais que nous avons un prêt pour la Société canadienne des télécommunications transmarines, qui se chiffre à \$10,500,000, qui revient sur le sujet par pur hasard. C'est dans notre ordonnance constitutive originale.

**Un député:** Pauvres contribuables!

**Le président:** Ce n'est qu'un prêt. Je me demande si je peux aussi mettre ce crédit aux voix: c'est le crédit L1.

**Un député:** A quelle page?

**Le président:** A la page 576 des Prévisions budgétaires.

**M. Mongrain:** Un prêt à Radio-Canada?



[Texte]

**The Chairman:** No, Canadian Overseas Telecommunication Corporation.

**An hon. Member:** Explain.

**Mr. Givens:** How is that secured, is there any interest?

**The Chairman:** If I may read the whole Item, it says:

Loans to the Canadian Overseas Telecommunication Corporation in accordance with Section 14 of the Canadian Overseas Telecommunication Corporation Act for additions and betterments to facilities.

**Mr. Givens:** Could I rise on a point of order, Mr. Chairman? Would it be possible in future meetings to be provided with an agenda, with the relevant material pertaining to the items on the agenda, to indicate to us in the agenda what votes you intend to put to us and what decisions we are supposed to make.

We are talking about a \$10 million loan. I have not the faintest idea of what you are talking about. If I were advising a client to sign a mortgage for \$10 million without giving him more facts than what I have right now, I would tell him to go to the insane asylum.

• 1755

**The Chairman:** Mr. Givens, our problem has been that we have usually reached a point where we had a quorum in our proceedings and by the end of the meeting our quorum has evaporated, and we have not been able to call the Item to have a vote on it.

**Mr. Givens:** Forget about the quorum for the moment.

**The Chairman:** You are well aware of the difficulties we had rounding up a quorum, and particularly in the person of yourself.

**Mr. Givens:** I am well rounded, Mr. Chairman. Can we have an agenda at future meetings telling us in advance, for instance 24 hours, what we are supposed to talk about? For instance, I would have liked to have had with Mr. Juneau and Mr. Boyle here, the regulations and other things pertaining to the CRTC. It is a new outfit; I am new. I think we could have asked more intelligent questions than some of us asked, perhaps, if we had had this information previously. Is this possible? And if it is possible, could we do it?

**The Chairman:** There is no difficulty about it, and if members like, we will prepare a

[Interprétation]

**Le président:** Non, un prêt à la Société canadienne des télécommunications transmarines.

**Un député:** Expliquez-vous.

**M. Givens:** Comment est-ce garanti? Y a-t-il de l'intérêt?

**Le président:** Je vais vous lire le crédit en entier:

Prêts à la Société canadienne des télécommunications transmarines, en conformité de l'article 14 de la Loi sur la Société canadienne des télécommunications transmarines, pour acquisition d'autres biens et améliorations.

**M. Givens:** Point d'ordre, monsieur le président. Serait-il possible à l'avenir, qu'on nous donne un ordre du jour avec la documentation relative aux articles qu'il contient, et de nous indiquer sur l'ordre du jour les crédits que vous entendez mettre aux voix et les décisions que nous sommes censés prendre?

Nous parlons d'un prêt d'environ \$10 millions et je ne sais même pas de quoi vous parlez. Je n'oserais conseiller à un client de signer une hypothèque de \$10 millions sans plus de documentation que j'en ai à présent. Je ferais aussi bien de l'envoyer à l'asile d'aliénés.

**Le président:** Monsieur Givens, le problème a été qu'à un moment, nous avons eu le quorum à nos délibérations, mais avant la fin de la réunion, nous n'avions plus le quorum et nous ne pouvions mettre le crédit en délibération pour le faire voter.

**M. Givens:** Nous ne parlons pas du quorum pour le moment.

**Le président:** Vous savez que nous avons du mal à atteindre le quorum, surtout lorsqu'il s'agit de vous rejoindre.

**M. Givens:** Je suis facile à rejoindre, monsieur le président. Pourriez-vous nous donner un ordre du jour aux prochaines réunions pour nous dire 24 heures à l'avance de quoi nous sommes censés parler?

Puisque M. Boyle et M. Juneau étaient ici, j'aurais aimé avoir les règlements et autres documents relatifs au CRTC. Je suis nouveau ici. Je pense que nous aurions pu poser des questions plus intelligentes si nous avions eu ces renseignements. Est-ce possible, et si oui, pourrions-nous le faire?

**Le président:** Cela ne présente aucune difficulté. Si les députés le veulent, nous pré-

[Text]

weekly agenda and we will prepare a meeting agenda.

**Mr. Givens:** I so move.

**Mr. Stanbury:** Documents usually are the responsibility of the members, since most of them are circulated and most of them are available.

**Mr. Givens:** Could you guide us as to where we can find them?

**The Chairman:** Yes.

**Mr. Givens:** I would like to know where to find some of these things.

**The Chairman:** Perhaps you can see the Chairman afterwards, Mr. Givens.

**Mr. Givens:** No, put it on a piece of paper when you have the agenda that such and such a document can be obtained in the Library or somewhere, to save us time.

**The Chairman:** Yes, we can do this.

**Mr. De Bané:** Is it understood that we approved the credits?

**The Chairman:** Yes, we have done the CBC.

**Mr. Stanbury:** It is all spent, anyway.

**Mr. Chairman:** We ran into difficulties with the CBC because of the internal reorganizations which they are going through. We discussed it in the Steering Meeting and discussed it in the Committee, and the agreement was reached that they would be the first to come in the new year when we received the next year's estimates.

**Mr. De Bané:** Are we approving them now?

**The Chairman:** Yes, we must approve them.

**Mr. De Bané:** Why must we?

**The Chairman:** Well, the Estimates must be reported back, and therefore we have to...

**Mr. De Bané:** They have to be reported back. But now?

**The Chairman:** This will conclude our hearing, not by the choice of the Chairman of the Steering Committee, but because there is no more time left.

**Mr. Osler:** Mr. Chairman, I was on the Board of the CBC at the time those last esti-

[Interpretation]

parerons un programme hebdomadaire et un ordre du jour pour les réunions.

**M. Givens:** J'en fais une proposition.

**M. Stanbury:** La question des documents, d'ordinaire, dépend des députés. La plupart sont distribués et on peut facilement se les procurer.

**M. Givens:** Pouvez-vous nous indiquer où les trouver?

**Le président:** Oui.

**M. Givens:** J'aimerais savoir où nous pouvons trouver certains de ces documents.

**Le président:** Ne pourriez-vous pas voir le président après, monsieur Givens?

**M. Givens:** Non. Quand vous avez en main l'ordre du jour, vous n'avez qu'à noter que nous pouvons trouver tel ou tel document à la Bibliothèque ou ailleurs, pour nous sauver du temps.

**Le président:** Oui, nous pouvons faire cela.

**M. De Bané:** Nous avons bien adopté les crédits, n'est-ce pas?

**Le président:** Oui, nous l'avons fait pour Radio-Canada.

**M. Stanbury:** Radio-Canada a-t-il tout dépensé?

**Le président:** Nous avons eu certaines difficultés avec Radio-Canada à cause de sa réorganisation interne. Nous avons discuté la chose au comité de direction et au Comité, et Radio-Canada a promis de comparaître dès que nous aurons reçu les Prévisions budgétaires de l'an prochain.

**M. De Bané:** Faut-il les approuver maintenant?

**Le président:** Oui, il le faut.

**M. De Bané:** Pourquoi?

**Le président:** Nous devons faire rapport des prévisions budgétaires, et nous devons donc...

**M. De Bané:** Nous devons en faire rapport maintenant?

**Le président:** Ceci mettra fin à notre audience, non pas parce que le président du comité de direction le veut, mais parce qu'il ne nous reste plus de temps.

**M. Osler:** Monsieur le président, j'étais membre du bureau de direction de Radio-

## [Texte]

mates were prepared, which is getting to be quite a long time ago now. About 80 per cent of them at least have been spent, and I would say that 100 per cent of them have been committed. So that while it would be very nice to be able to go over them, it would be a very academic exercise. If by accident we are not able to go over them and we can take a poke at it in the new year, we will be dealing with much more current material anyway, and when the new management is straightened out and has its philosophy, it will be able to talk to us intelligently.

**The Chairman:** This is the reason why we did not request them to appear.

**M. De Bané:** Monsieur le président, le rôle des parlementaires est de légiférer et de contrôler les deniers publics. Et si nous faisons ce travail de façon académique, aussi bien dire que nous sommes absolument inutiles. Je comprends très bien que certains facteurs qui nous empêchent de faire notre travail, mais il faut qu'on sache que nous ne pouvons faire notre travail. Non, moi franchement, je...

**The Chairman:** This item, Mr. De Bané, was brought up in the Steering Committee and it was discussed and it was reported back to the Committee and ...

**Mr. Mongrain:** What was the wish of the Committee?

**The Chairman:** The Committee agreed that we would pass their item on the condition that they would be the first ones to appear with the 1969-1970 Estimates.

**Mr. Mongrain:** You were speaking of this loan? Ten million?

**The Chairman:** No, no. This is the CBC.

**Mr. Mongrain:** The CBC.

**The Chairman:** Like most of the Committees we only have so much time available for sitting and we must make a decision as to how we are going to spend it. This Committee chose to spend a great deal of time investigating the construction of the National Arts Centre.

I have one item left to call and I am going to call it again: this is the Canadian Overseas Telecommunication Corporation loans. These are loans for the betterment of facilities and are done under statute.

**Mr. Dinsdale:** How does it come under this Committee?

## [Interprétation]

Canada au moment où ont été préparées les dernières prévisions budgétaires. Et cela remonte assez loin. Environ 80 p. 100 de cette somme-là a été dépensé et 100 p. 100 de ces crédits ont été engagés. Il serait très bon de pouvoir les revoir, mais ce serait parfaitement inutile. Si, par hasard, nous ne pouvons pas examiner les crédits et que nous pouvons y revenir l'an prochain, nous parlerons de chiffres beaucoup plus courants. Lorsque la nouvelle direction de Radio-Canada aura régularisé ses affaires et établi sa politique, elle pourra traiter avec nous intelligemment.

**Le président:** C'est pourquoi nous ne lui avons pas demandé de comparaître. Well, this is the reason ...

**Mr. De Bané:** The role of parliamentarians is to legislate and control public moneys. If we do this in an academic way we might as well say that we are absolutely useless. I have no trouble at all in understanding that some things prevent us from doing our work properly, but we should be told about them. Frankly, I ...

**Le président:** Monsieur De Bané, cette question a été soulevée au comité de direction et discutée. Il en a été fait rapport au Comité.

**M. Mongrain:** Quel était le désir du Comité?

**Le président:** Le Comité a promis d'adopter le crédit sur la promesse que lui a faite la direction de Radio-Canada d'être la première à comparaître pour les prévisions budgétaires de 1969-1970.

**M. Mongrain:** Vous parliez de ce prêt? Dix millions de dollars?

**Le président:** Non. Il s'agit de Radio-Canada.

**M. Mongrain:** Radio-Canada.

**Le président:** Comme la plupart des comités, nous n'avons qu'un certain nombre d'heures pour siéger, et il nous faut décider comment nous allons les employer. Notre Comité a jugé préférable de passer beaucoup de temps à faire enquête sur la construction du Centre national des Arts.

Il me reste un crédit à mettre en délibération: les prêts à la Société canadienne des télécommunications transmarines. Ce sont des prêts en vue de l'amélioration des installations, et ils sont faits conformément à la loi.

**M. Dinsdale:** Comment se fait-il que cela relève de notre Comité?



[Text]

**The Chairman:** It was referred in the order of the House of Commons on October 16 and I must apologize to the Committee that I did not pick it up when I was going through the items which I presented to the Steering Committee to discuss.

**Mr. Givens:** What is this, a federal agency?

**The Chairman:** Yes.

**Mr. Corbin:** Should that not be under Transport and Communications?

**The Chairman:** There were a number of items, Mr. Corbin, which were supposed to be under our Committee which were removed. For example, we are supposed to have all the items under the Secretary of State but I note that one item, the Company of Young Canadians, was diverted to Miscellaneous Estimates...

**Mr. McCleave:** You have to be lucky sometimes.

• 1800

**The Chairman:** I note also that the Chief Electoral Officer was diverted to Privileges and Elections.

**Mr. Dinsdale:** We have been diverted all over the place.

**Mr. Mongrain:** I feel we should have more detail than this, but bearing in mind these estimates will come back to the House of Commons where we can discuss them and ask questions of the Minister concerned, I agree that we vote this loan. It seems to be Government policy and we can ask questions in the House when it comes back.

**The Chairman:** May I call this item? L1. Carried?

**Mr. Mongrain:** Yes, carried.

**The Chairman:** This meeting stands adjourned. Yes?

**M. De Bané:** Je voudrais que nous prenions la décision ferme que dorénavant les séances seront précédées d'un ordre du jour et, si possible, de documents. Cet après-midi, nous avons M. Juneau avec nous. Moi, je m'intéresse à cette question mais je n'y ai aucune compétence particulière...

**The Chairman:** Yes, we have already agreed to do that.

[Interpretation]

**Le président:** C'était dans l'ordre de renvoi de la Chambre des communes du 16 octobre, et je m'excuse auprès du Comité pour ne l'avoir pas mentionné lorsque je citais les crédits présentés au comité de direction aux fins des délibérations.

**M. Givens:** S'agit-il d'un organisme fédéral?

**Le président:** Oui.

**M. Corbin:** Cela ne devrait-il pas relever des Transports et des Communications?

**Le président:** Monsieur Corbin, il y a plusieurs crédits qui devaient être étudiés par notre Comité et que l'on nous a retirés. Par exemple, nous sommes censés être chargés de tous les crédits du secrétariat d'État, mais je vois que ceux de la Compagnie des jeunes Canadiens, par exemple, ont été confiés au Comité des Prévisions budgétaires en général...

**M. McCleave:** Il faut bien être chanceux de temps à autre.

**Le président:** Je vois aussi que les crédits du directeur général des élections ont été renvoyés au Comité des Privilèges et Elections.

**M. Dinsdale:** On nous a éparpillés un peu partout.

**M. Mongrain:** J'estime que nous devrions avoir davantage de détails, mais, étant donné que ces prévisions budgétaires seront de nouveau présentées à la Chambre des communes, où nous pourrons en discuter et poser des questions au ministre intéressé, je suis d'accord pour que nous votions ce prêt. Ceci semble être la politique du gouvernement, et nous pourrons toujours poser des questions à la Chambre lorsque les crédits seront de nouveau examinés.

**Le président:** Puis-je mettre le crédit L1 en délibération? Adopté?

**M. Mongrain:** Oui, adopté.

**Le président:** La séance est levée. Oui?

**Mr. De Bané:** Could we in future have an agenda and documentation? This afternoon we had Mr. Juneau with us and I, for one, am interested in that subject but I have not any particular knowledge of it.

**Le président:** Oui, nous nous sommes déjà mis d'accord là-dessus.

[Texte]

**Mr. De Bané:** This is a firm decision?

**The Chairman:** This is a firm decision by the Chair and the Clerk has the honour of carrying it out.

**Mr. De Bané:** When will we receive the agenda?

**The Chairman:** As early as possible. The only other item of business I have is this: I would like to ask Mr. Matte and Mr. Dinsdale when it would be convenient to meet to start work on our report as part of the agenda committee?

**Mr. Dinsdale:** Early next week would be fine.

**The Chairman:** Early next week.

**M. Matte:** Je serai aux Nations Unies du 1<sup>er</sup> au 15 décembre, malheureusement.

**M. Mongrain:** Monsieur le président, notre collègue pourrait demander au chef de son partie de déléguer quelqu'un à sa place pour lire la procédure et se faire une idée du rapport.

**The Chairman:** Perhaps I will meet with the other members and we will set a mutually accommodating time early next week. Then, when the Committee has come up with its first draft, we will call a meeting in camera to discuss it.

**Mr. Mongrain:** Do not make it Monday, if that is possible.

**The Chairman:** All right. This meeting stands adjourned. Thank you all very much.

[Interprétation]

**M. De Bané:** Est-ce une décision ferme?

**Le président:** C'est une décision ferme prise par le président, et c'est au secrétaire que revient l'honneur de l'exécuter.

**M. De Bané:** Quand recevrons-nous l'ordre du jour?

**Le président:** Le plus tôt possible. Une chose encore: j'aimerais demander à M. Matte et à M. Dinsdale quand il serait commode de nous réunir, en tant que partie du Comité du programme et de la procédure, pour commencer à travailler à notre rapport.

**M. Dinsdale:** Cela me conviendrait au début de la semaine prochaine.

**Le président:** Au début de la semaine prochaine?

**Mr. Matte:** I will be at the United Nations from December 1 to 15.

**Mr. Mongrain:** Mr. Chairman, our colleague might ask his party leader to delegate someone in his stead to read the minutes and get an idea of this report.

**Le président:** J'aurai peut-être une réunion avec les autres membres, et nous fixerons un moment qui convienne à tout le monde au début de la semaine prochaine. Puis, lorsque le Comité aura rédigé son premier projet de rapport, nous aurons une séance à huis clos pour en discuter.

**M. Mongrain:** Pas lundi, si possible.

**Le président:** Entendu. La séance est levée. Je vous remercie tous infiniment.

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OFFICIAL BILINGUAL ISSUE

FASCICULE BILINGUE OFFICIEL

HOUSE OF COMMONS

CHAMBRE DES COMMUNES

First Session

Première session de la

Twenty-eighth Parliament, 1968-69

vingt-huitième législature, 1968-1969

STANDING COMMITTEE

COMITÉ PERMANENT

ON

DE LA

LIBRARY

MAR 17 1969

BROADCASTING,  
FILMS AND ASSISTANCE  
TO THE ARTS

RADIODIFFUSION,  
DES FILMS ET DE L'ASSISTANCE  
AUX ARTS

Chairman

Mr. John M. Reid

Président

MINUTES OF PROCEEDINGS  
AND EVIDENCE

PROCÈS-VERBAUX ET  
TÉMOIGNAGES

**No. 13**

MONDAY, FEBRUARY 10, 1969  
(MONTREAL)

LE LUNDI 10 FÉVRIER 1969  
(MONTRÉAL)

TUESDAY, FEBRUARY 11, 1969  
(MONTREAL)

LE MARDI 11 FÉVRIER 1969  
(MONTRÉAL)

WEDNESDAY, FEBRUARY 12, 1969  
(MONTREAL)

LE MERCREDI 12 FÉVRIER 1969  
(MONTRÉAL)

(No Evidence recorded in Montreal)

(Aucun témoignage recueilli à Montréal)

TUESDAY, FEBRUARY 18, 1969

LE MARDI 18 FÉVRIER 1969

*Respecting*

*Concernant*

C.B.C. Annual Report (1967-68)

le rapport annuel de la Société Radio-  
Canada (1967-1968)

WITNESSES—TÉMOINS

(See Minutes of Proceedings)

(Voir les procès-verbaux)

The Queen's Printer, Ottawa, 1969  
L'Imprimeur de la Reine, Ottawa, 1969

STANDING COMMITTEE ON  
BROADCASTING, FILMS AND  
ASSISTANCE  
TO THE ARTS

*Chairman:* Mr. John M. Reid

*Vice-Chairman:* Mr. J. A. Mongrain

and Messrs.

Barrett,  
<sup>2</sup> Broadbent,  
<sup>4</sup> Comeau,  
Corbin,  
De Bané,  
Dinsdale,

Givens,  
Guilbault,  
La Salle,  
<sup>1</sup> Matte,  
McCleave,  
Osler,

COMITÉ PERMANENT DE LA  
RADIODIFFUSION, DES FILMS ET DE  
L'ASSISTANCE AUX ARTS

*Président:* M. John M. Reid

*Vice-président:* M. J.-A. Mongrain

et MM.

Schreyer,  
Schumacher,  
Stafford,  
Stanbury,  
Stewart (*Cochrane*)  
<sup>3</sup> Valade—20.

*Le secrétaire du Comité,*  
M. Slack  
*Clerk of the Committee*

<sup>1</sup> Mr. Laprise replaced Mr. Matte on Friday, December 6, 1968; Mr. Matte replaced Mr. Laprise on Thursday, January 16, 1969.

<sup>1</sup> M. Laprise remplace M. Matte le vendredi 6 décembre 1968; M. Matte remplace M. Laprise le jeudi 16 janvier 1969.

<sup>2</sup> Mr. Rose replaced Mr. Broadbent on Friday, January 31, 1969; Mr. Broadbent replaced Mr. Rose on Tuesday, February 4, 1969.

<sup>2</sup> M. Rose remplace M. Broadbent le vendredi 31 janvier 1969; M. Broadbent remplace M. Rose le mardi 4 février 1969.

<sup>3</sup> Mr. Valade replaced Mr. Fairweather on Tuesday, February 4, 1969.

<sup>3</sup> M. Valade remplace M. Fairweather le mardi 4 février 1969.

<sup>4</sup> Mr. Comeau replaced Mr. McGrath on Friday, February 7, 1969.

<sup>4</sup> M. Comeau remplace M. McGrath le vendredi 7 février 1969.

## ORDERS OF REFERENCE

FRIDAY, January 31, 1969.

*Ordered*,—That the Report of the National Film Board of Canada for the fiscal year ended March 31, 1968, tabled on January 27, 1969, and the Report of the Canadian Broadcasting Corporation for the fiscal year ended March 31, 1968, tabled on January 30, 1969, be referred to the Standing Committee on Broadcasting, Films and Assistance to the Arts, and that, for the purposes of its inquiry, the Committee be empowered to adjourn from place to place within Canada and the Clerk and the necessary supporting staff be authorized to accompany the Committee.

FRIDAY, February 7, 1969.

*Ordered*,—That Bill S-5, An Act to amend the Canadian Overseas Telecommunication Corporation Act be referred to the Standing Committee on Broadcasting, Films and Assistance to the Arts.

ATTEST:

*Le Greffier de la Chambre des communes*  
ALISTAIR FRASER  
*The Clerk of the House of Commons*

## ORDRES DE RENVOI

Le VENDREDI 31 janvier 1969

*Il est ordonné*,—Que le rapport de l'Office national du Film du Canada pour l'année financière s'étant terminée le 31 mars 1968, déposé le 27 janvier 1969, et le rapport de la Société Radio-Canada pour l'année financière s'étant terminée le 31 mars 1968, déposé le 30 janvier 1969, soient renvoyés au comité permanent de la radiodiffusion, des films et de l'assistance aux arts et que, aux fins de son enquête, le comité soit autorisé à se rendre à différents endroits au Canada et que le greffier ainsi que le personnel de soutien nécessaire soient autorisés à accompagner le comité.

Le VENDREDI 7 février 1969

*Il est ordonné*,—Que le Bill S-5, Loi modifiant la Loi sur la Société canadienne des télécommunications transmarines, soit déferé au comité permanent de la radiodiffusion, des films et de l'assistance aux arts.

ATTESTÉ:





## MINUTES OF PROCEEDINGS

(Visit to CBC and NFB—Montreal)

MONDAY, February 10, 1969

The Standing Committee on Broadcasting, Films and Assistance to the Arts met this day at the Ottawa Station at 12.10 p.m. and left by train for Montreal.

*Members present in Montreal:* Messrs. Barrett, Broadbent, Comeau, Corbin, Dinsdale, Guilbault, Matte, Mongrain, Osler, Reid, Schumacher, Stafford, Stanbury, Stewart (*Cochrane*), Valade—(15).

The Committee met at 3.15 p.m. at the Windsor Hotel in an informal meeting with the Montreal Branch of the Canadian Society of Cinematographers.

Statements were made by Messrs. Wally Gentleman, Chairman, National Brief Committee, Bob Brooks, Vice-President, and Arthur Lamothe, Association des Producteurs de Québec; they dealt with their present conditions and problems and submitted recommendations for improving the film industry.

The witnesses were examined on their statements and supplied additional information.

The questioning of the witnesses being concluded, at 4.45 p.m., the Committee dispersed.

The Committee then met at 5.15 p.m., in the Windsor Hotel, together with the officers of the Quebec Division of the French networks, and heard addresses of welcome from Dr. George Davidson, President of the C.B.C. and Mr. John Reid, Chairman of the Committee.

After dinner, the Committee witnessed a broadcast recording of "Chez Miville" on the French Radio Network, and later, a broadcast recording of "Comedy Cafe" on the English television network.

At 9.45 p.m., the Committee dispersed.

## PROCÈS-VERBAUX

(Visite de CBC et ONF—Montréal)

Le LUNDI le 10 février 1969

Le Comité permanent de la radiodiffusion, des films et de l'assistance aux arts s'est réuni aujourd'hui à 12 h. 10 à la Gare d'Ottawa et s'est rendu à Montréal par le train.

*Étaient présents à Montréal:* MM. Barrett, Broadbent, Comeau, Corbin, Dinsdale, Guilbault, Matte, Mongrain, Osler, Reid, Schumacher, Stafford, Stanbury, Stewart (*Cochrane*), Valade—(15).

Le Comité s'est réuni à 15 h. 15 à l'Hôtel Windsor pour entendre les membres de la Société canadienne des cinéastes, section de Montréal.

Des mémoires ont été présentés par MM. Wally Gentleman, président du *National Brief Committee*, Bob Brooks, vice-président, et Arthur Lamothe, de l'Association des producteurs du Québec; ces mémoires se rapportent aux conditions actuelles et aux problèmes que rencontre l'industrie du film, et proposent des recommandations pour l'amélioration de ces conditions.

Les témoins ont été questionnés en rapport avec leurs mémoires et ont fourni des renseignements supplémentaires.

La période de questions étant terminée, le comité s'est dispersé à 16 h. 45.

Le Comité s'est réuni à nouveau à 17 h. 15 pour entendre les directeurs de la division du Québec des réseaux français. Le président de la Société Radio-Canada, M. George Davidson, et M. John Reid, président du Comité ont prononcé une allocution de bienvenue.

Après le dîner, le Comité a assisté à l'enregistrement de l'émission «Chez Miville» du réseau français de radio, puis à l'enregistrement de «Comedy Café», une émission de télévision du réseau anglais de télévision.

A 21 h. 45 le Comité s'est dispersé.

TUESDAY, February 11, 1969.

Le MARDI 11 février 1969.

The Standing Committee on Broadcasting, Films and Assistance to the Arts proceeded by bus at 9.00 a.m. to the C.B.C. workshops.

The Committee toured the C.B.C. workshops and viewed the set designs in construction stage and heard explanations of various operations involved in the creation of the sets. The Committee then proceeded to another warehouse and viewed a wide range of studio props and stores required for various studio productions.

The Committee then proceeded by bus to the Expo site and toured the International Broadcasting Centre where explanations were given on various phases of the studio operations including technical explanations of the Master Controls.

After lunch, the Committee proceeded to the Radio-Canada Building where the members toured various studios and saw test rehearsals, radio master control and recording studios and were given explanations on their operations.

The Committee then viewed the model of Place Radio-Canada, the major consolidation project of C.B.C. facilities in the Montreal area. Messrs. Cahoon, Grover, Ste-Marie and Sidney made statements concerning the planning and proposed facilities for this new C.B.C. complex; they were examined on their statements and supplied additional information.

At 4.45 p.m., the members dispersed.

WEDNESDAY, February 12, 1969.

The Standing Committee on Broadcasting, Films and Assistance to the Arts proceeded by bus at 9.20 a.m. to the National Film Board.

*In attendance: From the National Film Board:* Messrs. H. McPherson, Government Film Commissioner; G. Bertrand, General Manager; R. Payne, Director of Technical and Production Services; J. Godbout, Director of Production (French); F. Spiller,

Le Comité permanent de la radiodiffusion, des films et de l'assistance aux arts s'est rendu par autobus aux ateliers de la Société Radio-Canada. Le Comité a visité les ateliers des décors en fabrication et a reçu de nombreuses explications sur la réalisation des décors. Le Comité a ensuite visité un autre magasin et a remarqué un appareillage considérable destiné aux diverses émissions en studio.

Le Comité s'est ensuite rendu sur le site de l'Expo et a visité le Centre international de Radiotélévision où il a reçu de nombreuses explications y compris le fonctionnement de la régie centrale.

Après le déjeuner, le Comité s'est rendu au siège de la Société Radio-Canada. Les membres du Comité ont visité de nombreux studios, ont assisté à des répétitions; lors de cette visite ils ont reçu des explications sur le fonctionnement de la régie centrale, et des studios d'enregistrement, etc. . . .

Le Comité a ensuite étudié la maquette de la Place Radio-Canada, le projet le plus important de centralisation des opérations de la Société Radio-Canada à Montréal. MM. Cahoon, Grover, Sainte-Marie et Sidney ont déposé des mémoires concernant la planification et les futures installations du nouvel édifice. Ils ont été interrogés sur les points pertinents de leurs mémoires et ont fourni des renseignements supplémentaires.

Le Comité s'est ajourné à 16 h. 45.

Le MERCREDI 12 février 1969.

Le Comité permanent de la Radiodiffusion, des films, et de l'assistance aux arts s'est rendu par autobus à l'Office national du film, à 9 h. 20 de l'avant-midi.

*Étaient présents: De l'Office national du Film:* MM. H. McPherson, Commissaire du gouvernement à la cinématographie; G. Bertrand, Directeur général, R. Payne, Directeur des services techniques et de la production, J. Godbout, Directeur de la



Director of Production (English); W. S. Jobbins, Director of Distribution; G. Graham, Director of Planning and Research; D. B. E. Greenway, Director of Financial and Administrative Services; M. Devlin, Director of Personnel; E. S. Coristine, Secretary of the Board; I. MacNeill, English Program Director; J. Bobet, French Program Director.

Dr. Hugo McPherson, Film Commissioner, welcomed the Committee and then called Messrs. Spiller and Godbout who made introductory remarks on film program.

Five National Film Board productions were shown to members of the Committee, namely, "Challenge for Change", "King-Size"—anti smoking film, "le beau plaisir", "60 cycles" and "Flight".

Dr. McPherson was then questioned on the operations of the National Film Board, assisted by Messrs. Spiller, Jobbins, MacNeill and Bertrand.

After lunch, the Committee toured the National Film Board production facilities, including a sound effects demonstration, sound division, animation, experimental camera driven by a computer, and the optical room. Tour Guides were Messrs. Frank Spiller, Jacques Godbout and Ron Payne.

The tour being completed, Mr. Reid thanked the Commissioner and his officials for their efforts and hospitality.

At 4.30 p.m., the Committee dispersed.

At 8.45 p.m., the Committee left Montreal by train, arriving in Ottawa at 1.15 p.m.

*Le secrétaire du Comité,  
M. Slack,  
Clerk of the Committee.*

TUESDAY, February 18, 1969  
(15)

The Standing Committee on Broadcast-  
ing, Films and Assistance to the Arts met

production française, F. Spiller, Directeur de la production anglaise; W. S. Jobbins, Directeur de la distribution; G. Graham, Directeur de la planification et de la recherche; D. B. E. Greenway, directeur des services financiers et administratifs; M. Devlin, directeur du personnel; E. S. Coristine, secrétaire du conseil; I. MacNeill, directeur de la programmation anglaise; J. Bobet, directeur de la programmation française.

M. Hugo McPherson, le Commissaire du gouvernement à la cinématographie, a souhaité la bienvenue au Comité et a ensuite donné la parole à MM. Spiller et Godbout dont les remarques d'ouverture portaient sur la programmation de films.

Cinq films de l'ONF ont été projetés pour les membres du Comité, notamment «Challenge for Change», «King-Size», un film contre l'usage du tabac, «le beau plaisir», «60 cycles» et «Flight».

M. McPherson a ensuite répondu aux questions sur l'activité de l'ONF, avec l'aide de MM. Spiller, Jobbins, MacNeill et Bertrand.

Après le déjeuner, le Comité a visité les installations de production de l'ONF, y compris la salle des effets sonores, la division de la sonorisation, l'animation, une caméra de télévision expérimentale à cerveau électronique, et la salle d'optique. MM. Frank Spiller, Jacques Godbout et Ron Payne ont servi de guides lors de cette visite.

La visite étant terminée, M. Reid a remercié le Commissaire et ses fonctionnaires de leurs efforts et de leur accueil.

A 16 h. 30, les membres du comité se sont dispersés.

A 20 h. 45, le Comité a quitté Montréal par train à destination d'Ottawa où ils sont arrivés à 23 h. 15.

Le MARDI 18 février 1969.  
(15)

Le Comité permanent de la radiodiffusion, des films et de l'assistance aux arts

this day at 9.45 a.m. The Chairman, Mr. John M. Reid, presided.

*Members present:* Messrs. Broadbent, Comeau, Dinsdale, Givens, Guilbaut, McCleave, Mongrain, Osler, Reid, Schreyer, Schumacher, Stafford, Stanbury, Stewart (Cochrane)—(14).

*Members also present:* Messrs. Danson, Deachman, Deakon and Jerome.

*Witness:* Dr. George F. Davidson, President, C.B.C.

The Chairman read the Committee's Order of Reference dated January 31, 1969.

The Committee proceeded to the consideration of the C.B.C. Annual Report (1967-68).

The Chairman and Mr. Dinsdale expressed the appreciation of the Committee to Dr. Davidson and his officials for the arrangements made for the Committee to visit the C.B.C. facilities in Montreal last week.

The Chairman called Dr. Davidson, who after introducing his senior colleagues, made a statement concerning the Annual Report of the C.B.C. (1967-68), commenting on various sections of the Report including programming activities, extension of broadcast coverage, consolidation of facilities in Montreal, Toronto and Vancouver, and the C.B.C. financial position.

Dr. Davidson was examined on matters relating to separatists in the C.B.C. French networks, and the witness also referred to Miss LaMarsh's book, particularly relating to the C.B.C., and also commented on letters received by the Corporation containing various allegations.

The examination of Dr. Davidson still continuing, at 1.05 p.m., the Committee adjourned until 8.00 p.m. this evening.

#### EVENING SITTING (16)

The Committee resumed at 8.10 p.m. The Chairman, Mr. John M. Reid presided.

se réunit ce matin à 9 h. 45, sous la présidence de M. John M. Reid, président.

*Présents:* MM. Broadbent, Comeau, Dinsdale, Givens, Guilbaut, McCleave, Mongrain, Osler, Reid, Schreyer, Schumacher, Stafford, Stanbury, Stewart (Cochrane)—(14).

*De même que:* MM. Danson, Deachman, Deakon et Jerome.

*Témoin:* M. George F. Davidson, président de la Société Radio-Canada.

Le président lit l'ordre de renvoi du Comité, en date du 31 janvier 1969.

Le Comité entreprend l'étude du rapport annuel (1967-1968) de la Société Radio-Canada.

Le président et M. Dinsdale expriment à M. Davidson et à ses collègues la reconnaissance du Comité pour lui avoir permis de visiter les installations de Radio-Canada à Montréal, la semaine dernière.

Le président donne la parole à M. Davidson, qui, après avoir présenté ses collègues, fait une déclaration au sujet du Rapport annuel de la Société Radio-Canada (1967-1968), au cours de laquelle il commente divers aspects du rapport, dont le travail de programmation, l'expansion du territoire desservi par les réseaux, le regroupement des installations à Montréal, Toronto et Vancouver, et la situation financière de Radio-Canada.

M. Davidson est interrogé sur des questions relatives aux séparatistes dans les réseaux français de Radio-Canada. Le témoin parle du livre de M<sup>lle</sup> LaMarsh en particulier des réflexions relatives à Radio-Canada, et il fait aussi des observations sur des lettres reçues par la Société et renfermant diverses allégations.

L'interrogation de M. Davidson se poursuivant, à 13 h. 05, le Comité suspend la séance jusqu'à 20 h. ce soir.

#### SÉANCE DU SOIR (16)

Le Comité reprend ses délibérations à 20 h. 10, sous la présidence de M. Reid, président.

*Members present:* Messrs. Barrett, Broadbent, DeBané, Dinsdale, Givens, McCleave, Mongrain, Osler, Reid, Schumacher, Stafford, Stanbury, Stewart (Cochrane)—(13).

*Members also present:* Messrs. Emard and Yewchuk.

*Witnesses: From the Canadian Broadcasting Corporation:* Dr. George F. Davidson, President; Mr. Laurent Picard, Executive Vice-President; Mr. Eugene Hallman, Vice-President and General Manager, English Networks; Mr. Raymond David, Vice-President and General Manager, French Networks; Mr. James Gilmore, Vice-President, Planning and Assistant Chief Operating Officer.

The Committee resumed consideration of the C.B.C. Annual Report (1967-68).

Messrs. Davidson and Picard were examined on matters relating to commercial revenues from imported U.S. programs scheduled in prime time, general administration and decentralization, C.B.C. marketing policies and budget items. Messrs. David, Hallman and Gilmore assisted Messrs. Davidson and Picard.

The questioning of the witnesses still continuing, the Chairman announced that the witnesses would return on March 11th.

At 10.05 p.m., the Committee adjourned until 9.30 a.m. on Thursday, February 20.

*Présents:* MM. Barrett, Broadbent, DeBané, Dinsdale, Givens, McCleave, Mongrain, Osler, Reid, Schumacher, Stafford, Stanbury, Stewart (Cochrane)—(13).

*De même que:* MM. Emard et Yewchuk.

*Témoins: De la Société Radio-Canada:* M. George F. Davidson, président; M. Laurent Picard, vice-président exécutif; M. Eugene Hallman, vice-président et directeur général de la radiodiffusion (réseaux anglais); M. Raymond David, vice-président et directeur général de la radiodiffusion française; M. James Gilmore, vice-président à la planification et chef adjoint de l'exploitation.

Le Comité reprend l'examen du Rapport annuel de la Société Radio-Canada (1967-1968).

On pose à MM. Davidson et Picard des questions relatives aux revenus commerciaux provenant de programmes importés des États-Unis et diffusés aux heures d'écoute privilégiées, à l'administration générale et à la décentralisation, à la politique de commercialisation de Radio-Canada, et à divers articles du budget de cette dernière. MM. David, Hallman, et Gilmore aident MM. Davidson et Picard à répondre aux questions.

L'interrogation des témoins se poursuivant, le président annonce qu'ils comparaitront de nouveau devant le Comité le 11 mars.

A 22 h. 05, le Comité s'ajourne jusqu'au jeudi 20 février, à 9 h. 30 du matin.

*Le secrétaire du Comité,*  
M. Slack,  
*Clerk of the Committee*





[Text]

## EVIDENCE

Tuesday, February 18, 1969

• 0942

**The Chairman:** I think we can begin now. We are here to discuss the Order of Reference from the House of Commons.

That the Report of the National Film Board of Canada for the fiscal year ended March 31, 1968, tabled on January 27, 1969, and the Report of the Canadian Broadcasting Corporation for the fiscal year ended March 31, 1968, tabled on January 30, 1969, be referred to the Standing Committee on Broadcasting, Films and Assistance to the Arts, and that, for the purposes of its inquiry, the Committee be empowered to adjourn from place to place within Canada and the Clerk and the necessary supporting staff be authorized to accompany the Committee.

Apropos of that, on behalf of the Committee I would like to thank Dr. Davidson and his staff and Mr. David of Radio-Canada for the excellent show they put on for us. I think we all gained a great deal of knowledge of the house-keeping operations that you have and also were informed about the type of technical work that has to go on in the production of a program.

In addition, we all appreciate the opportunity of meeting your staff personally on an informal basis and getting to understand some of the problems that they have directly.

At this time I shall call on Dr. Davidson for a short statement and after that we will have questions from the members.

**Mr. Dinsdale:** Mr. Chairman, just before your calling upon Dr. Davidson, may I join with you in expressing appreciation for the hospitality extended to the members of the Committee who were privileged to visit Montreal last week? I think this is the sort of face-to-face contact with the actual operational process that is helpful to Committee members. It is one of the useful functions of the Committee set-up.

I had not visited the Montreal CBC facilities since back in the early fifties and it was a

[Interpretation]

## TÉMOIGNAGES

[Enregistrement électronique]

Le mardi 18 février 1969

**Le président:** Nous allons commencer. Nous sommes ici pour étudier l'ordre de renvoi de la Chambre:

Que le rapport de l'Office national du film du Canada pour l'année financière s'étant terminée le 31 mars 1968, déposé le 27 janvier 1969, et le rapport de la Société Radio-Canada pour l'année financière s'étant terminée le 31 mars 1968, déposé le 30 janvier 1969, soient renvoyés au Comité permanent de la radiodiffusion des films et de l'assistance aux arts et que, aux fins de son enquête, le Comité soit autorisé à se rendre à différents endroits au Canada et que le greffier ainsi que le personnel de soutien nécessaire soient autorisés à accompagner le Comité.

A ce sujet, au nom du Comité, je voudrais remercier M. Davidson et son personnel et M. David, de Radio-Canada, de l'excellent spectacle qu'ils nous ont offert. Je pense que nous avons beaucoup appris sur le fonctionnement de la Société et sur le genre de travail technique qu'exige la préparation d'un programme.

Nous sommes très heureux aussi d'avoir eu l'occasion de rencontrer personnellement les membres du personnel de Radio-Canada, afin de comprendre un peu mieux les problèmes qui les concernent directement.

Je crois que je vais demander maintenant à M. Davidson de nous faire une courte déclaration d'ouverture, après quoi les députés pourront lui poser des questions.

**M. Dinsdale:** Monsieur le président, avant de demander au docteur Davidson de prendre la parole, laissez-moi d'abord le remercier, avec vous, de l'accueil qui a été réservé aux membres du Comité lors de leur visite à Montréal, la semaine dernière.

Je pense que c'est le genre de contact direct avec les rouages du fonctionnement que les membres du Comité apprécient beaucoup. J'avais visité les studios de Radio-Canada à Montréal au début des années cinquante et j'en ai profité. Nous n'avons pas souvent l'oc-

[Text]

good relearning process for me. I do not think committees have gone into the field too frequently as we did last week to visit these facilities.

• 0945

There is just one point I would like to raise on this matter. Will there be an official statement on the visit or some official record in our reports that will be available to members of the Committee and to those reading the reports of the Committee who are interested in the subject of broadcasting? I feel this would be important and useful. There is another point I would like to raise. When a committee is outside Ottawa, I notice there is no reference to the activities of that particular committee. Would it not be possible to have stated in the official agenda of committee meetings where these committees are travelling outside Ottawa?

**The Chairman:** Yes, this has already been done. Minutes have been taken. There will be a statement in the Minutes that we went there, describing what we did and a copy of our agenda as well.

**Mr. Dinsdale:** That answers the first query. My second point is that when the committee is actually in the field travelling there is no reference anywhere in any journals concerning the activities of that committee.

**The Chairman:** There is in the Minutes of the Committee. There will be a record that we were there and probably also in the Minutes that will come out of this meeting.

**Mr. Dinsdale:** But this is not public. The point I am trying to make is that the Committee meetings taking place in Ottawa are invariably listed in the roster for the day, but when committees meet outside Ottawa there is no reference to the activities or the whereabouts of the members of Parliament that are associated with the activities of that particular committee.

Under the new arrangements we are trying to increase the responsibilities of backbencher members of Parliament in scrutiny of public affairs and I think if this is so we should recognize that when we are not actually sitting in Ottawa we are just as busily and conscientiously engaged in the pursuit of public business as we are when we are located in Ottawa.

Sometimes these trips are referred to as "junkets" and I think if we are going to destroy that image we should be quite specific in emphasizing that these are working activities of the committees.

[Interpretation]

casion de le faire comme nous l'avons eue la semaine dernière.

Il y a seulement un point que je voudrais soulever. Est-ce qu'il y aura une déclaration officielle au sujet de notre visite ou un compte rendu officiel de notre visite dans nos rapports qui serait distribué aux membres du Comité ou aux personnes intéressées à la radiodiffusion? J'estime que ce serait important et utile. Une autre question que je tiens à poser à ce sujet. Lorsqu'un Comité s'absente d'Ottawa, je constate que l'on ne mentionne pas l'activité du Comité en cause. Est-ce qu'il ne serait pas possible d'inscrire au compte rendu officiel ou à l'ordre du jour des réunions du Comité où les comités se rendent à l'extérieur d'Ottawa?

**Le président:** On l'a déjà fait. Il y a le procès-verbal, où il sera indiqué que nous nous sommes rendus à Montréal et ce que nous y avons fait, ainsi que l'ordre du jour.

**M. Dinsdale:** Oui, mais lorsque le Comité voyage on ne dit rien dans aucun journal sur l'activité du Comité en question.

**Le président:** Dans le procès-verbal du Comité lui-même, on indiquera que nous nous y sommes rendus et ce sera indiqué probablement dans le compte-rendu de la présente réunion.

**M. Dinsdale:** Oui, mais ce n'est pas public. Ce à quoi je veux en venir c'est que les réunions du Comité à Ottawa sont toujours inscrites à la liste des réunions de comités de ce jour, mais lorsque le Comité se rend en dehors d'Ottawa, il n'y a aucune mention des activités des députés qui sont associés au comité en question.

Aux termes de nos nouveaux règlements, nous essayons d'augmenter les responsabilités des députés de l'arrière-banc dans les affaires publiques et, à mon avis, si tel est le cas, nous devrions reconnaître que, lorsque nous ne siégeons pas effectivement à Ottawa, nous sommes sérieusement et consciencieusement engagés à des activités d'intérêt public, comme nous le faisons lorsque nous sommes à Ottawa. On nous accuse souvent de ne pas être assez sérieux et je pense que nous devrions redresser notre réputation.



*[Texte]*

**The Chairman:** We will take that under advisement, Mr. Dinsdale. I do not see any difficulty at all. The normal procedure is that when you are on the road taking evidence your committee is listed on the usual roster. Ours was more along the lines of an informal visit to give members an opportunity to find out what actually goes on on the housekeeping side of things.

We were not there for the purpose of hearing evidence but I think your suggestion is a good one and I will instruct the Clerk to ensure the next time we go on a similar trip, which will probably be to Toronto, that it will be properly posted and put in *Votes and Proceedings*.

**Mr. Dinsdale:** It could apply to other committees as well, because I think it is all a part of the agenda for the day. I do not want to take up too much time but I think we should get the preliminaries out of the way. Have we reported the results of our steering committee deliberations?

**The Chairman:** We will be circulating the agenda that we had decided upon.

**Mr. Dinsdale:** Have we resolved the quorum problem?

**The Chairman:** I thought the idea on the quorum was that we would leave it and find out how it works out; then, if necessary, we would set a figure. We have nine members here now who are on the Committee.

**Mr. Dinsdale:** Have we decided to sit without a quorum?

**The Chairman:** The new rules are vague on this.

**Mr. Dinsdale:** I realize that.

**The Chairman:** They provide that a committee may set any number it wishes as a quorum for the purpose of hearing witnesses or it may set no quorum. The conclusion at the steering committee meeting was that we would allow the matter to rest and if we found that our quorum was getting below what we considered to be an acceptable limit we would pass a resolution stating precisely what the quorum should be.

• 0950

**Mr. Dinsdale:** I believe the conclusion of all three members who attended the steering committee meeting was that we would leave it up to the general Committee to determine how this problem should be resolved. I do not want to be straining at gnats and swallowing

*[Interprétation]*

**Le président:** Monsieur Dinsdale, nous allons nous en occuper et je ne vois aucune difficulté en perspective. La procédure normale, lorsque vous êtes en voyage et que vous entendez des témoignages, est que vous êtes inscrits officiellement sur la liste des comités qui siègent. Malheureusement, nous n'avions pas fait une visite officielle. Nous n'étions pas là pour entendre des témoignages ou des dépositions. Toutefois, votre argument est excellent et je dirai au greffier que la prochaine fois que nous sortirons d'Ottawa, ce sera probablement à Toronto, ce sera officiellement inscrit dans le compte rendu des procès-verbaux et témoignages.

**M. Dinsdale:** Oui, je trouve que ceci devrait être appliqué à tous les comités parce que c'est important. Maintenant, je ne tiens pas à vous retarder, il faut en terminer avec des préliminaires, avons-nous les rapports des délibérations du sous-comité de direction?

**Le président:** Nous allons faire distribuer l'ordre du jour que nous avons accepté.

**M. Dinsdale:** Est-ce qu'on a résolu la question du quorum?

**Le président:** J'ai pensé que le mieux serait de laisser la question de côté. Si on avait des difficultés, on pourrait peut-être déterminer un chiffre ou un nombre de députés. Dans le moment, nous avons 9 députés qui siègent au Comité.

**M. Dinsdale:** Est-ce qu'on a décidé de siéger sans quorum?

**Le président:** Le nouveau règlement est vague à ce sujet.

**M. Dinsdale:** Je m'en rends compte.

**Le président:** Le Comité peut avoir le nombre minimum de députés qu'il veut pour entendre les dépositions d'un témoin et peut ne pas déterminer de nombre minimum aussi. Le sous-comité a décidé d'attendre et de voir si le nombre de députés serait insuffisant à un moment donné; à ce moment-là on pourra tout simplement décider du quorum.

**M. Dinsdale:** A la réunion du comité de direction, les trois députés qui étaient présents ont décidé de laisser l'ensemble du Comité régler la question.

Je ne veux pas exagérer, mais j'ai l'impression que nous entrons dans une ère d'activités

[Text]

camels, but we are moving into an era of parliamentary activity which is unexplored and, speaking from the standpoint of a member of the opposition, we have sacrificed many of the privileges that were ours when we had the opportunity of discussing Estimates and other matters in the Supply Committee.

If we are going to make the committee system work properly, if we are going to expand the opportunities for participation by the backbench members of the House, which is one of the main points in the amendments to the rules, I think we should be quite specific about the terms of reference and the guidelines. We are operating, as you say, in a very unprecise situation at the moment.

The guidelines laid down in the new rules of the House are not specific by any manner or means; we have not had any additional research staff added for the benefit of the private members of Parliament; our responsibilities are expanding without any change in the amenities and facilities available I think, in reference to the quorum situation, that we should set down the guidelines in fairly precise terms.

For example the quorum, I believe, is 11 out of 20 members...

**The Chairman:** For business meetings.

**Mr. Dinsdale:** ...and if we do not have some sort of working agreement we could reach the ridiculous situation where we have one or two members sitting in a committee to hear evidence. We might face a situation, for example, where there was no member of the opposition present and I think for happy relationships and for the successful operation of the new committee system we should at least establish some basic floor and have some specifications that there be more than one party, for example, represented in the committee if we are going to have the normal parliamentary process take place. You could not run Parliament without an opposition. I do not think you can run a committee system without an opposition.

**Mr. Osler:** I have a comment relevant to this point. We were over this whole matter in the Fisheries Committee *ad nauseam* a few days ago and it seems to me that the answer is clear in the rules. We checked it with Dr. Ollivier and I think we have wasted 25 minutes on this subject now.

**Mr. Dinsdale:** What is the answer in the rules?

[Interpretation]

parlementaires qui est tout à fait nouvelle et, me plaçant dans la perspective des députés de l'opposition, je dois signaler que nous avons sacrifié beaucoup de nos privilèges antérieurs lorsque nous avons discuté des subsides et d'autres questions au comité des subsides.

Nous avons l'intention de faire fonctionner, comme il se doit, l'appareil des comités. Il faudrait de plus offrir plus d'occasions de participation aux députés de l'arrière-ban à la Chambre.

C'est un des points le plus importants dans les amendements aux règlements et j'estime que nous devrions être très précis quant au mandat aux directives pour ce Comité. Comme vous l'avez dit, dans le moment, notre situation est loin d'être précise.

Les directives qui ont été énoncées dans le nouveau Règlement de la Chambre ne sont pas précises; loin de là. Nous n'avons pas de nouveau personnel de recherche à la disposition des députés du Parlement. Nos responsabilités s'étendent sans avoir aucun changement dans les facilités dont nous nous servons et je pense que, pour ce qui est du quorum, nous devrions énoncer en termes assez précis quelles seront les lignes directrices.

Je m'explique: je pense que le quorum devrait être de 11 députés sur 20...

**Le président:** Pour les réunions de travail?

**M. Dinsdale:** ...et si nous n'avons pas d'accord dans ce sens, nous risquons de tomber dans une situation ridicule où un ou deux députés siègeraient dans un comité pour entendre des témoignages. Par exemple, il pourrait arriver qu'aucun député de l'opposition ne soit présent.

Et, je pense que dans le meilleur intérêt de nos relations et pour le succès des réunions des comités, nous devrions avoir un règlement de base et préciser clairement qu'il faut qu'il y ait plus d'un parti représenté au sein d'un comité, si nous voulons que le système parlementaire fonctionne bien. Vous ne pouvez pas diriger les débats d'un parlement sans opposition, et la même situation prévaut pour les comités.

**M. Osler:** J'aimerais faire un commentaire pertinent. Nous avons étudié la question il y a quelques jours, au Comité des pêcheries au point d'en avoir la nausée, et d'après moi tout est clair dans le Règlement. Nous avons tout vérifié avec M. Ollivier. Et il me semble que nous venons de perdre déjà 25 minutes sur cette question.

**M. Dinsdale:** Quelle est la réponse du Règlement?



[Texte]

**Mr. Osler:** The answer to the rules roughly—I am not a lawyer—is that you can do anything you like as long as it is ratified sooner or later by the committee. The committee does not function as a committee unless there is a quorum, but you can hear evidence and you can do anything else. The only danger is that the evidence might not be allowed by the full committee later on.

**The Chairman:** There are two kinds of meetings contemplated by the new rules; one is a business meeting where resolutions, and so on, will be passed and the other is for the purpose of hearing evidence. We did hold a business meeting—or we tried to hold a business meeting—earlier in early February, but unfortunately we did not have a quorum, at which this matter was scheduled to be discussed.

Would the Committee agree to have a business meeting on February 27 to discuss this matter, and that in the meantime the Chair would ensure that there would be no meeting of the Committee for the purpose of hearing witnesses unless there were a minimum of seven members with a maximum of three parties represented?

**Mr. Dinsdale:** Those are at least some guidelines; a reasonable set of guidelines.

**The Chairman:** I think, then, perhaps we can move to the purpose of this meeting which is to hear Dr. Davidson and for us to question the CBC. Dr. Davidson?

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**Dr. George F. Davidson (President, CBC):** Thank you, Mr. Chairman and gentlemen. I am going to begin by thanking you, Mr. Chairman, and also Mr. Dinsdale for your references to the visit that you made to our headquarters in Montreal.

Au sujet de votre visite officielle au siège social du réseau français à Montréal, je vous remercie, au nom de la Société Radio-Canada, de vous être exprimés dans la langue parlée par ceux qui travaillent dans cette ville-là.

I appreciate this opportunity, I assure you, Mr. Chairman, to appear before the Parliamentary Committee on Broadcasting for the purpose of introducing a discussion on the Canadian Broadcasting Corporation's Annual Report for the fiscal year ending March 31, 1968. I have taken the liberty of bringing with me to this meeting a number of my senior colleagues and I should like to begin

[Interprétation]

**M. Osler:** La voici: n'étant pas avocat, je vous le dis en gros, vous pouvez faire ce que vous voulez du moment que les membres du Comité le ratifient un jour ou l'autre. Et, le Comité ne peut pas siéger en tant que tel quand il n'y a pas de quorum, mais vous pouvez entendre des témoignages et entendre n'importe quelle déposition. Le seul danger c'est que les témoignages peuvent être refusés plus tard par l'ensemble du Comité.

**Le président:** Le nouveau Règlement prévoit deux sortes de réunions: l'une peut être une réunion de travail, où des résolutions et d'autres actes seront entérinés, et une autre réunion où l'on recueillerait les témoignages. Nous avons essayé de tenir une réunion de travail plus tôt au cours du mois de février, mais nous n'avons pas eu de quorum. Je me demande si on ne pourrait pas convenir d'avoir une réunion le 27 février pour discuter de cette question qui alors n'avait pas été étudiée. Entre temps, le président s'assurerait qu'il n'y aurait pas de réunion du comité aux fins d'entendre des témoins, à moins qu'il y ait un minimum de 7 députés et un maximum de 3 partis représentés.

**M. Dinsdale:** Ce sont déjà des lignes directrices raisonnables.

**Le président:** Ceci dit, je pense qu'on pourrait peut-être passer à l'objet même de notre réunion et entendre la déposition de M. Davidson, le président de Radio-Canada. Je vous cède la parole, monsieur Davidson.

**M. George F. Davidson (président de Radio-Canada):** Je vous remercie, monsieur le président.

Messieurs, je vais commencer par vous remercier, monsieur le président, et vous aussi monsieur Dinsdale, de la mention que vous avez faite de votre visite à notre siège de Montréal.

With respect to your official visit to the headquarters of the French network in Montreal I thank you on behalf of the CBC for having spoken in the language that is spoken by the people who work in that city.

Monsieur le président, je vous suis très reconnaissant de m'avoir invité à témoigner devant le Comité, afin d'introduire la discussion au sujet du rapport annuel de la Société Radio-Canada pour l'exercice financier qui s'est terminé le 31 mars 1968. J'ai pris la liberté d'amener avec moi quelques-uns de mes collaborateurs à Radio-Canada, et vous me permettez de vous les présenter. Je com-



[Text]

by introducing them to you. First of all, may I present my colleague on my right, the Executive Vice-President of the Corporation, Mr. Laurent Picard who entered the service of the Corporation on the same day that I did, namely February 1, 1968. The scars that you see are fresh scars dating from that date on the calendar a little more than a year ago.

**Mr. McCleave:** None left over from Treasury Board, Dr. Davidson?

**Dr. Davidson:** There are a few angry red marks, gentlemen, at present representing my past service stripes.

**The Chairman:** I might say you do not really look that bad.

**Dr. Davidson:** That is the first compliment I have had paid to me, Mr. Chairman, since I became President of the Canadian Broadcasting Corporation.

More seriously, I think it is particularly appropriate that I should take this opportunity to present my colleague, Mr. Picard, to you because he was away on business for the Corporation at the time of our visit to Montreal and the members of the Committee did not have an opportunity of meeting him. I hope that you will have an opportunity of meeting him and hearing from him in the course of the testimony given today. He and I have, as I say, been on the job just over a year and this is our first appearance before a committee of the House of Commons on the subject of broadcasting.

I, myself, had the privilege of appearing before a Senate committee to hear evidence on the new broadcasting legislation almost a year ago and, of course, it has been my privilege to appear on a number of occasions before a variety of parliamentary committees when I was serving in other capacities.

About all that I am prepared to say, Mr. Chairman, on behalf of Mr. Picard and myself at this stage is that we know more about the business of broadcasting as a public service today than we did a year ago.

Many of the problems, many of the questions have emerged clearly during this first year of our apprenticeship in our new trade. I am not at all certain, I must add, about the number of answers and solutions we have found to these problems and these questions which confront the national broadcasting service in Canada at this particular stage of our country's history.

I should like also, if I may, to take a moment to introduce to members of the Committee a number of the senior officers of the

[Interpretation]

mence, à ma droite, par le vice-président exécutif de la Société, M. Laurent Picard, qui est entré en fonction à la Société le même jour que moi, soit le 1<sup>er</sup> février 1968. Les cicatrices que vous voyez sont toutes fraîches; elles datent de ce jour mémorable, il y a un petit peu plus d'un an.

**M. McCleave:** Il n'en reste aucune qui soit une réminiscence du Conseil du Trésor, M. Davidson?

**M. Davidson:** Il y a quelques marques rouges de colère, messieurs, qui sont les restants des marques de mes états de service passés.

**Le président:** Je dois dire que vous n'avez pas l'air si mal en point.

**M. Davidson:** C'est le premier compliment qu'on me fait depuis que je suis président de la Société Radio-Canada, monsieur le président.

Pour passer à un ordre d'idées plus sérieux, j'estime qu'il serait approprié de saisir cette occasion pour vous présenter M. Picard, qui avait dû s'absenter pour représenter la Société à l'extérieur lors de votre visite à Montréal; c'est pourquoi vous n'avez pas eu l'occasion de le rencontrer. J'espère que vous aurez la chance de le faire et de le rencontrer au cours de la réunion d'aujourd'hui. Nous sommes tous les deux à notre poste depuis à peine un an et c'est la première fois que nous témoignons devant un Comité de la Chambre sur la question de la radiodiffusion.

J'ai, moi-même, eu le privilège de comparaître devant un Comité du Sénat, pur entendre des témoignages sur la nouvelle Loi sur la Radiodiffusion, il y a environ un an. Et, à plusieurs occasions, j'ai aussi eu le privilège de témoigner devant plusieurs comités parlementaires alors que je remplissais d'autres fonctions.

Au nom de M. Picard et du mien, je suis tout à fait disposé à vous dire maintenant que nous sommes beaucoup plus renseignés au sujet de la radiodiffusion que nous l'étions, il y a un an.

La lumière s'est faite sur bien des choses pendant cette première année d'apprentissage dans notre nouveau métier. Je ne sais pas, cependant, combien de solutions et de réponses nous avons trouvées aux problèmes et aux questions que les services nationaux de radiodiffusion doivent affronter au Canada, en cette période de notre histoire.

Je voudrais aussi vous présenter d'autres hauts fonctionnaires de la Société Radio-Canada, qui ont chacun plusieurs années d'expérience en radiodiffusion.

## [Texte]

Corporation, each of whom has to his credit many years of experience in the world of broadcasting.

I will present them in turn, and ask each one to stand. First of all, Mr. James Gilmore, Vice-President of Planning and Assistant Chief Operating Officer to Mr. Picard; Mr. Ronald Fraser, Vice-President of Corporate Affairs and Special Assistant to the President; Mr. Marcel Ouimet, Vice-President Programming; Mr. Raymond David, Vice-President & General Manager, French Networks; Mr. Eugene Hallman, Vice-President and General Manager, English Networks.

With your permission, Mr. Chairman, I will call upon these gentlemen as required to assist me in answering any questions that may be put to me by members of the Committee. I should also add that I have asked a number of our other senior officers, the officers responsible in the fields of finance, administration, engineering and regional broadcasting, to hold themselves available for this Committee later on this morning or at later sessions today should questions relating to their particular areas of responsibility be raised by individual Committee members.

Mr. Chairman, the annual report of the corporation for 1967-68, the year of Expo and the year of our Centennial, is now before the Committee. This report covers that period of stewardship, most of which was the responsibility of the former President of the Corporation and the management which preceded the nominations of Mr. Picard and me to the two senior management posts in the Corporation.

You would not expect Mr. Picard and me for this reason to be as familiar with all of the details of the Corporation's activities during the period covered by this annual report as we hope to be with respect to the current fiscal year 1968-69.

I wish, in a sense, that we who have come so recently to the Corporation could claim some of the credit for the activities of the year which is covered by this report because this, as I say, was the year of Centennial and of Expo, and frankly I doubt whether there has ever been a year in the history of the Corporation which reflects as much credit on the public national broadcasting service as the variety of special programming related to Expo and to the Centennial which it was possible to produce in the year 1967.

The annual report for 1967-68 devotes fully one-half of its 90 pages to the all-important question of programs produced and or distributed by the CBC. As you glance through the report and look at the lists of programs beginning with page 6 and following of both

## [Interprétation]

Je les présente à tour de rôle et leur demanderais de se lever chacun leur tour. M. James Gilmore, vice-président à la planification et Chef adjoint de l'exploitation, adjoint de M. Picard, M. Ronald Fraser, vice-président aux affaires générales et adjoint spécial au président; M. Marcel Ouimet, vice-président aux programmes; M. Raymond David, vice-président et directeur général de la radiodiffusion française et M. Eugene Hallman, vice président et directeur général de la Radiodiffusion (réseaux anglais).

Avec votre permission, monsieur le président, j'aimerais demander à ces messieurs, à tour de rôle de m'aider à répondre aux questions que les députés pourront me poser plus tard. J'ajoute que j'ai demandé à plusieurs autres hauts fonctionnaires, les responsables du secteur des finances, de l'administration, du génie et de la radiodiffusion régionale, de se mettre à la disposition du Comité, ce matin, ou pour d'autres séances aujourd'hui, au cas où des questions concernant leur propre domaine de responsabilités, seraient posées.

Monsieur le président, le rapport annuel de la Société pour 1967-1968, l'année de l'Expo et de notre Centenaire, a été déposé devant le Comité. C'est une période de question qui était en grande partie, la responsabilité de l'ancien président de la Société et de l'administration qui nous a précédés, M. Picard et moi, aux postes supérieurs de l'administration de Radio-Canada.

Vous ne pouvez pas vous attendre à ce que, pour cette raison, nous connaissions tous les détails de l'activité de la Société pour la période visée par ce rapport annuel, au même point que l'activité de l'exercice en cours, soit 1968-1969.

Dans un sens, j'aimerais que nous, qui venons d'accéder aux postes supérieurs de la Société, puissions réclamer le mérite des activités de l'année visée par le rapport, soit l'année du Centenaire et de l'Expo, et je doute que depuis la création de la Société, il y ait eu une année qui reflète autant de mérites sur les services nationaux de radiodiffusion vu la variété d'émissions spéciales relatives à l'Expo et au Centenaire, que 1967.

Le rapport annuel de 1967-1968 consacre la moitié de ses 90 pages aux émissions produites ou distribuées par Radio-Canada. Si vous jetez un coup d'œil sur le rapport et que vous voyez la liste des émissions, à partir de la page 6, dans le texte français et anglais, qui



## [Text]

the French and English texts, covering English, French and regional programming for both radio and television you will recognize, I am sure, quite a number of programs that you saw or listened to and enjoyed, as well as a few about which you have received and voiced less favorable comments. A good many of these programs are productions of which Canadians, including those Canadians who worked for the CBC, can properly be proud.

Unfortunately, our more popular, less controversial programs tend to get passed over in silence—largely ignored. On the other hand, a one-half hour program of a controversial nature once a week, whether it be public affairs, or drama or whatever you want to mention, can fill our mail bags full of sharply critical correspondence—our mail bags and yours, gentlemen—and light-up our switchboards—you have not got a switchboard so I can use that in reference to ourselves—literally from coast to coast like the proverbial Christmas tree.

In this preoccupation with particular programs which somehow or other stir up heat and controversy, we tend to forget, Mr. Chairman, that in the year 1967 the CBC put out over the airwaves some 75,000 hours of radio programming, together with some 27,000 hours of television, a volume equal to 12 continuous years of round-the-clock programming, 24 hours a day, 365 days each year, or 12 whole years transmitted continuously over a single channel. Relevant statistics to support that statement are to be found on page 81 of both the French and English texts.

It is perhaps not too surprising, in the light of that fact, that certain individual programs attract more than their share of unfavorable attention. It does not take very many of these, probably not more than one a week, to leave the public with the impression that the CBC is under constant attack for all of its programs. This, I am rapidly learning, is a hazard in the life of the broadcaster that one has to learn to live with.

Unfortunately, it tends to obscure the fact that while the occasional CBC program may be bad to poor, and some more of it indifferently good or even mediocre, most of our CBC programs on radio and television both French and English succeed, in fact, in doing the job the CBC was set up to do.

This, in the words of the Broadcasting Act, approved by Parliament last year, is to:

(i) be a balanced service of information, enlightenment and entertainment for people of different ages, interests and tastes

## [Interpretation]

embrasse les émissions de la radio et de la télévision en français et en anglais, vous reconnaîtrez, probablement, plusieurs émissions que vous avez vues ou entendues et que vous avez appréciées, ainsi que certaines émissions au sujet desquelles vous avez reçu ou exprimé des commentaires moins favorables. Bon nombre de ces émissions sont des productions dont les Canadiens, y compris ceux qui travaillent à Radio-Canada, peuvent être fiers.

Malheureusement, les émissions plus populaires, moins controversées, passent sous silence et souvent méconnues. D'autre part, une émission hebdomadaire d'une demi-heure, qui porte à controverse sur les affaires publiques, le théâtre ou quoi que ce soit, peut gonfler notre courrier de lettres acerbes, notre courrier et le vôtre il va sans dire et les tableaux des téléphonistes d'un bout à l'autre du pays, sont éclairés comme des arbres de Noël.

Dans notre préoccupation pour les émissions qui d'une façon ou d'une autre échauffent les esprits et soulèvent des controverses, nous oublions, monsieur le président, qu'en 1967, Radio-Canada a mis sur les ondes 75,000 heures d'émissions à la radio et quelque 27,000 heures d'émissions à la télévision, ce qui représente 12 années d'émissions à 24 heures par jour 365 jours par année ou 12 années d'émissions continues sur un seul canal. Vous verrez des données statistiques à l'appui à la page 81 du rapport tant du texte français que du texte anglais.

Il ne faudrait donc pas se surprendre que certaines émissions attirent plus que leur part d'attention défavorable. Il n'en faut pas beaucoup, probablement pas plus d'une émission par semaine, pour donner au public l'impression que Radio-Canada est constamment attaqué pour chacune de ses émissions. Je constate rapidement que c'est là un danger de la vie d'un radiodiffuseur avec lequel il faut apprendre à vivre.

Malheureusement, cette situation tend à jeter de l'ombre sur le fait que bien que certaines émissions de Radio-Canada soient mauvaises ou médiocres, la plupart des émissions à la radio et à la télévision, tant au réseau français qu'au réseau anglais, réussissent, en fait, à satisfaire le mandat de Radio-Canada. Ceci, en conformité de la Loi sur la Radiodiffusion, adoptée l'an dernier, est:

i) être un service équilibré qui renseigne, éclaire, et divertisse des personnes de tous âges, aux intérêts et aux goûts



## [Texte]

covering the whole range of programming in fair proportion,

A moment's reflection on the meaning of the words I have just quoted from the Act will indicate, I believe, why it can hardly be expected that all CBC programming will please or interest all CBC viewers or listeners all of the time. That is not, in fact, the job we set out to do. Our job, according to the Broadcasting Act, is to produce and distribute different kinds of programs to different kinds of audiences in fair balance and proportion, so that the great variety of tastes and interests of the 20 million Canadians within the range of our transmitters can be recognized and catered to in fair degree.

Now, naturally enough this does not always please or satisfy the individual viewer who judges what he sees or hears over CBC by his own personal tastes and interests rather than the possible tastes and interests of others. Football or hockey fans do not like to have their program periods preempted by political conventions and they tell us so.

Television viewers in Cape Breton cannot be blamed for being less than mildly interested in a Western Football Conference game relayed over the national network. French language television viewers in St. Boniface can hardly be expected to follow avidly public affairs programs centered on provincial political developments in the Quebec legislature, and so it goes.

Naturally enough the individual frequently tends to judge the CBC by what he can see and hear on his local CBC television or radio station. The size and the scope of the national broadcasting service tends to be invisible and ignored by the individual viewer. An extension of service or of local or regional programming in another part of the country is not apparent on the local outlet. The fact that CBC takes over and enters a new period of broadcasting through a CBC station in Charlottetown, Prince Edward Island, cuts little ice with the viewers in Vancouver or in Edmonton.

Where there is unilingual service only, viewers and listeners cannot be aware of the CBC's programming output in the other language.

Canadians at home do not as a rule listen to broadcasts in 11 different languages put out over our International Services facilities, which are aimed to countries in Europe and on other continents. The audience in Toronto or Montreal will never see or hear any of the programs of the Northern Service, produced and distributed in the Eskimo or Indian dia-

## [Interprétation]

divers, et qui offre une répartition équitable de toute la gamme de la programmation.

Un instant de réflexion sur le sens de cette citation indiquera, je crois, qu'on peut difficilement s'attendre à ce que toute la programmation de Radio-Canada satisfasse ou intéresse tous les auditeurs et les téléspectateurs de Radio-Canada. Ce n'est pas du tout ce que nous avons entrepris. Aux termes de la Loi, nous sommes censés produire et distribuer différentes sortes d'émissions, à différents auditoires, de façon équilibrée, et proportionnée, de sorte que tous les goûts et intérêts des 20 millions de Canadiens qui sont atteints par nos transmetteurs, soient reconnus et satisfaits dans une juste mesure.

Il est naturel que chaque individu ne soit pas toujours satisfait de ce qu'il voit ou entend à Radio-Canada parce qu'il juge d'après ses propres goûts et intérêts, sans tenir compte de ceux des autres. Les amateurs de hockey ou de football n'aiment pas qu'on remplace leurs émissions favorites par des conventions politiques, et ils nous le disent. Il ne faut pas blâmer les téléspectateurs du Cap Breton s'ils ne sont pas enthousiasmés par une partie de football de la conférence de l'Ouest qui passe sur le réseau national. Il ne faut pas s'attendre que les téléspectateurs de la télévision française à Saint-Boniface écoutent avidement les émissions d'affaires publiques qui traitent des événements politiques de la législature québécoise, et ainsi de suite.

Naturellement, un auditeur a fréquemment tendance à juger Radio-Canada par ce qu'il voit et entend sur son poste local de radio et de télévision. L'envergure et la portée des services nationaux de radiodiffusion tendent à passer inaperçues ou à être méconnues par le téléspectateur. L'extension d'un service ou les émissions locales ou régionales visant d'autres parties du pays, ne se font pas sentir au niveau local. Le fait que Radio-Canada entre dans une nouvelle phase de radiodiffusion en établissant une station à Charlottetown dans l'île du Prince-Édouard, n'enthousiasme pas beaucoup les gens d'Edmonton ou de Vancouver. S'il n'y a qu'un service unilingue, les auditeurs et les téléspectateurs de l'autre langue ne peuvent pas être au courant de ce que l'on produit dans l'autre langue.

Les auditeurs canadiens se préoccupent très peu du Service international qui émet en onze langues vers d'autres pays du monde. À Toronto ou à Montréal, les auditeurs ne verront ou n'entendront jamais les programmes du Service du Nord canadien, qui sont produits et distribués en langues esquimaudes ou indiennes. Par exemple, le coût de l'établisse-

## [Text]

lects. The cost of including a Frontier Coverage Package in Yellowknife makes little impact on those who are living within the sound of our urban radio and television transmitters.

In the year under review, Mr. Chairman, we have had, as I pointed out from the few statistics I have mentioned, a greater amount of programming and production than has ever been the case before. This was the year of the Centennial, of Expo and of the Pan-American Games. This was the year in which we built and operated the International Broadcasting Centre that the majority of the members of the committee had the opportunity of seeing for themselves last week. Demands on staff, equipment and facilities were unprecedented in the Corporation's history.

As our Annual Report states, CBC radio and television broadcast nearly 1,500 hours of Centennial and special programming during the year of Centennial and of Expo. This would work out to an average of four hours' production a day, every day of the year.

You will find on pages six to eight of the Report a list of some of the Centennial programs and this may refresh the memory of members as to the wide variety and scope of the programming carried out during Centennial year.

I respectfully remind the committee members at this point, Mr. Chairman, that what we are considering is not the annual report on programming or financing of a single unilingual television network covering a limited number of communities across the country.

Rather the report we are concerned with is a report dealing with the program activities of no less than nine distinctive services. Here they are: English language television, French language television, English radio AM, French radio AM, English radio FM, French radio FM, Northern Service, Armed Forces Service and the International Service.

I will not elaborate on this point beyond saying that when the expenditures of the CBC are being discussed, whether we talk of \$185 million gross as reported in 1967-68, or \$140 million net after commercial revenues are taken account of, these considerable amounts of money should be seen, I suggest to you, in the perspective of the ninefold service that the Corporation is responsible for providing.

May I draw your attention, Mr. Chairman, to another table set out in the Corporation's Annual Report on page 13 of the English text

## [Interpretation]

ment d'un rayonnement dans tout le nord à partir de Yellowknife a peu d'importance pour les gens qui habitent dans les limites de portée de nos émetteurs urbains de radio et de télévision.

Monsieur le président, comme je l'ai fait remarquer à partir des quelques statistiques que j'ai mentionnées, nous avons eu au cours de la dernière année, plus de programmes et de productions que jamais auparavant. Ce fût l'année du Centenaire, de l'Expo et des Jeux Pan-américains. Ce fût l'année où nous avons construit et fait fonctionner le Centre international de radiodiffusion, que bien des députés, membres du Comité, ont eu l'occasion de voir, la semaine dernière. Les besoins en personnel, en équipement et en installations ont été les plus importants de l'histoire de la Société.

Comme le dit notre rapport annuel, la radio et la télévision ont diffusé 1,500 heures de programmes spéciaux ou relatifs au Centenaire pendant l'année de l'Expo et du Centenaire. Ce qui donne une moyenne de diffusion de quatre heures par jour, tous les jours de l'année.

Aux pages six à huit du rapport, que vous avez sous les yeux, vous trouverez la liste de certains programmes du Centenaire et ceci pourra rafraîchir la mémoire de certains députés et leur montrer la grande variété et la grande portée des programmes réalisés pendant l'année du Centenaire. En toute déférence, monsieur le président, je rappelle aux membres du Comité, que ce que nous étudions n'est pas le rapport annuel sur les programmes et le financement d'un réseau de télévision ou de radiodiffusion unilingue s'adressant à un nombre limité de régions.

Au contraire, c'est un rapport qui s'occupe de toutes les activités de neuf services différents: télévision de langue anglaise, télévision de langue française, radio A-M en français, radio A-M en anglais, F-M en français, F-M en anglais, Service du Nord canadien, Service des Forces armées et Service international. Je ne m'étendrai pas sur ce point, je me borne à dire que l'on discute des dépenses de Radio-Canada, que l'on parle des 185 millions bruts de 1967-1968 ou des 140 millions nets après avoir tenu compte des revenus commerciaux. Ces considérables sommes d'argent doivent être vues à la lumière des neuf services différents dont la Société est responsable.

Maintenant, monsieur le président, permettez-moi d'attirer votre attention sur un autre tableau qui se trouve dans le Rapport annuel



## [Texte]

and on page 14 of the French text. This table illustrates very clearly the essence of what we are up against. We live and work alongside the United States of America, the most powerful, the most versatile, in many ways the most creative, and certainly the wealthiest complex of broadcasting services to be found anywhere in the world.

## • 1010

What we are up against in our Canadian programming is the continued popularity with Canadian viewers of United States light entertainment programs, which find their way across to our Canadian viewing audiences whether the CBC chooses to broadcast them or not. This table, which indicates the relative viewing audiences attracted to the different programs, Canadian and non-Canadian, put out by the CBC, pinpoints one of our major problems. One must place these audience figures against our commercial needs.

In seeking to fulfil the requirements of our mandate we are obliged each year to strive for commercial revenues of the order of \$40 million gross, and to reach this objective some of the hard facts of broadcasting, particularly the commercial aspects of it, have to be faced. In spite of this I say that we in the Corporation are determined that in the CBC's fall schedule for 1969-70 we will have more Canadian programming in prime time than we have had before—and I mean by that good programming in every sense of the word.

Turning next to a further feature of the Annual Report I might mention the section on audience research referred to on page 23 of the English text. It describes how the CBC measures not just the size of audiences but also the extent to which the viewing audiences appreciate, or do not appreciate, its various programs. It is important, I think, that we should recognize that there are qualitative as well as quantitative means of judging the receptivity of our programs. I think we are the only broadcasting agency in the world which is endeavouring to develop what we call an appreciation index relative to our viewing audience in the particular way that we attempt to do it. The index of enjoyment, as we call it, assists us in program planning, in detecting trends in program performance, in forecasting and evaluating the effects of schedule changes and in various other ways.

May I also draw your attention, Mr. Chairman to the fact that the CBC continued in 1967-68 to have a creditable record of awards at home and abroad. Pages 51 and 52 of the

## [Interprétation]

à la page 13 du texte anglais et à la page 14 du texte français. Ce tableau illustre clairement ce à quoi nous nous opposons. Nous vivons en bordure des États-Unis d'Amérique, le pays où se trouve le plus puissant, le plus varié, le plus créateur dans beaucoup de domaines et certainement le plus riche de tous les réseaux de radio et de télévision du monde.

Nous sommes contre la popularité des programmes de divertissements américains auprès des auditeurs canadiens qui pénètrent au Canada, que nous acceptions ou non de les diffuser. Le tableau que vous avez sous les yeux, indique le pourcentage d'auditeurs qui suivent différents programmes canadiens et non canadiens mis en ondes par le réseau de Radio-Canada; vous voyez tout de suite où sont nos principaux problèmes. Ces chiffres d'écoute doivent être rapprochés de nos besoins financiers. Pour remplir notre mandat, nous devons, chaque année, recueillir environ \$40,000,000 de revenus bruts; pour atteindre cet objectif il faut affronter les dures réalités de la profession et plus particulièrement les aspects commerciaux. En dépit de cela, je vous dirai que nous, au sein de la Société, nous sommes décidés à introduire dans nos programmes pour 1969-70 plus de programmes canadiens aux heures de forte écoute que nous n'en avions précédemment et je veux dire, des bons programmes dans tous les sens du terme.

Un autre trait saillant de ce rapport, c'est le Service de recherches sur l'écoute dont on parle à la page 23 du texte anglais. On y décrit comment Radio-Canada évalue le nombre d'auditeurs et la mesure dans laquelle ils apprécient ou non ses divers programmes. Je pense qu'il est important de reconnaître qu'il y a des critères qualitatifs et quantitatifs pour juger de la réceptivité de nos programmes. Je pense que nous sommes la seule agence de diffusion au monde qui essaie de mettre au point ce que nous appelons un indice d'appréciation de notre auditoire de la façon dont nous le faisons. L'indice d'appréciation nous aide à établir nos programmes, car il nous permet de déterminer les tendances et de prévoir et d'évaluer les effets de changements de programme.

Je signale aussi, monsieur le président, que Radio-Canada a continué, en 1967-68, à recevoir des prix tant au Canada qu'à l'étranger. Vous trouverez aux pages 51 et 52 les diffé-



## [Text]

English text show some of the awards that have been received by CBC for programs in the course of the year 1967-68. I feel that I can draw attention to this without being accused of a lack of modesty inasmuch as these awards were received during the year 1967-68 which was a year for which Mr. Picard and myself had very little actual managerial responsibility.

That is about all that I need to say, Mr. Chairman, on the subject of programs at this stage. I want to turn now to another aspect of the Corporation's mandate as laid down in the Broadcasting Act. That is the part of our mandate set out in the Broadcasting Act which says that the CBC service must be provided both in English and in French serving the special needs of the geographic regions and actively contributing to the flow and exchange of cultural and regional information and entertainment.

If you will look at page 59 of the English text of the Report you will see that there are still appreciable gaps to fill in before we can say that we are bringing all Canadians broadcasting services in their own language. The CBC has continued to work at filling these gaps and in 1967-68 added 21 new television transmitters and 25 new radio stations to its networks.

The Frontier Coverage Package is a CBC television development which meets a public need such as the LPRT's (the Low Power Relay Transmitters) do in radio. The Frontier Coverage Packages are unattended television stations which transmit four hours of programming on tape. They have proved themselves in the field and are now being extended to many remote communities which can be served in no other way.

We have, therefore, extended broadcasting coverage of the CBC service in 1967-68 to no less than 46 communities which prior to that year had not been receiving the CBC service in the language of the population group being served by these new facilities.

## ● 1015

I realize that members of Parliament are often plagued with two kinds of complaints by their constituents. First of all, there are those complainants among the 20 million Canadians who get CBC programming and complain about a few of the CBC programs they get; then there are the complaints of those among the one million Canadians who do not get CBC programming at all and who are complaining because they do not receive any CBC programs about which they can complain.

In discussing coverage I should tell you that from the Corporation's point of view we

## [Interpretation]

rents prix, que les programmes de Radio-Canada ont reçus en 1967-68. Je pense que je peux attirer l'attention sur ce fait sans qu'on m'accuse de manquer de modestie, étant donné que ces prix ont été reçus en 1967-68, année où M. Picard et moi-même n'avons eu que très peu de responsabilités administratives.

C'est à peu près tout ce que j'ai à dire sur les programmes. Maintenant, monsieur le président, je voudrais passer à un autre aspect du mandat de la Société tel qu'il figure dans la Loi sur la Radiodiffusion. Il s'agit de la partie de notre mandat qui est stipulée par la Loi et dit que nos services doivent être de langue anglaise et de langue française, répondre aux besoins particuliers des diverses régions et contribuer activement à la fourniture et à l'échange d'informations et de divertissements d'ordre culturel et régional.

Si vous vous reportez à la page 59 du rapport vous verrez qu'il y a encore des lacunes assez considérables à combler avant de dire que nous pouvons vraiment atteindre tous les Canadiens et leur fournir des programmes dans leur langue. Nous travaillons sans relâche à combler ces lacunes et en 1967-1968 nous avons ajouté à notre réseau 21 émetteurs de télévision et 25 émetteurs de radio.

Nous avons de nouveaux programmes de diffusion dans les régions les plus reculées, nos avant-postes transmettent 4 heures de télévision enregistrées sans surveillance. Vu leur succès, nous allons les étendre à des régions qu'on ne peut atteindre autrement. En 1967-1968, nous avons étendu notre service à pas moins de 46 nouvelles communautés qui, jusque-là ne recevaient pas les services de Radio-Canada dans la langue du groupe habitant la région.

Je me rends compte que les députés reçoivent des plaintes de deux sortes de gens. D'abord, parmi les 20 millions de Canadiens il y a ceux qui reçoivent les programmes de la Société Radio-Canada et qui se plaignent des programmes qu'ils reçoivent. Ensuite, il y a les plaintes émanant de ce million de Canadiens qui ne reçoivent pas les programmes de Radio-Canada et s'en plaignent.

A propos de régions desservies, je dois dire que la Société vise plusieurs objectifs. La

## [Texte]

are concerned about a number of things. The absolute first priority as far as we are concerned continues to be the priority attached to the extension of service to people who receive no service at all in their own language. As you see from the figures on page 59, although the percentages are small they are still significant. We have something of the order of 500,000 persons of English language expression who do not at the present time receive CBC service in their own language; we have something of the order of 400,000 of French expression who do not receive service in their own language, and it is our objective, as Parliament permits us to do so with the funds that are made available, to extend coverage in the two official languages to these small but still very significant elements in our population.

The provision of 46 new outfits that I have already referred to in the year under review is, I think, the most impressive record of extension of service to these smaller population groups that the CBC has ever attained in any given year. But, of course, Mr. Chairman, this extension of primary coverage cannot be allowed to take complete control of our energies and resources. We have to be concerned also with the needs of the 20,000,000 Canadians who live within the reach of our transmitters.

We have to reserve some of our energies and resources for improvement of our present radio and television services to the great majority of Canadians who, after all, are entitled to as good a broadcasting service as can be provided. We are concerned with the future of FM radio broadcasting. We are also deeply involved, along with the CRTC, in the development of alternative television service which the White Paper of 1966 described as almost a necessity, and certainly an amenity of life for all Canadians.

We are very much concerned with the development of satellite broadcasting and the possibilities this may open up for reaching remote communities in the Canadian far North and in the western parts of Canada. Meanwhile, we must plan to continue establishing through Frontier Coverage Packages the means of serving the pressing needs of these people who do not have the advantage of broadcasting services at least until the satellite system becomes available.

May I turn for a moment, Mr. Chairman, to the chart on page 60, which speaks for itself. This illustrates, I think quite graphically, the growth of CBC television coverage, the composite in French and English network.

## [Interprétation]

priorité la plus urgente en ce qui nous concerne doit consister à desservir ceux qui ne reçoivent aucune émission dans leur propre langue. Et d'après les chiffres du tableau 59, bien que les pourcentages soient faibles, ils sont tout de même importants. Nous avons environ 500,000 personnes de langue anglaise qui actuellement ne reçoivent pas les émissions de Radio-Canada dans leur langue et environ 400,000 francophones qui ne reçoivent pas d'émissions dans la leur; notre objectif, avec les fonds que le Parlement met à notre disposition, est de desservir dans les deux langues officielles ces groupes minoritaires mais tout de même importants.

L'établissement de 46 nouveaux relais pensant l'année en cours est à mon avis le record le plus impressionnant que Radio-Canada ait jamais atteint dans l'intérêt des groupes minoritaires. Cependant, cette extension du réseau primaire ne doit évidemment pas mobiliser toutes nos énergies et nos ressources. Il nous faut tenir compte également des besoins des 20 millions de Canadiens qui sont desservis par nos émetteurs.

Il nous faut consacrer une partie de nos énergies et de nos ressources à l'amélioration des programmes de radio et de télévision destinés à une majorité de Canadiens qui, en définitive, ont droit au meilleur service possible. Nous nous préoccupons de l'avenir de la radio FM. Nous envisageons également, en collaboration avec le CRTC, l'établissement d'un autre réseau de télévision, que le Livre blanc de 1966 qualifie de nécessaire et qui constituerait un agrément bien normal pour les Canadiens.

Nous nous intéressons vivement aux communications par satellite et aux possibilités que cela représente pour les régions éloignées du nord et de l'ouest du pays. Nous devons également continuer de diffuser les programmes destinés aux régions du Nord pour desservir les populations qui ne bénéficieront pas des services de radiodiffusion tant qu'il n'y aura pas de système de communication par satellite.

Jetons un bref coup d'œil sur le tableau de la page 60, qui se passe de commentaires. Il illustre assez bien, je pense, l'agrandissement des zones desservies par la télévision de Radio-Canada et la disposition des réseaux français et anglais.



## [Text]

I am constrained here to comment on the fact that in a recent speech in the other place by an honourable senator reference was made to the fact that the broadcasting services of the Corporation cost the public of Canada about \$24 million in 1952, 1953 and 1954—a level of expenditure of that order—and that it is now costing the people of Canada something of the order of \$150 million. One has only to look at the chart on page 60 of the English text and French text to understand clearly why that growth in expenditure has taken place.

It is one thing to be providing in 1952 a limited service in a few Canadian urban communities to three, four or five million Canadians out of the total population. It is quite another thing to extend that service, as we have done over the years since 1952, to cover 96 per cent of the Canadian population and to cover them with programming that extends over 100 hours of the week rather than the very limited number of hours that were broadcast in the early years of radio and television.

## ● 1020

Another point touched upon in the Annual Report is, of course, the question of consolidation of our facilities, having reference particularly to the needs of consolidation in our three major urban centres of Montreal, Toronto and Vancouver. Members of the Committee, for the most part, have already formed some idea of the Montreal situation during their visit there last week, and we are hoping that the members of the Committee will also decide, Mr. Chairman, to visit our facilities in Toronto at some date convenient to themselves so that they can see what our existing facilities in Toronto are and what our hopes and plans are for improving the very unsatisfactory circumstances in which our English network headquarters is obliged to operate.

I am getting very close to the end now, Mr. Chairman, and I ask the indulgence of the Committee members for a moment or two to discuss a few aspects of our financial situation. The financial statistics relating to the Corporation's activities for the year 1967-68 are before the Committee in the pages beginning on page 71 of the English text. In financial terms it will be seen that we are examining a Corporation an operating budget for 1967-68 of \$186 million approximately, and that figure includes the gross commercial revenues of \$40 million which were earned by the Corporation in the course of this fiscal year. I think it is worth emphasizing that the CBC stayed within its budget for the 1967-68 fiscal year. The budget was approved by Parliament and refunded, as you can see if you look at the

## [Interpretation]

Dans un récent discours au Sénat, un honorable sénateur observait que le service de radiodiffusion avait coûté aux Canadiens quelque 24 millions de dollars en 1952, 1953 et 1954, et qu'il coûte maintenant dans les 150 millions de dollars. Il suffit d'examiner le tableau de la page 60 des versions anglaise et française pour comprendre la raison de cet accroissement des dépenses.

En 1952 il ne s'agissait de desservir que quelques communautés urbaines, soit 4 ou 5 millions d'habitants en tout; tandis que maintenant, il s'agit de desservir 96 p. 100 de la population canadienne et de lui offrir des programmes de plus de cent heures par semaine, ce qui est bien plus qu'au début.

Le rapport annuel fait également mention du développement des installations actuelles, celles de Montréal, de Toronto et de Vancouver en particulier. Des membres du comité se sont fait une idée de la situation à Montréal, lors de leur visite la semaine dernière, et j'espère que les membres visiteront également nos installations à Toronto à une date qui leur conviendra afin qu'ils puissent se rendre compte de nos projets, qui ont pour but d'améliorer les conditions médiocres dans lesquelles le siège social du réseau anglais se trouve.

J'ai presque fini, monsieur le président. Je demanderai aux membres du Comité de bien vouloir m'accorder encore quelques instants pour traiter de certains aspects de notre situation financière. Les statistiques financières se rapportant à l'activité de la Société en 1967-1968 ont été présentées au comité à partir de la page 71 du rapport. Vous constaterez que la Société dispose pour 1967-1968 d'un budget d'exploitation d'environ 186 millions de dollars et que ce chiffre comprend 40 millions de dollars de recettes publicitaires brutes pour l'année financière en cours. Le budget a reçu l'approbation du Parlement, et, comme vous le voyez dans l'état financier, 600,000 dollars environ ont été remboursés au Trésor fédéral.



[Texte]

financial statement, approximately \$600,000 as an unspent balance to the federal Treasury.

I think it is also worth noting, Mr. Chairman, that the Corporation, I think I can say without exception always stays within the budget that the Parliament of Canada makes available to it. There may have been one exception in one year when the Corporation was obliged, for a particular reason, to come back and request a supplementary appropriation but I think it is worth noting that the Corporation, one of the Crown corporations which receive a grant from Parliament, considers it its responsibility to live within the fund that Parliament appropriates at the beginning of the year in the Main Estimates and does not consider that it has really any basis for returning to Parliament half way through the year or the latter part of the year with a request for supplementary estimates. I make that assertion with the particular confidence that I do at this stage of our fiscal year because I know that this fiscal year we will not be obliged to come back to Parliament for a supplementary appropriation between now and the end of March. I may have to come back and swallow these words a year hence if our finances for next year do not prove adequate for the purpose.

I would like to go back to the Annual Report and make a final observation. This Annual Report which is presented to Parliament each year is the major means that we have of presenting to Parliament an account of the discharge of our responsibilities under our mandate during the the fiscal year under review. If most of my remarks and much of the Report has been devoted to programs, it is because the CBC Annual Report is and has to be a report on our stewardship, not just of the grant of money but on the exercise of our mandate and on the way in which we have carried this out in the programming provided to the Canadian people. Our mandate, of course, is the provision to the Canadian people of good programs, a variety of programs by standards worked out over the year and now set out under the new Broadcasting Act, and we know that we have a responsibility to you gentlemen and to Parliament as a whole for meeting our responsibilities, not merely in respect of staying within our budget but also in respect of measuring up to the requirements of good programming as set out in the terms of the Broadcasting Act.

I think, Mr. Chairman, that this is the sum and substance of what I have to say by way of introduction of the report that is before the Committee now. I would merely draw your attention finally to the fact that there are a couple of maps shown at the end of the

[Interprétation]

On remarquera également que la Société s'en tient presque toujours au budget que lui confie le Parlement. Il n'y a eu qu'une exception, où la Société, pour des raisons spéciales, a dû demander une allocation supplémentaire. Cette société de la Couronne estime qu'elle doit s'en tenir aux fonds qui lui sont alloués par le gouvernement dans le budget principal et qu'il n'est pas opportun de revenir devant la Chambre au milieu ou vers la fin de l'année pour avoir des fonds supplémentaires. J'affirme cela en toute quiétude, car je sais que cette année nous n'aurons pas besoin de nous adresser au Parlement pour avoir des fonds supplémentaires d'ici mars. Peut-être que dans un an je regretterai d'avoir dit cela, si notre budget pour l'année prochaine n'est pas suffisant.

Une dernière observation au sujet du rapport annuel. Ce rapport, que nous présentons chaque année à la Chambre, est le principal moyen que nous avons de rendre compte des responsabilités que nous confère notre mandat. Si j'ai surtout insisté, à l'instar du rapport, sur les programmes, c'est que le rapport annuel de Radio-Canada porte sur notre régie, et non seulement sur des fonds qui nous sont accordés; il s'agit de l'exercice de notre mandat et de la manière dont nous présentons nos programmes au public. Notre mandat est de donner une série de bons programmes conformes aux normes établies par la *Loi sur la radiodiffusion*. Nous sommes responsables devant vous, messieurs et devant tout le pays, et nous devons nous en tenir au budget voté, en respectant les règles d'une bonne programmation, telles qu'énumérées dans la Loi.

Je crois, monsieur le président, que c'est tout ce que j'avais à dire pour la présentation du rapport que voici. Je vous ferai remarquer qu'il y a à la fin du rapport quelques cartes représentant le réseau national de radio et de télévision de Radio-Canada. Notez que les

## [Text]

Report which endeavour to display the scope of our CBC national service in radio and television. You are, of course, aware that in presenting our material, both statistical and graphically, we are presenting material that relates to a network that is made up not only of a number of CBC-owned and operated television and radio stations but that we have in addition to that the facilities provided through a much larger number of affiliated television and radio stations through which we endeavour to reach those sections of the country which are not served at the present time directly by CBC-owned and operated stations. It is this that enables us to provide the nationwide service that the Corporation—and the Corporation alone, I suggest to you—is in a position to provide to the Canadian people at the present time.

Thank you, Mr. Chairman.

**The Chairman:** Thank you, Dr. Davidson. We will now have questions. Mr. Dinsdale. Mr. Comeau.

• 1025

**Mr. Comeau:** Thank you, Mr. Chairman. I want to thank Dr. Davidson, the President of the CBC, for his resumé of the work of the Corporation. He has said that members of Parliament, as well as himself, hear only about the things that are not good within the CBC and the things that are controversial in nature, and I wish to deal with one of these controversial matters. It is the matter of separatism within the Corporation. There have been a number of charges the former Secretary of State, Miss LaMarsh, has made some—what I call charges within the Corporation. For example, Miss LaMarsh charged in a report that Radio-Canada was infested with separatism. She said it was controlled by people who wanted to break up the country.

Another news item in *The Globe and Mail* on January 21, reports that:

Neither...nor CBC president George Davidson listened to the CBC Quebec-France radio program at the weekend. Yet even secondhand accounts of it have alarmed them sufficiently to order an immediate study of the tapes.

There are other reports as well that separatists' control of CBC appears to have some substance.

I am wondering whether you have investigated these charges, Dr. Davidson, and whether you have anything to report on this matter? I realize again that it is only about 7 per cent of last year's coverage...

## [Interpretation]

données statistiques et graphiques que nous présentons sont celles d'un réseau composé non seulement des postes de radio et de télévision appartenant à Radio-Canada, mais encore des postes affiliés qui nous permettent d'atteindre les régions du pays qui ne sont pas directement desservies par Radio-Canada. C'est ce qui permet à la Société—et à la Société seulement—de desservir tout le pays.

Merci, monsieur le président.

**Le président:** Merci, monsieur Davidson. Passons maintenant aux questions. Monsieur Dinsdale? Monsieur Comeau.

**M. Comeau:** Merci, monsieur le président. Je tiens à remercier monsieur Davidson, président de Radio-Canada, pour le résumé qu'il a fait de l'activité de la Société.

Il a dit que les députés, et lui-même, n'entendent parler que de ce qui va mal à Radio-Canada, que de questions controversées. En voici une. Il s'agit de la question du séparatisme à l'intérieur de la Société. Il y a eu un certain nombre d'accusations; l'ex-secrétaire d'État, M<sup>lle</sup> LaMarsh, a porté ce que j'appelle des accusations à l'intérieur-même de la Société. M<sup>lle</sup> LaMarsh a dit entre autres, que la Société Radio-Canada était infestée de séparatistes et contrôlée par des gens qui voulaient briser l'unité du pays. le *Globe and Mail* du 21 janvier, on pouvait lire:

Ni...ni le président de la Société Radio-Canada, M. George Davidson n'ont entendu le programme France-Québec durant la fin de semaine. Cependant les comptes rendus de ce programme les ont alarmés suffisamment pour qu'ils étudient immédiatement les rubans magnétiques.

Il y eut aussi d'autres rapports concernant le contrôle de Radio-Canada par des séparatistes qui semblent fondés.

Je me demande, monsieur Davidson, si vous avez fait enquête et si vous pouvez nous dire quelque chose à ce sujet? Je me rends compte que cela ne couvre que 7 p. 100 de la couverture de l'année dernière...



[Texte]

**Dr. Davidson:** This is a question that relates to a matter on which the portion of the year to which I made reference has no real relevance, because we either have a problem here or we have not a problem here—and I propose to deal with it quite frankly and openly with members of the Committee.

In the first place I repudiate the suggestion that separatists are in control of the Corporation. I am not a separatist. Mr. Picard, the Executive Vice-President is not a separatist. None of the gentlemen that you see ranged behind the benches here are separatists, and I repudiate the suggestion that anybody except the officers responsible for the management of the affairs of the Corporation are in control so far as the affairs of the Corporation are concerned.

**M. Mongrain:** Monsieur le président, est-ce que le témoin pourrait faire la même affirmation au sujet de M. Marc Thibault?

**Dr. Davidson:** Yes, I make the same assertion in respect of Marc Thibault, the Director of our News and Public Affairs in the French network, Radio-Canada whom I assert is not a separatist and in whom, I assert further, Mr. Mongrain, with great respect, I have full confidence as a person who will do his part in exercising managerial responsibility in his section of the French network as responsibly as anyone could expect him to do.

**M. Mongrain:** Monsieur le président, je voudrais poser une question supplémentaire pour continuer dans le même sujet.

Aurons-nous l'occasion d'entendre ou de voir M. Thibault devant ce Comité.

**The Chairman:** Do you have any objection?

**Dr. Davidson:** The Committee, of course is free to call whatever witnesses it wishes to call.

**M. Mongrain:** J'en fais la demande, monsieur le président.

**The Chairman:** I think we could take this up in the steering committee. I personally would have no objection.

**Mr. Mongrain:** I was of the impression he was supposed to be here today. You told me that yourself.

**The Chairman:** I thought that he might be here with some of the senior executives from Radio-Canada—and this is possible.

**Mr. Comeau:** If I might be allowed to continue. . .

[Interprétation]

**M. Davidson:** C'est une question dont le fonds ne repose pas sur une question de temps, car ou nous avons un problème, ou nous n'en avons pas. Et j'ai l'intention d'en traiter très franchement avec les membres du Comité.

D'abord je nie le fait que les séparatistes contrôlent la Société Radio-Canada. Je ne suis pas séparatiste. M. Picard, le vice-président exécutif ne l'est pas non plus. Aucune des personnes que vous voyez derrière ces bancs ne sont des séparatistes. Et je nie que quiconque excepté les responsables de la direction des opérations de la Société puisse exercer un contrôle sur le fonctionnement de la Société.

**Mr. Mongrain:** Mr. Chairman, could the witness make the same assertion as far as Mr. Marc Thibault is concerned?

**M. Davidson:** Oui, je fais la même affirmation en ce qui concerne M. Marc Thibault, le directeur de notre service de nouvelles et d'affaires publiques du réseau français. A mon avis, il n'est pas séparatiste et, M. Mongrain, j'ai pleine confiance en lui, dans son rôle de gestionnaire de sa section du réseau français, qu'il administre du reste d'une façon aussi responsable qu'on puisse l'exiger.

**Mr. Mongrain:** Mr. Chairman, I should like to put a supplementary question on this same subject. Will we have the opportunity of hearing Mr. Thibault as a witness before this Committee?

**Le président:** Avez-vous une objection?

**M. Davidson:** Le Comité est libre de faire appel à n'importe quel témoin.

**Mr. Mongrain:** Mr. Chairman, I am making a request for this.

**Le président:** Je crois que nous pourrions discuter de cela au comité directeur. Personnellement, je n'ai pas d'objection.

**M. Mongrain:** Je croyais qu'il devrait être ici aujourd'hui; vous me l'avez affirmé vous-même.

**Le président:** J'avais pensé qu'il serait peut-être présent au milieu d'autres directeurs de la Société Radio-Canada.

**M. Comeau:** Puis-je continuer. . .



[Text]

**The Chairman:** Mr. Comeau, we operate a different system in this Committee. Somebody is allowed to introduce a major subject, which you have, separatism, and put questions on it, and then those who have valid questions of a supplementary nature are permitted to interject. We will return to you now.

**Mr. Comeau:** All right.

**Mr. McCleave:** I have a supplementary, Mr. Chairman.

**Dr. Davidson:** Perhaps I could go on and say something further on this.

**The Chairman:** Yes sir.

• 1030

**Dr. Davidson:** When I replied, as I did to Mr. Comeau, I did not mean to suggest for a moment that I was putting to the Committee the proposition that there are no separatists in the CBC. I would be prepared to make that assertion.

I do not make it my business—I do not propose to make it my business to examine the political affiliations of every last member of the staff of the Canadian Broadcasting Corporation. I am not concerned whether they are Liberals, Conservatives, Creditistes, members of the NDP, or any party that is legally allowed to exercise its political rights and functions in our democratic society.

Therefore, if there are people within the Corporation who hold the political views that we describe as Separatists—and I am not really sure that we are altogether clear on the distinction between separatists, indépendantistes and nationalists—they hold them as persons who have a perfect right to hold them and there is no reason, as far as I am concerned, why their employment with the CBC should be interfered with as long as they do not endeavour to make use of and abuse their position within the Corporation to propagandize in their own right the political views which they hold.

If there are Liberals, or Conservatives, or Creditistes, or New Democratic Party members, or Separatist members of the CBC staff who abuse their positions in the Corporation by endeavouring to use that position to expound and propagandize to the Canadian public their particular brand of political ideology, they are all to be dealt with in some way. As far as I am concerned, it is the Corporation's responsibility to make every effort possible to ensure that these individuals who are in our pay, regardless of their political affiliations, do not take advantage of their

[Interpretation]

**Le président:** Nous suivons une procédure différente dans ce comité, monsieur Comeau. On a le droit d'introduire un sujet principal, par exemple le séparatisme, et poser des questions à ce sujet. Puis, ceux qui ont des questions supplémentaires valables peuvent alors poser ces questions. Vous avez la parole.

**M. Comeau:** Bien.

**M. McCleave:** J'ai une question supplémentaire monsieur le président.

**M. Davidson:** Je pourrais peut-être poursuivre...

**Le président:** Oui, monsieur.

**M. Davidson:** Lorsque j'ai répondu à M. Comeau je ne voulais pas laisser entendre au Comité qu'il n'y avait pas de séparatistes à Radio-Canada. Je ne suis pas prêt à dire cela. Mais ce ne sont pas mes affaires. Je n'ai pas l'intention d'examiner les affiliations politiques de tous les membres du personnel de la Société. Cela m'est égal qu'ils soient libéraux, conservateurs, créditistes, néo-démocrates ou de tout autre parti qui a juridiquement le droit d'exercer ses fonctions dans notre société démocratique.

Et, par conséquent, s'il y a des gens au sein de la Société qui ont des points de vue que l'on peut appeler séparatistes—et je ne suis pas tout à fait sûr que nous fassions très clairement la distinction entre nationalistes, séparatistes, indépendantistes, etc. . Et si ces personnes ont de telles convictions, elles en ont parfaitement le droit. Et, en ce qui me concerne, je ne vois pas pourquoi cela nuirait à leur emploi à la Société Radio-Canada dans la mesure où ils ne s'efforcent pas à se servir, et à abuser de leur position au sein de la Société pour propager des idées qui sont les leurs.

S'il y a des membres du personnel, libéraux, conservateurs, créditistes ou néo-démocrates... ou séparatistes, qui abusent de leur situation au sein de la Société pour faire de la propagande et exposer leur idéologie politique particulière, il faut traiter tous ces gens de la même façon. Et en ce qui nous concerne, la Société doit s'assurer que les personnes que nous payons, quelle que soit leur affiliation politique, ne doivent pas se servir de leur position pour exploiter les ondes en diffusant de la propagande politique.

## [Texte]

position to exploit the air waves by the dissemination of their own political brand of propaganda.

That is the basic position of the Corporation. It is to that objective that the Corporation hews. The Corporation, I do not pretend for a moment, is entirely successful in achieving its objective in every last instance. This is a very difficult matter to control. When there are poets who read their poetry over the air waves, when there are singers who sing their songs over the air waves, when there are journalists and writers who through the written word or the spoken word express their views over the air waves, it is very difficult to give an ironclad assurance that in every last instance, in every last program there is going to be nothing to which Members of Parliament and members of the Canadian public might legitimately take exception.

The Corporation is doing everything that it is reasonable and proper for it to do to maintain a proper degree of self-discipline within the Corporation on this point. It is this objective that Mr. Picard and I, and the management of the Corporation, with the backing and support of our board of directors have set for ourselves so far as the abuse of the facilities of the Corporation are concerned by persons employed by the CBC who, regardless of their political affiliations, try to make unfair use of the position in which they find themselves.

**M. Mongrain:** Monsieur le président, je voudrais poser deux objections à ce que vient de dire le président de Radio-Canada.

D'abord, le président de Radio-Canada semble vouloir identifier nos séparatistes et les révolutionnaires. Je vais même plus loin que M. Comeau, je ne parle pas seulement des séparatistes, je parle des révolutionnaires professionnels. M. Davidson semble admettre que ces gens-là forment un parti politique qui ressemblerait au parti libéral, au parti conservateur, ou au parti créditiste. Il y a une nuance.

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Je pense que les libéraux, les conservateurs, les créditistes, tous les partis qui existent actuellement au Canada, veulent au moins une chose: la Confédération vive et avec le moins de divisions possible. Or ces gens-là sont des propagandistes, enfin des gens qui poursuivent l'effritement de la Confédération. Moi, je refuse d'être identifié aux séparatistes comme parti politique. Et je pense que mes amis les conservateurs ou mes amis les créditistes aussi, ne veulent avoir aucune affinité au point de vue politique avec

## [Interprétation]

Voilà la position fondamentale de la Société. Et la Société s'en tient là. Je ne dis pas que la Société atteint pleinement ce but dans chaque cas. C'est une question extrêmement difficile à contrôler. Lorsqu'un poète lit ses poèmes, lorsqu'un chanteur chante ses chansons, lorsque des journalistes ou des écrivains expriment leurs points de vue sur les ondes, il est extrêmement difficile de s'assurer que dans chaque cas, il n'y aura rien qui fera critiquer certains députés ou certaines parties du public canadien.

La Société fait de son mieux pour maintenir un certain degré d'autodiscipline au sein de la Société. Et c'est là l'objectif que M. Picard et moi-même, et la Direction de Radio-Canada, avec le support de notre conseil d'administration essayons de mettre en œuvre en ce qui concerne l'utilisation abusive des installations de la Société par des employés qui, quelle que soit leur affiliation politique, s'en servent d'une façon déloyale.

**Mr. Mongrain:** Mr. Chairman, I have two objections to what the president of the CBC has just said.

First of all, the president of the CBC seems to want to consider our separatists and the revolutionaries as being identical. I go even farther than Mr. Comeau, I am not only talking about separatists, but about professional revolutionaries.

Mr. Davidson seems to admit that these people form a political party such as the Creditistes or the Liberals, or the Conservative Party. There is a slight difference.

I believe that the Liberals, the Creditistes, the Conservatives, all parties existing at the present time in Canada, want at least one thing: that Confederation be able to survive with the least amount of divisiveness possible. Whereas these people are propagandists, people who are working towards the breaking up of Confederation.

I refuse to be identified with the separatists as a political party. And I think that my Conservative or Creditistes friends do not want to be associated politically with the



## [Text]

les séparatistes. Les séparatistes sont des gens qui, de l'opinion unanime, je crois, de tous ceux qui sont ici, cherchent à briser les liens qui unissent les provinces et tous les Canadiens. C'est la même chose pour les révolutionnaires qu'on s'amuse à faire comparaître à Radio-Canada en toutes sortes d'occasions.

J'ai ici, par exemple, une découpe de journal qui va vous donner une idée de ce que je veux dire. On pourrait nommer des douzaines et des douzaines de cas semblables. Je lis:

Le soir de la mise à sac de Sir George, l'émission «Aujourd'hui» déployait le tapis rouge pour accueillir le jeune Rolfe, l'un des leaders de la révolte étudiante d'Allemagne. Rolfe s'est dit déçu du fait que les étudiants de Sir George n'aient pas fait *l'unanimité contre la police*.

Pourquoi invite-t-on ces gens-là? On pourrait dire aux nouvelles: «Il s'est produit telle chose ou M. Untel est là.» Mais pourquoi leur donne-t-on la tribune de Radio-Canada? Et la même chose se produit pour les séparatistes. Il y a quelques jours à l'émission «Aujourd'hui», on faisait comparaître M. Bourgault. Pourquoi? Pour nous annoncer qu'il ouvrirait une école d'art oratoire. Alors, pourquoi Radio-Canada ne fait-il pas cela pour tous les candidats battus du parti conservateur ou du parti libéral? Où vont-ils gagner leur vie lorsqu'ils ont été battus?

C'est justement à cause de cette tendance systématique qu'on observe à Radio-Canada, et qui est voulue par certains officiers. Bien sûr, ces gens-là n'arrivent pas là de but en blanc, et c'est justement ce qui laisse croire au public canadien que systématiquement, au sein de Radio-Canada, il y a des gens qui aiment à semer la propagande du séparatisme et de la révolution systématique.

**Dr. Davidson:** Mr. Chairman, I think it is open to question, if I may say so to Mr. Mongrain, as to whether the appearance of Mr. Bourgault on television the other night in which he was interviewed in connection with his new vocation of running a school of oratory—I think it is open to question, I say, as to whether this constituted propaganda very favorable to the separatist cause or not. Here is a man who, until recently, was the leader of a political party which received I think nine per cent of the votes in the last provincial election, and which was at least of sufficient degree of importance to justify, under the rules of the game, a certain amount of free-time political broadcasting on the occasion of the last political election.

## [Interpretation]

separatists. I think I express the unanimous opinion of all those present that separatists are people who try to break up the relations that unite the provinces and all Canadians.

The same thing applies to the revolutionaries whom the CBC enjoys inviting to make appearances on all kinds of occasions.

I have here, for instance, press clippings that explain clearly what I want to say. I could give you dozens of similar cases. I quote:

On the evening that Sir George Williams University was wrecked, the program "Aujourd'hui" was giving the red carpet treatment to a young man named Rolfe who is one of the leaders of the student revolt in Germany. Rolfe said he was disappointed by the fact that the students at Sir George had not shown *unanimous support against the police*.

Why are such people invited? We could say during news: "Such a thing happened and Mr. So-and-so was there." But why invite these people on the CBC to speak? The same thing occurs where the separatists are concerned. Mr. Bourgault was asked to appear on the program "Aujourd'hui" to talk about his Public Speaking School that he was opening. Now, why does the CBC not do that for all the defeated candidates of the Conservative Party or the Liberal Party? How will they make a living when they are defeated?

It is precisely because of this systematic tendency that one notices in the CBC and which is deliberately chosen by certain officials. Of course, those people do not appear there out of the blue, and this is what leads the Canadian public to think that within CBC there are people who systematically want to make propaganda for the separatist movement and for systematic revolution.

**M. Davidson:** Monsieur le président, je pense qu'il est discutable, si je peux m'adresser ainsi à M. Mongrain, de savoir si l'apparition de M. Bourgault l'autre soir à la télévision, alors qu'on l'interviewait sur sa nouvelle vocation de directeur de cours d'art oratoire, je pense, dis-je, qu'il est discutable de savoir si oui ou non c'était une propagande très favorable à la cause séparatiste.

Voici un homme qui, jusqu'à tout récemment, recueillait neuf pour cent des votes aux dernières élections provinciales, ce qui, selon les règles du jeu, était suffisant pour obtenir à cette occasion une certaine tranche de temps gratuit d'émission politique à la radio ou à la télévision. Voici un homme qui se trouve maintenant à ne rien faire d'important,



## [Texte]

Here is a man who now finds himself doing nothing of significance except running a school of oratory for which I think he hopes to recruit as many as 30 candidates. I would be hard put to decide, Mr. Chairman, whether this is a boost for separatism or whether this is perhaps an ironic commentary on what happens to the leaders of unsuccessful political parties, including the party of which Mr. Bourgault was the head.

Could I also go on to say that Mr. Mongrain made reference to revolutionaries. Certainly I would make a distinction between separatists who are affiliated with what is, after all, a legal political party in Canada, and those who are...

**Mr. Mongrain:** I do not make the distinction.

**Dr. Davidson:** ...who are advocating by violence, by violent action, the destruction of property and the upsetting of the peace and order of our Canadian communities. But it is not for me to say that the Parti Québécois, for example, is an illegal political party. It is not for the President of the Canadian Broadcasting Corporation to decide that there are certain illegal political parties that are not entitled to the use of the airwaves in the proper manner, and on the other hand that there are certain legal political parties that are entitled to the use of the Canadian airwaves.

The Canadian airwaves are open to the use of all political leaders of all political stripes who represent political movements that are legal in Canada and that play a part in the evolution of our political institutions. And while I am not a separatist, and while I am firmly opposed to all that the separatists have as their objectives, I must say to you in all frankness that as long as I am President of the Canadian Broadcasting Corporation, the responsibility for deciding that certain political parties are outside the law and are not entitled to the facilities that are provided by Canadians generally for the broadcasting of public information, entertainment and enlightenment, the responsibility is yours to determine that these political parties shall not be entitled to the use of the Canadian airwaves. If you make that determination, as the Parliament of Canada, the Corporation will abide by your decision.

## [Interprétation]

excepté de diriger une école oratoire pour laquelle il compte bien recruter, je crois, dans les trente candidats. Je me demande vraiment, monsieur le président, s'il s'agit là d'une impulsion pour le séparatisme, ou si ce n'est pas plutôt un reportage ironique sur ce qui arrive aux chefs des partis politiques sans succès, y compris celui dont M. Bourgault est à la tête. M. Mongrain s'est référé aux révolutionnaires. J'établirais pourtant à coup sûr une distinction entre les séparatistes qui sont affiliés à ce qui, après tout, est un parti politique légal au Canada, et ceux qui sont...

**M. Mongrain:** Non, je ne fais pas la distinction.

**M. Davidson:** ...et ceux qui prônent la violence, l'action violente, la destruction des biens et le bouleversement de l'ordre et de la paix dans notre communauté canadienne. Mais ce n'est pas à moi de dire que le Parti Québécois, par exemple, est un parti politique illégal. Ce n'est pas au président de Radio-Canada de décider qu'il y a certains partis politiques illégaux qui n'ont pas qualité pour utiliser les ondes de la bonne façon, et, d'un autre côté, qu'il existe certains partis politiques légaux, habilités à se servir des ondes canadiennes.

Les ondes canadiennes sont à la disposition de tous les leaders de tous les partis politiques de toutes couleurs qui représentent des mouvements politiques légaux au Canada et qui jouent un rôle dans l'évolution de nos institutions politiques. Bien que je ne sois pas séparatiste, et bien que je sois fermement opposé à tous les objectifs des séparatistes, je dois vous dire en toute franchise que tant que je serai président de Radio-Canada, la responsabilité de décider du fait que certains partis politiques sont hors-la-loi et n'ont pas droit aux installations normalement à la disposition des Canadiens pour la radiodiffusion de l'information publique, que cette responsabilité est vôtre. C'est à vous de décider que ces partis n'ont pas le droit de se servir des ondes canadiennes. Si vous prenez une décision en ce sens comme Parlement du Canada, alors la Société la respectera.

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But the Corporation is not going to take it upon itself to exercise in irresponsible fashion a kind of political censorship, because we might find ourselves in a position, if we start doing that, of exercising political censorship

Mais ce n'est pas à la Société Radio-Canada d'assumer d'une façon irresponsable une sorte de censure politique, parce que, si nous commençons à agir de la sorte, nous pourrions en fin de compte, finir par exercer aussi une

[Text]

over some of the political parties that you gentlemen around this table represent.

**M. Mongrain:** Monsieur le président, le président de Radio-Canada se place à l'extrême opposé de ma position. Évidemment, ce n'est pas à eux de décider que tel parti est légal ou que tel parti n'est pas légal. Seulement, ces gens qui sont responsables de tout ce secteur-là savent, par exemple, que M. Untel ou M. Untel est un séparatiste, et on a l'impression dans le public que Radio-Canada s'en fait le tribun. Je parle de séparatistes, de révolutionnaires, des tenants de toutes ces philosophies qu'on peut appeler marginales, et qui, en somme, représentent une très petite minorité de Canadiens. Il y a une nuance entre la position que vous venez d'exprimer et qui est juste, et celle-là.

Évidemment, les séparatistes et les révolutionnaires, il faut parfois en parler aux nouvelles, cela est sûr. Mais il y a une nuance entre en parler aux nouvelles et leur donner la tribune de Radio-Canada plus souvent qu'à leur tour. Il devrait y avoir plus de proportion entre le temps alloué à ces gens-là et le temps alloué aux tenants de philosophies non-marginales et qui représentent l'opinion publique des contribuables, des payeurs de taxes qui financent Radio-Canada. C'est là qu'est l'objection: le public a l'impression que ces tenants de philosophies marginales, ces hippies, enfin, tout ce que vous voudrez, ont la tribune de Radio-Canada plus souvent qu'à leur tour.

Dernièrement, j'ai eu l'occasion de voir une émission consacrée à la famille. Tout le monde est content: «c'est une émission sur la famille». L'animateur est l'un de nos révolutionnaires notoires dans le Québec, Michel Chartrand, animateur d'une émission sur la famille, mais cela, je l'accepte, il est père de famille. Tout de même, c'est déjà inquiétant. Je vois passer là une dizaine de jeunes gens qui disent toutes sortes de choses, évidemment, puis je vois une petite fille qui dit: «Mes parents ne me comprennent pas. Moi, je leur parle de l'amour libre, je leur parle de m'absenter pour une fin de semaine. Et ils ne comprennent pas cela, ils m'engueulent».

Voilà qui ne représente pas l'opinion générale des Canadiens; ça, c'est une philosophie marginale. Qu'on voie cela une fois par année en une occasion spéciale, d'accord, mais ils sont invités, ces gens-là, par les officiers de Radio-Canada. Et c'est ce qui justement inquiète le public: il a l'impression que systématiquement, des responsables de certains services de Radio-Canada—je ne veux pas les nommer et savoir quelle est leur responsabilité, invitent des tenants de philosophies marginales.

[Interpretation]

censure sur les partis politiques que vous, Messieurs, représentez dans cette enceinte.

**Mr. Mongrain:** Mr. Chairman, the president of the CBC stands at the extreme opposite of my own position. Of course, it is not up to them to decide if such and such a party is legal or not. Only, those who are responsible for that particular sector know, for instance, that so and so is a separatist, and the public is under the impression that the CBC champions them. I am talking about the separatists, the revolutionaries, about the adherents of all these marginal philosophies and who represent a very small minority in Canada. There is a slight difference between the position as you have just stated, and which is right, and that one.

Naturally, the separatists and the revolutionaries must be mentioned in the news. But there is a slight difference between speaking about them in the news and allowing them to express their views over the CBC more often than they should. There should be a better proportion between the time allocated to these people and the time allocated to the adherents of non-marginal philosophies which represent the public opinion of the taxpayers who finance the CBC. This is where the objection lies: the public has the impression that the adherents of these marginal philosophies, these hippies, or what have you, speak more often than they are entitled to on the CBC.

I remember a program a while ago concerning the family. Everyone was happy and said: This is a program on the family. The moderator of this program is a well-known Quebec separatist, Michel Chartrand, who is the moderator of a family program. I can accept this though, since he is a father himself and head of a family. Nevertheless, this is already cause for worry. Then you see about 10 young people saying all sorts of things and then a little girl, who says: "My parents do not understand me. I talk about free love, I talk about going away for the weekend, and they do not understand that, they are angry against me."

This does not represent the general opinion of Canadians. It is a marginal philosophy. If this viewpoint were presented only once a year it would be all right, but those people are invited by CBC officials. And this is precisely what worries the public: There is the impression that systematically, the officials of certain CBC services—I do not wish to name them and know what their responsibilities are—invite people representing marginal philosophies.



[Texte]

**Dr. Davidson:** If I understand your position correctly, Mr. Mongrain, what you are really saying now, and I appreciate the point you are making, is that it is not a question of objecting to the appearance of these people representing marginal points of view, political or otherwise, on the public airwaves. Rather it is your view, and that of a great many other people, that these marginal points of view are represented on the airwaves more frequently than in proportion to their importance as a party in public they are entitled to.

**Mr. Mongrain:** That is my point.

**Dr. Davidson:** This is obviously a matter of judgment. You may very well be right. I may very well agree with you.

**Mr. Mongrain:** I am not all alone.

**Dr. Davidson:** No, no. You say a great many people, and I have said, I repeat it, that you assert this, that a great many people agree with you. And I say you may very well be right, and I may very well agree with you. All I can say is that this is a very difficult matter to assess. There is evidence, I think, which I can cite if you wish, that the Corporation is making honest efforts to maintain a standard balance in this area. You may or may not have noted the recent incident, which I assure you was not staged deliberately in advance of my appearance before the Parliamentary Committee, the incident on the English network in which a certain French Canadian chanteuse of known separatist tendencies was allowed to sing one song but not allowed to sing another song for reasons that appeared good to the management of the English network, and this was a case of some public comment.

It is merely one indication among others I can give you of the fact that we are monitoring this aspect of our programming responsibility as carefully and as conscientiously as we can.

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But I must say to you again that it is a matter in which we believe that judgment and good sense has to be exercised and that we must lean over backwards to ensure that we do not adopt a posture of rigid repression of the expression of free political beliefs. I think the Corporation has traditionally taken the position that if it must air on one side or the other of this question it should air on the side of those who represent the minority points of view at least their full share of opportunity to

[Interprétation]

**M. Davidson:** Si je comprends bien, votre position, monsieur Mongrain,—et je comprends votre point de vue,—c'est que la question n'est pas de s'objecter à la retransmission sur les ondes des points de vue marginaux, politiques ou autres. Vous pensez plutôt, comme bien d'autres que ces points de vue marginaux sont représentés sur les ondes plus fréquemment qu'ils ne devraient l'être en proportion de ceux qu'ils représentent.

**M. Mongrain:** Effectivement.

**M. Davidson:** C'est une question de jugement, de toute évidence. Vous pourriez très bien avoir raison; et il se peut très bien que je sois d'accord.

**M. Mongrain:** Je ne suis pas tout seul.

**M. Davidson:** Non, non. Vous dites «un grand nombre de gens», et je le répète, beaucoup de personnes sont d'accord avec vous; vous pouvez très bien avoir raison, et moi je peux très bien être d'accord avec vous. Mais tout ce que je peux vous dire, c'est que c'est une question très difficile à évaluer. Il y a une preuve, je pense, que je peux mentionner si vous le désirez, du fait que la Société Radio-Canada fait honnêtement des efforts pour maintenir un certain équilibre dans ce domaine. Vous avez peut-être noté un récent incident—qui, je vous l'assure, n'était pas prémédité en vue de ma venue au Comité parlementaire—alors qu'une certaine chanteuse canadienne-française se produisant sur le réseau anglais put interpréter une chanson mais non pas une seconde, ce pour des motifs particuliers à la direction de ce réseau, ce qui provoqua quelques commentaires.

Ce n'est qu'une indication parmi d'autres que je peux vous donner pour montrer que nous essayons de contrôler cet aspect de notre responsabilité en matière de programmes aussi attentivement et soigneusement que possible.

Mais je dois vous dire qu'il s'agit là d'une question au sujet de laquelle il faut faire preuve de jugement et de bon sens. Nous devons nous efforcer de ne pas réprimer l'expression libre des opinions politiques. La Société, dans le passé, a adopté l'attitude suivante: si elle diffusait une opinion, elle diffusait également l'opinion de la minorité qui supportait le point de vue opposé ou lui donnait tout au moins la chance d'exprimer son point de vue, ce qui a pu faire croire à plu-



[Text]

express themselves, and this may be seen by many Canadians as giving them more than they are entitled to.

**The Chairman:** On the same subject, I have Mr. Comeau, Mr. McCleave, Mr. Broadbent and Mr. Stafford.

**M. Mongrain:** Je voudrais donner une explication sur un fait personnel, monsieur le président, puis je laisserai la parole à mes collègues. Je ne voudrais pas que M. Davidson et ses collègues s'imaginent que les remarques que j'ai faites veulent exprimer un manque de confiance en eux. Au contraire, j'ai pleine confiance en la haute direction de Radio-Canada, et j'ai pleine conscience que Radio-Canada fait un travail extraordinaire dont tout le Canada est fier. Je voudrais que cela soit bien établi: J'ai pleine confiance que la nouvelle direction, qui inclut même des anciens officiers, va pouvoir réformer la programmation. C'est dans le but de les aider que je leur transmets des plaintes que nous recevons ici par milliers. Merci monsieur le président.

**The Chairman:** Mr. Comeau.

**Mr. Comeau:** Have you, Mr. Davidson, carried out any type of investigation since these charges have evolved and if so, are you yourself satisfied that there are not a great number of separatists working within the CBC itself?

**Dr. Davidson:** I am in no position to state, Mr. Comeau and Mr. Chairman, that I know the numbers of persons who adhere to the separatists' belief or to a particular political party in the French network or in the CBC as a whole. I state again that I really do not feel that the Corporation can concern itself with that as such. What I am concerned about, and what I assure you that the management of the Corporation is very sensitive to, is the danger that use may be made of the facilities which have been provided by the taxpaying public of Canada by persons who wish to expound their own political points of view—and this applies certainly to those who are of the separatists' point of view.

I have not made a formal investigation. I have been conscious of this problem since the weeks before I assumed my position. I was told by many people before I assumed my present position that the first thing I had to do when I became President of the Canadian Broadcasting Corporation was to clean the separatists out of the CBC. I was told that by many people.

[Interpretation]

seurs Canadiens que nous leur accordions plus que ce à quoi ils avaient droit.

**Le président:** J'ai plusieurs orateurs inscrits, M. Comeau, M. McCleave, M. Broadbent, et M. Stafford.

**Mr. Mongrain:** I would like to raise a point of privilege first, Mr. Chairman, and then I let my colleagues have the floor. I would not want Mr. Davidson and his colleagues to believe that my comments here are the expression of a lack of confidence in them. On the contrary, I have full faith in the senior management of the CBC, and I am fully aware that the CBC is doing a splendid job of which Canada as a whole is proud. I want to make it quite clear that I am fully confident that the new management, which includes members of the old management, will be able to reform the programming. It is in order to help them that I am informing them about the complaints which we receive here by the thousands. Thank you, Mr. Chairman.

**Le président:** Monsieur Comeau.

**M. Comeau:** Ma question s'adresse à M. Davidson. Avez-vous fait une enquête de quelque nature que ce soit depuis ces accusations et êtes-vous vous-même convaincu qu'il n'y a pas un grand nombre de séparatistes qui travaillent au sein de Radio-Canada?

**M. Davidson:** Je ne suis pas en mesure, monsieur Comeau, de vous dire combien de personnes adhèrent à la croyance séparatiste ou à un parti politique au sein de Radio-Canada. Encore une fois je répète que je n'ai pas l'impression que la Société puisse s'inquiéter de pareilles questions.

Mais, je vous assure que l'administration de la Société Radio-Canada est très sensible au danger que pourrait entraîner l'utilisation des installations fournies par les contribuables du Canada, par des personnes qui veulent étendre leurs propres convictions politiques. Et dans ce cas-ci, bien sûr, nos craintes s'étendent à des gens qui sont de croyance séparatiste.

Je n'ai pas entrepris d'enquête officielle. J'étais au courant de ce problème durant les semaines qui ont précédé mon entrée en fonction. Bien des gens m'ont dit, avant que j'n'assume mes nouvelles fonctions, que la première chose à faire, au moment où je serai président de la Société Radio-Canada, c'était de balayer tous les séparatistes de Radio-Canada. On me l'a dit avant même que j'arrive.

**[Texte]**

I will tell you what my answer was. My answer was that if that was the kind of President they were looking for, one who would clean out the separatists from the CBC, merely because they were separatists, they had better look for somebody else because I do not consider that to be the responsibility of the President of the Canadian Broadcasting Corporation.

**Mr. Broadbent:** Good man.

**Dr. Davidson:** Separatism is a fact of political life in Canada. It is a malaise, if you like. I consider it to be a malaise, an illness, a disease, a problem affecting the political viability of our nation. But that is a problem for you gentlemen to solve—you gentlemen who represent the people of Canada. This is a political problem. You cannot expect separatism not to reflect itself in the Canadian Broadcasting Corporation or in the programming of the Canadian Broadcasting Corporation if separatism exists in the body politic of Canada itself.

, 1050

My job is to see to it, and I assure you it is not an easy job—I am not as far away from Mr. Mongrain's point of view about balance as my remarks earlier might have suggested—but my job is to see to it, if I possibly can, that there is no greater reflection of the element of separatism as a political malaise or political phenomenon in the political spectrum of all political beliefs across Canada than exists in the real facts of Canadian life and Canadian society.

The effort that we are making is to try to maintain a proper balance so that the facts of separatism, the problem presented by separatism, will be reflected in proper political balance for the greater understanding of the Canadian people. And goodness knows, the people across Canada need to understand what is going on in the political developments in Quebec more than they have understood up to the present time. But my job is to see that this is presented to them in balance, in fairness and objectivity. We will be far from being completely successful in doing so, gentlemen. It is your task and your responsibility to criticize us for our failures to do it properly and it is our responsibility to listen to these criticisms and to endeavour to adjust what we are doing as best we can to the criticism that you have to offer.

**An hon. Member:** A supplementary Mr. Chairman?

29459—3½

**[Interprétation]**

Et, je vous dirai quelle était ma réponse. Je répondais que si c'était le genre de président qu'ils cherchaient, un président qui chasserait tous les séparatistes de Radio-Canada, simplement parce qu'ils étaient séparatistes, ils étaient mieux de s'adresser ailleurs parce que j'estimais que cela n'était pas du tout le rôle du président de Radio-Canada.

**M. Broadbent:** Bravo.

**M. Davidson:** Le séparatisme est une réalité de la vie politique au Canada. C'est un malaise, si vous voulez. Je considère que c'est un malaise, c'est une maladie, c'est un problème qui affecte la vie politique de notre nation et sa survie. Mais, c'est à vous, messieurs, de régler ce problème. C'est vous qui représentez la population du Canada. C'est un problème d'ordre politique. Vous ne pouvez pas vous attendre à ce que le séparatisme ne se traduise pas au sein de Radio-Canada ou dans la programmation de Radio-Canada, parce que le séparatisme existe sur le plan politique lui-même.

Mon travail c'est d'y voir et ce n'est pas un travail facile je vous assure. Je ne suis pas aussi éloigné du point de vue de M. Mongrain, que mes remarques antérieures ont pu vous le laisser croire, mais il m'appartient de voir, si c'est possible, à ce qu'il n'y ait pas plus d'importance accordée à l'élément séparatiste comme malaise politique ou comme phénomène politique, dans la gamme de toutes les opinions politiques qui existent au Canada, que ce qui existe en réalité.

L'effort que nous faisons consiste à maintenir l'équilibre afin que la réalité du séparatisme, le problème présenté par le séparatisme soit présenté de telle sorte que toute la population canadienne comprenne mieux la question. Et, Dieu sait que les gens à travers le Canada doivent comprendre ce qui se passe sur le plan politique au Québec plus qu'ils ne l'ont compris jusqu'ici. Et, mon travail c'est de voir à ce qu'on présente la situation d'une façon juste, équitable et objective. C'est à nous qu'il incombe de réussir et c'est à vous qu'il incombe de nous critiquer si nous ne réussissons pas. Et, nous devons écouter vos critiques et nous efforcer d'adapter ce que nous faisons pour répondre le mieux possible à vos critiques.

**Une voix:** J'aurais une question supplémentaire à poser.



[Text]

**The Chairman:** Well, Mr. McCleave has a supplementary, then Mr. Broadbent, Mr. Stafford, Mr. Dinsdale and Mr. Schreyer.

**Mr. McCleave:** Dr. Davidson, my understanding is that most of the people who espouse the separatist line on Radio-Canada are free-lancers. If I am correct in this information, which has been given to me by what seemed to be a reliable source, then the answer to this question on disproportion is to find out who is hiring them, bring that person in and ask him or her to justify their position. Would you not agree with that?

**Dr. Davidson:** I do not agree with the assumption on which you make your proposition, Mr. McCleave.

**Mr. McCleave:** You do not agree that these are outsiders who are hired to do free-lance assignments.

**Dr. Davidson:** Subject to a quick check with the Executive Vice-President and the Vice-President of the network, my impression is that it is not a question of free-lancers outside the Corporation any more than it is of persons who are in the employ of the Corporation who happen to hold these views.

**Mr. McCleave:** You are speaking about the people who actually go on the air and give these separatists' views.

**Dr. Davidson:** Oh no, not go on the air and give separatists' views. I am talking about people who are said to be separatists.

**Mr. McCleave:** I am talking about the program itself. I do not care whether they are Holy Rollers or the like. It is what goes out on the air that concerns me.

**Dr. Davidson:** We have some of those too, Mr. McCleave, but we have had no complaints about them.

**Mr. McCleave:** On the point raised by Mr. Mongrain, that the separatists' message on the air is in disproportion, it is my understanding that the cause of this disproportion is, by and large, the free-lancers. Now if this is so then the obvious remedy is to go to the person who hired them, gave them these public facilities to present their separatists' views, and say, "Why do you put them on in such disproportion?" Is that not a reasonable approach to it?

**Dr. Davidson:** If it is our opinion that too many persons representing separatists' point of view are being invited on to our programs for

[Interpretation]

**Le président:** Monsieur McCleave a une question supplémentaire. Ensuite M. Broadbent, M. Stafford, M. Dinsdale et M. Schreyer.

**M. McCleave:** Monsieur Davidson, je crois comprendre que la plupart des gens qui épousent la cause séparatiste à Radio-Canada sont des pigistes. Et, si on m'a bien informé—je crois que ma source est digne de foi—il s'agit de savoir qui les engage, de faire venir cette personne et de lui demander quel critère elle suit.

**M. Davidson:** Je ne suis pas d'accord avec votre hypothèse qui sert de base à la proposition.

**M. McCleave:** Vous n'êtes pas d'accord pour dire qu'il s'agit de personnes de l'extérieur?

**M. Davidson:** Je peux vérifier rapidement auprès du vice-président exécutif et du vice-président du réseau. Mais, j'ai l'impression qu'il s'agit tout autant de pigistes que d'employés de la Société.

**M. McCleave:** Vous parlez des gens qui, en fait, passent sur les ondes et présentent leur point de vue séparatiste?

**M. Davidson:** Non, non, pas ceux qui présentent leur point de vue séparatiste. Je parle de ces gens qu'on dit séparatistes.

**M. McCleave:** Et moi je parle des émissions. Je n'ai que faire de leurs convictions. C'est ce qui va en ondes qui m'intéresse.

**M. Davidson:** Ces gens existent également mais nous n'avons pas reçu de plaintes à leur sujet.

**M. McCleave:** Pour revenir au point soulevé par monsieur Mongrain, si le message séparatiste reçoit une publicité indue en ondes, je suis d'avis que cette disproportion vient de chez les pigistes. Si c'est le cas, le remède évident serait de s'adresser à ceux qui les a engagés pour leur permettre de servir des installations publiques pour présenter le point de vue séparatiste et de lui demander: «Pourquoi cette disproportion? Ne croyez-vous pas qu'il s'agit d'un procédé raisonnable?»

**M. Davidson:** Si nous croyons que trop de personnes qui épousent ce point de vue séparatiste sont invitées à venir, dans nos émi-



## [Texte]

the purpose of expounding their separatists' philosophy, I agree with you. However, one of the problems, if I can just go on, is this. Take the case of singers for example, the chansonnier, the case of many of the poets, many of the best poets in the Province of Quebec at the present time.

Are we going to have to exercise censorship over the songs that people sing, over the poems that they write and read over the air? Much of the complaint that I understand is voiced of separatism turning up on the French network airwaves is that it infiltrates all through the programming, that you listen to a program of entertainment—it might be nightclub entertainment—and a French-Canadian chanteuse will sing a separatists' song. We had the recent example of this, which I referred to, on the English network.

Also, in terms of some of our literary programs, we have had allegations, and I think that they are probably justified, that some of the good French-Canadian poets who exist and are well respected as poets in the Province of Quebec at the present time have separatists' leanings and reflect these separatists' leanings in the poetry that they read over the air. We also have political leaders who are invited.

• 1055

The real question is not are they allowed to come on the airways to express their opinions but, are they being invited, Mr. McCleave, in disproportion to their significance and importance as an element in the political life of the nation? Now that is one problem.

If we decide that some of our producers or some of the sections of our programming on the French or English networks are providing in disproportionate ways opportunities for outsiders, not CBC employees, to propagandize their political views over the airwaves, I agree with you—we should do something about making certain that this imbalance is rectified.

But there is another aspect to the problem too, if I may say so. The counterpart of your question is the suggestion that I hear voiced on occasion, that some at least of the CBC employees themselves by their inflections, by their facial gestures, by their attitudes or in subtle ways are utilizing their position in the Corporation to get across a message of separatism to the people who are viewing. Now I regard that problem, frankly, as a much more serious problem and a much more difficult problem than the problem of the

## [Interprétation]

sions, diffuser leur philosophie, je suis d'accord avec vous. Mais, si vous me permettez de poursuivre, prenons un exemple. Celui des chansonniers, de nombreux poètes, de plusieurs des meilleurs poètes qu'a le Québec à l'heure actuelle.

Est-ce que nous serons forcés de censurer les chansons que chantent les gens, les poèmes qu'ils lisent sur les ondes? Je crois qu'une bonne partie des plaintes que nous recevons au sujet du séparatisme au réseau français sont centrées sur le fait que le séparatisme s'infiltré dans toute la programmation, qu'un programme de variétés, qui peut se dérouler dans un cabaret, présente une chanteuse canadienne-française qui interprète une chanson séparatiste. Nous en avons eu un exemple, récemment, au réseau anglais.

Au sujet de nos émissions littéraires, on s'est plaint, et les plaintes étaient probablement justifiées, que certains des bons poètes canadiens-français, qui sont respectés comme tels dans la province de Québec, dans le moment, ont des penchants séparatistes et que ceci se reflète dans la poésie qu'ils lisent sur les ondes. Nous avons aussi des leaders politiques qui sont invités.

Il ne s'agit pas de savoir si on leur permet de parler sur les ondes pour exprimer leur opinion, monsieur McCleave, mais de savoir s'ils reçoivent trop d'invitations par rapport à leur importance dans la vie politique de la nation. Voilà un problème. Je suis d'accord avec vous.

Si nous décidons que certains de nos réalisateurs ou certains des secteurs de notre programmation aux réseaux français ou anglais fournissent de façon disproportionnée des occasions à des étrangers, non des employés de Radio-Canada, de faire de la propagande sur les ondes, à ce moment-là, je suis d'accord qu'il faut faire quelque chose pour corriger ce déséquilibre.

Mais je m'empresse d'ajouter un autre point de vue. La contrepartie de votre question, c'est une suggestion que j'entends exprimée de temps à autre, du moins une partie des employés de Radio-Canada eux-mêmes par leurs inflexions, par leurs expressions faciales, par leur attitude ou de façon plus subtile se servent de leur situation pour transmettre un message de séparatisme aux gens qui écoutent l'émission. Franchement, je considère ce problème-là comme un problème beaucoup plus grave et beaucoup plus difficile

## [Text]

person brought in from the outside who is given an opportunity to express his views.

If I have a political view to express and some radio broadcaster invites me to go on a program and express my political views, I should feel that I am not abusing the privilege of the airwaves if I am doing what I am invited there to do. But if I am employed by a radio broadcasting agency and I am expected to maintain certain standards of professional integrity and I begin to abuse my position in that particular capacity, I regard that as a much more serious problem than the former.

**Mr. McCleave:** Well your predecessors dealt with the lachrymose LaPierre when he wept tears on a certain program, so I suppose that you can deal with the shruggers and so on. However, I suggest that if you looked at this area as well as the area of hiring freelancers that you probably would go a long way toward solving your problems.

**Dr. Davidson:** This and recruitment, if I may say so.

**The Chairman:** Mr. Broadbent.

**Mr. Broadbent:** Thank you, Mr. Chairman. I found myself in substantial agreement with Dr. Davidson's comments up to the point at which he said, for some reason I found peculiar, that separatism was in fact a malaise. Now it seems to me that this is a very undesirable extreme statement perhaps of your own position. I do not know if you really meant that, but that seems to me to put you exactly in a political position. It would be rather like me saying that the political attitude expressed by the Liberal and Conservative parties are malaises. Now I would not so describe them simply because I disagree with them.

I really find it unfortunate also that, perhaps for understandable reasons, you had to declare that you yourself were not a separatist. Frankly, I do not think it should matter a damn to us on the Committee whether you are or are not a separatist. I think the view that you expressed is the important one, that there should be some element of proportionality in the programming of the CBC, and we should not be interested in your religious or political views at all. In view of this maybe you would like to expand on your description of the separatist movement as being one that you could appropriately describe as being a malaise?

**Dr. Davidson:** Well, I do not take that back, Mr. Chairman. I think it is a malaise.

## [Interpretation]

que celui des gens qui viennent de l'extérieur à qui on donne la chance d'exprimer leurs opinions.

Si j'ai un point de vue politique à exprimer et qu'un radiodiffuseur m'invite à me présenter à un programme pour exprimer mon opinion, cela n'exprime pas que j'abuse du privilège des ondes. Je fais ce qu'on m'invite à faire. Mais si je suis employé par une société de radiodiffusion et qu'on me demande de respecter certaines normes d'intégrité professionnelle et que je commence à abuser de mon poste, je considère que là le problème est beaucoup plus grave.

**M. McCleave:** Eh bien, vos prédécesseurs se sont occupé du larmoyant LaPierre lorsqu'il a versé des larmes à un certain programme, et je suppose que vous pouvez vous occuper des gesticulants et autres. Toutefois, je suggère que si vous examinez ce domaine ainsi que celui des pigistes, vous feriez des grands pas vers la solution de ce problème.

**M. Davidson:** Oui et le recrutement, si vous me le permettez.

**Le président:** Monsieur Broadbent.

**M. Broadbent:** Merci, monsieur le président. Je suis, en général, d'accord avec les commentaires de M. Davidson lorsqu'il dit pour quelque raison que je trouve drôle, que le séparatisme est en fait un malaise. Il me semble que c'est peut-être une déclaration assez indésirable de votre propre position, c'est trop extrême, d'après moi. Je ne sais pas si c'est ce que vous avez voulu dire, mais cela vous place dans une situation politique. C'est comme si je disais en fait que certaines attitudes des partis libéraux et conservateurs sont des malaises. Je ne suis pas d'accord avec leur point de vue, mais je ne les décrirais pas si simplement.

Ceci me semble aussi malheureux que peut-être, pour des raisons compréhensibles, il vous faudrait déclarer vous-mêmes que vous n'êtes pas séparatiste. Je pense que, franchement, cela n'aurait pas d'importance du tout pour le comité, de savoir si vous êtes ou non un séparatiste. Je pense que l'opinion que vous auriez exprimée est importante, mais il doit y avoir une certaine proportion à respecter dans la programmation de Radio-Canada, et nous ne devrions pas être intéressés à vos opinions religieuses ou politiques. Dans cette perspective, peut-être aimeriez-vous vous étendre un peu sur votre description du mouvement séparatiste, vu que vous le décrivez comme un malaise.

**M. Davidson:** Je ne le retire pas, monsieur le président. J'estime que c'est un malaise.



[Texte]

Perhaps it was an unnecessary remark for me to make. I would be foolish to repudiate or withdraw it because I have said it publicly on previous occasions.

• 1100

In defending the right of the separatists' spokesmen to have access to Canadian airwaves I have said in effect that I regard separatism as a malaise in the body politic of Canada. Anything that is in the body politic of Canada that has as its declared objective the breaking up of our country, I regard as a malaise. I am sorry if you do not agree with me, but I regard it as a malaise. Now I do not blame the microbes, I do not blame the germs, but I say that this is a malaise in the body politic of Canada. It has to be treated with understanding. Canadians who form part of the body politic have to understand what malaise they are suffering from. But I regard it as a malaise.

**Mr. Broadbent:** Well, Dr. Davidson, would you go further then and say that those many students in Quebec, those many poets, those many painters who take this view are also sick people?

**Dr. Davidson:** No.

**Mr. Broadbent:** But the views that they express are sick?

**Dr. Davidson:** What I am referring to is a malaise that is in the body politic.

**Mr. Broadbent:** Well, is it not associated with these people?

**Dr. Davidson:** If Canadian society is suffering from factors which tend to cause it to disintegrate and break up as a political entity, then I am referring to this as a malaise. I am not saying that separatists are sick people, I am not saying that the separatist movement is such is a movement of sick people, but I am saying that the fact that there is separatism in Canada represents very clearly an element of political and social malaise in our society, that it is very real and it is very dangerous to the future of our country, in my opinion.

**Mr. Broadbent:** Yes.

**The Chairman:** Are you saying that the terms are healthy but the patient may die?

**Dr. Davidson:** I am not an optimist on that, Mr. Chairman, but perhaps I should not be an optimist either.

[Interprétation]

C'était peut-être inutile pour moi de faire cette remarque. Je crois ridicule de répudier ce que j'ai dit ou de le retirer parce que je l'ai dit en public.

Pour défendre le droit des porte-parole des séparatistes, aux ondes canadiennes, j'ai dit effectivement que je considère le séparatisme comme un malaise dans l'entité politique du Canada. Quiconque dans l'entité politique du Canada, a comme objectif l'éclatement de notre pays crée un malaise. Je regrette que vous ne soyez pas d'accord, mais j'estime que c'est un malaise. Maintenant, je ne blâme pas les germes, mais je dis que c'est quand même un malaise du corps politique au Canada. Les gens qui font partie du corps politique doivent comprendre exactement quel est ce malaise dont ils souffrent.

**M. Broadbent:** Alors, monsieur Davidson, est-ce que vous iriez plus loin, jusqu'à dire que beaucoup de ces nombreux étudiants, poètes, chanteurs au Québec qui sont du même avis sont des malades?

**M. Davidson:** Non.

**M. Broadbent:** Mais les vues qu'ils expriment sont malades?

**M. Davidson:** Je parle d'un malaise qui existe au sein du corps politique.

**M. Broadbent:** Eh bien, n'est-il pas associé à ces gens?

**M. Davidson:** Si la société canadienne souffre de facteurs qui tendent à amener sa désintégration ou sa démolition comme entité politique, c'est de cela que je parle lorsque je parle d'un malaise. Je ne dis pas que les séparatistes sont des malades. Je ne dis pas que le gouvernement séparatiste comme tel est un mouvement de gens malades, mais je dis que le fait qu'il y ait quelque mouvement séparatiste au Canada représente clairement un élément de malaise politique et social dans notre société, qu'il est réel et qu'il est très dangereux pour l'avenir de notre pays, à mon avis.

**M. Broadbent:** Oui.

**Le président:** Autrement dit, les germes sont en vie, mais le malade peut mourir.

**M. Davidson:** Je ne suis pas optimiste à ce sujet, monsieur le président, mais peut-être que je ne devrais pas l'être non plus.



[Text]

**Mr. Osler:** Mr. Chairman, he is also saying that he lives by his own definition, which he gave at some length a few minutes ago, that he does not fire other people for having ideas and views as long as they do not show on the airways. Perhaps his ideas about the separatists are irrelevant.

**Dr. Davidson:** Perhaps I should not have expressed my ideas but I have done it and it is on the record.

**Mr. Broadbent:** I respect the candor, Dr. Davidson, but I still find it an unfortunate position. Many people, for example, would regard socialism as a malaise in Canadian society. A number of people who sit in the place where I sit would. Now I personally do not take that view. Some of my friends think that capitalism should be described as a malaise, but I do not take that view.

**Dr. Davidson:** Mr. Broadbent, I do not regard all politicians as being sick people.

**Mr. Mongrain:** You are very generous.

**Mr. Broadbent:** But leaving that particular area, I would like to lend some political support to the other part of your statement which I agreed with.

It seems to me that a central contribution the CBC can make to Canadian society is one of ensuring that minority views, whether they are in aesthetic matters, religious matters, or political matters, find a clear expression across the country.

I think a fundamental problem of democratic culture that has been recognized for 100 years is that majority views tend to be all pervasive. We see it every day in our churches, in our magazines, especially if they are dependent upon commercial revenue, and I think it is a very important function of the CBC not only to give minority representation but to give it in fact more representation than their numbers would warrant so that those of us in particular areas who maybe do not agree with the minority will have the opportunity of having a full expression of a view that may run counter to our own. That is all I have on this matter, Mr. Chairman.

**The Chairman:** Mr. Stafford.

**Mr. Stafford:** As a more senior member of the House of Commons than I just said, the political affiliation of CBC employees is unimportant—it is the programming. But if you

[Interpretation]

**M. Osler:** Monsieur le président, est-ce que par sa propre définition, qu'il a exprimée longuement il y a quelques instants, il ne congédie pas les gens parce qu'ils ont des idées et des vues du moment qu'ils ne les expriment pas sur les ondes. Ses idées au sujet des séparatistes manquent peut-être d'props.

**M. Davidson:** Je n'aurais peut-être pas dû exprimer mes idées comme je l'ai fait et c'est enregistré.

**M. Broadbent:** Je respecte, monsieur Davidson, la candeur avec laquelle vous vous exprimez, mais je trouve que c'est très malheureux d'adopter une pareille position. Par exemple, les gens estiment que le socialisme représente un malaise dans la société canadienne. Personnellement, je ne suis pas de cet avis. Certains de mes amis trouvent que le capitalisme devrait être considéré comme un malaise, mais je ne suis pas d'accord non plus.

**M. Davidson:** Monsieur Broadbent, je ne considère pas que tous les politiciens sont des malades, de toute façon.

**M. Mongrain:** Vous êtes très généreux.

**M. Broadbent:** Pour quitter ce même domaine, j'aimerais un certain soutien politique à l'autre partie de votre déclaration avec laquelle je suis d'accord. Il me semble qu'un apport central que la Société Radio-Canada peut faire à la société canadienne est d'assurer que les points de vue minoritaires sur le plan politique, esthétique et religieux soient exprimés clairement à travers tout le pays.

Je pense qu'un problème fondamental de la culture démocratique qui a été reconnu depuis cent ans, c'est que les opinions de la majorité semblent envahir tout. On le voit dans l'aspect religieux, dans les revues, surtout s'il s'agit de revenu commercial, et je pense que c'est une fonction importante de Radio-Canada de non seulement donner la représentation des minorités, mais, en fait, de donner une plus grande représentation de la majorité que la quantité de gens ne puisse le justifier. Il y a des gens qui ne sont pas d'accord que les minorités aient la chance d'avoir l'expression complète des vues qui s'opposent aux leurs. C'est tout ce que j'ai à dire sur cette question, monsieur le président.

**Le président:** Monsieur Stafford.

**M. Stafford:** Comme l'a dit un plus ancien député de la Chambre des communes que moi, l'affiliation politique des employés de Radio-Canada n'a pas d'importance.

[Texte]

look back at *Hansard* of 1935, the speech of Prime Minister Bennett, you will note that one of the reasons for forming the CBC in the original instance was the unity of this country—and I think that ranks high even in the new broadcasting bill.

• 1105

Now the separatist movement in Canada hardly promotes unity. It merely promotes their cause when heard over TV because many people think that the fact it is on TV makes it important. I think you can assume from the line of questioning here today that it is out of all proportion to their numbers in relation to the whole population of Canada.

Dr. Davidson, since you have mentioned something about proportionate time, you must have some idea how many separatists there are in Canada. How many are there?

**Dr. Davidson:** I have no idea.

**Mr. Stafford:** Well, if you have no idea how can you give it the proportionate time that you feel it should have? I mean if there are 10,000, say, and there are 20 million people in Canada, that would mean they should only get, if it does promote unity I say, only one two-thousands of the hours of political news in Canada. In other words, the hours of separatists' news over the hours of political news would match your formula if you feel that it promotes unity in this country, which I feel it does not.

First of all, do you feel that it promotes unity?

**Dr. Davidson:** I do not suggest to you for a moment, Mr. Stafford, that every broadcast put out over the CBC airwaves is intended or designed to promote unity.

**Mr. Stafford:** No, but the over-all is.

**Dr. Davidson:** It is designed, in a good many instances, to promote understanding of the problems that Canadians face, and I suggest to you—with great respect—that particularly in the English-speaking parts of Canada there needs to be a lot of programming about what separatism is all about, what are the causes, the underlying causes which lead to separatist attitudes being developed in the Province of Quebec, because only in that way will English-speaking Canadians in other provinces of Canada begin to get some glimmer of understanding of the political problem

[Interprétation]

C'est au niveau de la programmation. Si vous consultez *Hansard* de 1935, le discours du premier ministre Bennett, vous verrez qu'une des raisons de la création de la Société Radio-Canada était l'unité du pays et ceci, je pense, est une priorité parmi les premières parmi les nouveaux projets de loi sur la radiodiffusion.

Maintenant, le mouvement séparatiste au Canada est loin de promouvoir l'unité, c'est plutôt le démembrement de l'unité. Les gens pensent que tout ce qui passe à la télévision doit être important et ici on le sent très bien à la suite des questions. Est-ce qu'il faut tenir compte du nombre des séparatistes par rapport à la population du Canada. Si on parle de proportion. Combien de séparatistes y a-t-il au Canada.

**M. Davidson:** Je n'en ai pas la moindre idée.

**M. Stafford:** Eh bien si vous n'en avez pas la moindre idée, comment pouvez-vous accorder une certaine proportion de temps sur les heures que vous jugez nécessaires? Disons qu'il y en a 10,000 et que la population du Canada est de 20 millions, ils ne recevraient, si en fait vous voulez promouvoir l'unité, qu'un deux millièmes des heures de nouvelles politiques au Canada. C'est-à-dire que les heures des nouvelles séparatistes parmi les heures de nouvelles politiques cela serait conforme à votre formule si vous croyez qu'elles peuvent promouvoir l'unité dans ce pays, ce que je ne crois pas.

D'abord, croyez-vous qu'elles peuvent promouvoir l'unité?

**M. Davidson:** Monsieur Stafford, les émissions de Radio-Canada ne sont pas toutes destinées à promouvoir l'unité.

**M. Stafford:** D'accord, mais dans l'ensemble?

**M. Davidson:** Dans plusieurs cas, on les conçoit pour promouvoir la compréhension des problèmes des Canadiens. Et je vous dirai, en toute déférence, que, surtout dans la partie anglophone du Canada, il faut qu'il y ait beaucoup d'émissions portant sur l'objet même du séparatisme, sur les causes qui sous-tendent l'idéologie séparatiste au Québec. C'est la seule façon, pour les anglophones des autres provinces du Canada d'avoir une lueur de compréhension du problème politique qu'ils doivent affronter et du malaise qui menace l'unité de notre pays.



[Text]

that faces them, and what is the malaise that threatens the unity of our country.

Now, this I would argue is a service to the Canadian people that is needed—is required; it is quite apart from the question of Canadian unity.

**Mr. Stafford:** You have misunderstood my question. I am not talking about the reasons. When you allow Rene Levesque and others to expound on the news out of all proportion to the numbers, I feel you are promoting their cause; you are not giving the Canadian people the reasons why separatism exists in doing this. I feel, from what I see of the CBC News, there is just too much of it.

In other words, it is something like the CBS on Inauguration Day. On several occasions the cameras focused—and I think there were 120,000 people standing there—on a couple of hundred people waving Vietnam flags, I think out of all proportion. Of course, that has nothing to do with the CBC. The cameras focused on them to make, I suppose, the people think that this is more important than it really is.

You say separatism is a disease. I feel in this way you help to spread it. You are certainly not giving it an inoculation of any serum of disregard when it comes to the fact that you promote their cause rather than the reason separatism exists. Do you not feel you do actually promote their cause, and do you not feel this is the basis for these questions around this table today?

**Dr. Davidson:** I think it is quite clear, Mr. Chairman, that there is a very real concern in the minds of political representatives about the extent to which publicizing the views of the separatist leaders aids them and is a support to them. Certainly it is not the intention of the CBC...

**Mr. Stafford:** It might not be the intention but it happens; you admit that?

**Dr. Davidson:** ...to allow its facilities to be used to promote the separatist cause any more than any other political cause, but this is really very much a matter of judgment. The assertion is made that we are giving undue prominence to the leaders of the separatist movement. That is a matter of judgment. It may be correct, but it is one in which we have to exercise a variety of criteria—the news value of the situation.

I will bring out frankly a matter that I am sure is in the minds of some of you and I

[Interpretation]

J'estime que c'est rendre service à la population canadienne. Et c'est un service qui est nécessaire, qui n'a rien à voir avec la question de l'unité canadienne.

**M. Stafford:** Vous n'avez pas compris ma question. Je ne parle pas des raisons. Lorsque vous allouez à René Lévesque et à d'autres plus de temps pour exposer leur doctrine au moyen des émissions d'information, que cela ne se justifie, j'ai l'impression que vous travaillez pour leur cause, vous ne donnez pas à la population du Canada les raisons pour lesquelles existe le séparatisme. D'après ce que je peux voir aux nouvelles, à Radio-Canada, je trouve que vous exagérez.

Autrement dit, cela ressemble à la cérémonie d'investiture diffusée sur les ondes de CBS. A plusieurs reprises, les caméras ont convergé,—il y avait peut-être 120,000 personnes,—sur environ deux cents d'entre elles qui avaient des drapeaux vietnamiens. Cela n'a rien à voir avec Radio-Canada bien sûr, mais les caméras de CBS ont surtout montré l'image de cette minorité qui avait des drapeaux, pour faire croire à son importance.

De la même façon, je trouve que vous aidez à promouvoir et à étendre le séparatisme et que vous ne faites aucune inoculation, vaccination, contre la cause du séparatisme, lorsque vous vous étendez sur le séparatisme plutôt que sur les causes de son existence. Ne trouvez-vous pas que vous travaillez pour leur cause et que c'est justement pour ça que vous avez toutes ces questions, ici, aujourd'hui?

**M. Davidson:** Monsieur le président, je pense que c'est très clair qu'il y a vraiment un souci sérieux chez les représentants politiques quant à la portée de la publicité qu'on donne aux vues des leaders séparatistes; ça les aide, ça les appuie. Mais Radio-Canada n'a vraiment pas l'intention...

**M. Stafford:** Radio-Canada n'a peut-être pas l'intention, mais ça arrive quand même, vous le reconnaissez?

**M. Davidson:** ...de permettre qu'on se serve de ses installations pour promouvoir la cause du séparatisme, pas plus qu'aucune autre cause politique. Mais, c'est surtout une affaire de bons sens. On dit que nous donnons trop d'importance aux leaders du mouvement séparatiste. C'est une affaire de jugement. C'est peut-être exact, mais nous devons tenir compte de plusieurs critères dans la présentation de la situation.

Je vais vous donner un exemple auquel certains d'entre vous pensent probablement



[Texte]

might as well bring it out and deal with it. We received a great deal of criticism in certain quarters last October because we gave so much more publicity to the Founding Convention of the Party Quebecois than we did to the Annual Convention of the Creditiste Party in Sherbrooke held at the same time. All right; does that mean that the CBC is espousing the separatist cause because if it does, *The Globe and Mail* had eight times as many column inches devoted to the Founding Convention of the Party Quebecois than it did to the Creditiste Convention...

**Mr. Broadbent:** It is a well-know separatist newspaper, though.

**Dr. Davidson:** ...so on this basis of measurement, *The Globe and Mail* is the outstanding separatist organ in all of Canada.

**Mr. Stafford:** You had far more than eight times as much on the CBC.

**Dr. Davidson:** No, we did not. I can give you the figures if you want. We had far more on the English network, frankly, based on Toronto than we did on the French network based in Montreal. All that I am saying, gentlemen, is that you cannot take a measurement of this kind and really make much of an argument out of it.

**Mr. Stafford:** I just want to go back to...

**Dr. Davidson:** I repeat that we are sensitive to this problem. We know full well that the political representatives generally are sensitive to the problem and we are doing what we think we can properly do to maintain the proper balance so that there will not be real grounds for accusing the CBC of having neglected its responsibility by allowing the separatist elements in the political field, or any other political elements, to get their undue share of use of the CBC airwaves.

**The Chairman:** When you speak of balance, Mr. Davidson, do you speak of it in terms of the total programming on the network or the total amount of information being provided by the various media, such as radio-television, newspapers and magazines?

**Dr. Davidson:** It is not our responsibility to rectify what we would regard as an imbalance in the other media. Our responsibility, it seems to me, is to endeavour to maintain a reasonable balance within the facilities that are available to the Canadian Broadcasting Corporation, and this would include radio and television and all of our facilities.

[Interprétation]

Aussi bien en parler tout de suite. Nous avons beaucoup de critiques de certains milieux depuis octobre dernier, parce que nous avons donné beaucoup de publicité au congrès de fondation du Parti québécois et pas autant au congrès annuel du Parti créditiste, à Sherbrooke, qui avait lieu en même temps. Très bien. Mais, est-ce que cela signifie que Radio-Canada épouse ou embrasse la cause du séparatisme? Eh bien! dans ce cas, le *Globe and Mail* qui a consacré huit fois plus de colonnes à la fondation du Parti québécois qu'au congrès des créditistes...

**M. Broadbent:** Il est bien connu que c'est un journal séparatiste, vous savez.

**M. Davidson:** ...le *Globe and Mail* est l'organe le plus éminent du séparatisme au Canada.

**M. Stafford:** Mais, vous avez donné beaucoup plus que huit fois plus de temps, à Radio-Canada.

**M. Davidson:** Pas du tout. Je peux vous donner des chiffres, si vous voulez. Nous en avons consacré beaucoup plus sur le réseau anglais, à Toronto, que sur le réseau français, à Montréal. Tout ce que je dis, Messieurs, c'est que vous ne pouvez pas mesurer de cette façon et tirer des conclusions.

**M. Stafford:** Je veux en revenir au...

**M. Davidson:** Je répète que nous sommes sensibles au problème. Nous savons fort bien que les représentants politiques, en général, sont sensibles au problème et nous faisons ce que nous jugeons que nous pouvons faire pour maintenir un équilibre convenable, afin qu'il n'y ait pas de bonnes raisons qui portent à accuser Radio-Canada de ne pas remplir sa tâche en donnant trop de place à certains éléments politiques, à leur donner plus que leur place.

**Le président:** Lorsque vous parlez d'équilibre, monsieur Davidson, parlez-vous d'équilibre de l'ensemble de la programmation des réseaux ou de l'ensemble de l'information fournie par les différents organes d'information? Autrement dit, la radio, la télévision, les journaux, les revues, etc.?

**M. Davidson:** Ce n'est pas notre rôle de corriger ce que nous considérons comme un déséquilibre dans les autres organes d'information. Notre rôle, d'après moi, est de nous efforcer de maintenir un équilibre raisonnable dans les installations qui sont à la disposition de Radio-Canada: radio, télévision et toutes les autres installations.

[Text]

**Mr. Stafford:** To go back to my former point just before you finish, do you agree with former Prime Minister Bennett and also the new Broadcasting Act that one of the aims of the Act and the original Corporation of the CBC was to promote unity?

**Dr. Davidson:** Yes, I accept the mandate for the CBC that is laid down by the Parliament of Canada in the Broadcasting Act of 1968.

**Mr. Stafford:** You think, then, that your hours of separatist news over the hours of total political news on the CBC in Canada reflects that opinion?

**Dr. Davidson:** If you are talking about news, Mr. Stafford, news is news.

**Mr. Stafford:** Well, political talk then; I am talking about political news. You cannot take the hours of separatist news over everything you say; it has to be on the total political news. I am just asking whether you think what the CBC is doing today keeps that principle in mind.

**Dr. Davidson:** Yes, I do.

**Mr. Stafford:** You really do? In other words, you think that you can best promote unity in Canada and the CBC by expounding the philosophy Rene Levesque and others as you did at his Convention of which you just spoke.

**Dr. Davidson:** I believe that political unity in Canada as a democratic country can best be preserved by avoiding like the plague undue censorship of our public means of communication. I do not accept the proposition that is implicit in the statements you have made, Mr. Stafford, that there is such a thing as separatist news; news makes itself.

**Mr. Stafford:** Separatist propaganda, I should say.

**Dr. Davidson:** I do not accept the implication in your revised statement that we are broadcasting separatist propaganda over CBC when we are covering, as a news event, a founding convention of a political party which, from the point of view of its straight news value, is a very significant event in the political life of this country—for better or for worse—and that news judgment was confirmed by every newspaper in Canada.

[Interpretation]

**M. Stafford:** Pour en revenir à mon argument antérieur, avant de terminer, M. Bennett disait, tout comme la nouvelle Loi sur la radiodiffusion, que l'objectif premier de Radio-Canada était de promouvoir l'unité nationale. Êtes-vous d'accord?

**M. Davidson:** Oui. J'accepte le mandat de Radio-Canada, tel qu'énoncé par le Parlement du Canada dans la Loi de 1968 sur la radiodiffusion.

**M. Stafford:** Et vous estimez que les heures consacrées aux nouvelles portant sur le séparatisme, et dépassant le total des heures consacrées aux nouvelles politiques, à Radio-Canada, reflètent cette opinion?

**M. Davidson:** Si vous parlez des nouvelles, monsieur Stafford, les nouvelles sont les nouvelles.

**M. Stafford:** Donc, prenons les affaires politiques. Je parle des nouvelles politiques. Vous dites qu'il faut considérer les nouvelles portant sur le séparatisme dans l'ensemble des nouvelles politiques. Est-ce que vous trouvez que ce que fait Radio-Canada aujourd'hui, respecte le principe?

**M. Davidson:** Oui.

**M. Stafford:** Vraiment? Autrement dit, vous pensez qu'il vaut mieux promouvoir l'unité canadienne en répandant la philosophie de René Lévesque, et d'autres, comme vous l'avez fait au cours de ce congrès dont vous avez parlé?

**M. Davidson:** Je crois que l'unité politique, au Canada, comme pays démocratique, peut mieux être sauvegardée si on évite comme la peste une censure indue de nos moyens publics d'information. Je n'accepte pas la proposition implicite dans la déclaration que vous avez faite, monsieur Stafford. Il n'y a pas de nouvelles séparatistes, il y a des nouvelles, c'est tout.

**M. Stafford:** Disons plutôt de la propagande.

**M. Davidson:** Je n'accepte pas les implications de votre déclaration révisée d'après laquelle nous diffusons sur les ondes de Radio-Canada de la propagande séparatiste lorsque nous présentons, comme éléments de nouvelles, la formation de nouveaux partis politiques, ce qui, du point de vue de l'information proprement dite, est très important pour la vie politique de notre pays, pour le meilleur ou pour le pire. Et cela a été confirmé, Messieurs, par tous les journaux, au Canada.



[Texte]

**Mr. Stafford:** Of course, the newspapers are not set up with the same aim in mind, though. Newspapers are far more free to do what they want to do than is the CBC.

**Dr. Davidson:** The CBC has no right to try to manipulate the news for special purposes. News is news, and our standards of journalism require us to broadcast news without fear or favour...

**An hon. Member:** Hear, hear!

**Dr. Davidson:** ...and without trying to achieve any particular objectives other than the honest presentation of news as it is. I distinguish in this regard news programming from other aspects of our programming.

**Mr. Stafford:** That may be so, but if you have never taken the trouble to find out the number of active separatists in Canada, you actually give it the proportionate time and you have no idea.

**Dr. Davidson:** Well, Mr. Stafford, do you think that the CBC President should regard it as part of his job to find out how many separatists there are in Canada?

**Mr. Stafford:** No, but of the 8,000 employees someone could do it.

**Dr. Davidson:** I should not be questioning you, but I am going to put this question—do you think it is part of the job and the responsibility of the CBC President to find out what are the political views of all the employees of the CBC?

**Mr. Stafford:** I did not say that; I said that has nothing to do with it.

**Dr. Davidson:** You did not say it, but you implied it.

**Mr. Stafford:** I said that has nothing to do with it. As Mr. McCleave said, the political affiliation of employees of the CBC is totally unimportant; it is merely what you put over the airwaves.

**Dr. Davidson:** That is right.

**Mr. Stafford:** For example, in your public affairs programs so many times there are sarcastic words to United States patriotic songs, insinuations of useless killings in Viet Nam. It seems to me there are so many occasions when there are things like this that actually should be no part, I think, of the CBC. For

[Interprétation]

**M. Stafford:** Mais les journaux n'ont pas le même objectif en vue. Les journaux sont beaucoup plus libres d'agir que Radio-Canada.

**M. Davidson:** Radio-Canada n'a pas le droit d'essayer de manipuler les nouvelles pour servir des fins spéciales. Les nouvelles sont les nouvelles. Et les normes du journalisme exigent que nous diffusions les nouvelles sans faveur particulière...

**Une voix:** Très bien!

**M. Davidson:** ...sans essayer de réaliser d'autres objectifs que la représentation honnête des nouvelles telles qu'elles sont. Et ici, je considère la programmation des nouvelles comme différente d'autres aspects de notre programmation.

**M. Stafford:** Peut-être, mais vous ne vous êtes jamais donné la peine de savoir quelle quantité de séparatistes actifs il y avait au Canada. Alors, comment pouvez-vous parler de proportions, alors que vous n'avez pas la moindre idée?

**M. Davidson:** Monsieur Stafford, pensez-vous qu'à l'heure actuelle le président de Radio-Canada doit considérer que c'est une partie de son travail de savoir combien il y a de séparatistes au Canada?

**M. Stafford:** Non, mais quelqu'un au sein du personnel devrait le faire.

**M. Davidson:** Je ne devrais pas vous interroger, mais croyez-vous que, dans le moment, ça fait partie des fonctions du président de Radio-Canada de savoir quels sont les points de vue politiques de ses employés?

**M. Stafford:** Je n'ai pas dit ça.

**M. Davidson:** Vous ne l'avez pas dit, mais vous l'avez laissé entendre.

**M. Stafford:** Comme M. McCleave l'a dit, l'affiliation politique des employés de Radio-Canada n'a aucune importance. Tout ce qui compte, c'est ce que vous diffusez.

**M. Davidson:** En effet.

**M. Stafford:** Par exemple, si vous avez une émission d'affaires publiques, vous avez toujours des mots sarcastiques, par exemple, au sujet des États-Unis, des morts inutiles au Vietnam. A tellement d'occasions, on a des points de vue personnels comme cela, qui vraiment n'ont rien à voir avec Radio-Canada.



## [Text]

example a Festival program built around a couple of homosexuals and someone getting in bed with someone else.

**The Chairman:** Mr. Stafford, you are straying from our subject.

**Mr. Stafford:** Going back to the same problem. This reflects on the same problem right here. It seems to be the common view of most people when they are talking about there being too much separatism, and you hear that everywhere.

**Dr. Davidson:** I hear it, I can tell you. I hear it loud and clear. I hear it not only in this Committee but I hear it everywhere, and I assure you that while I am trying to present what I regard as being a responsible point of view, we are certainly not insensitive and do not propose to be insensitive to the expressions of opinion which are presented by members of the Committee.

**Mr. Stafford:** Just one final question.

**The Chairman:** Mr. Osler on a short supplementary.

**Mr. Schreyer:** On a point of order, Mr. Chairman. I tried to get supplementaries and you have not allowed it. Now let us be consistent.

**The Chairman:** Mr. Stafford.

**Mr. Stafford:** Just one final question. If you are going to promote unity in Canada through the CBC, the only way you can do it is through the program that you put on the air.

**Dr. Davidson:** That is all we have.

**The Chairman:** I have Mr. Dinsdale, Mr. Schreyer, Mr. Stanbury, Mr. Osler and Mr. Givens. Mr. Dinsdale?

**Mr. Dinsdale:** Mr. Chairman, we have been operating in the general area of programming this morning.

**The Chairman:** We have been dealing specifically with the question of separatism.

**Mr. Dinsdale:** Yes, but it covers the wider area of programming.

**The Chairman:** We are going to deal specifically with separatism, and then you can go on to programming in general afterwards.

**Mr. Dinsdale:** All right. Returning to the specific item of separatism that was raised by Mr. Comeau this morning, I have been listening with a great deal of interest to the comments of Dr. Davidson and I must say

## [Interpretation]

Par exemple, une émission de *Festival* traitait d'un couple d'homosexuels et des gens qui couchent ensemble.

**Le président:** Monsieur Stafford, vous vous éloignez du sujet.

**M. Stafford:** Pour revenir au même problème. La plupart des gens semblent d'avis qu'il y a trop de séparatisme, et on le répète partout.

**M. Davidson:** Je l'entends, vous pouvez en être certains, et très nettement, non seulement à ce Comité, mais partout, et je peux vous assurer qu'en essayant de présenter ce que je considère un point de vue responsable, nous ne sommes pas insensibles aux opinions des membres du Comité.

**M. Stafford:** Une dernière question.

**Le président:** Monsieur Osler, a une question supplémentaire.

**M. Schreyer:** Sur un point d'ordre, monsieur le président. J'ai voulu poser une question supplémentaire et vous ne l'avez pas reçue. Soyons justes.

**Le président:** Monsieur Stafford.

**M. Stafford:** Si vous allez promouvoir l'unité canadienne par Radio-Canada, le seul moyen de le faire serait par les émissions que vous émettez.

**M. Davidson:** C'est tout ce que nous avons.

**Le président:** M. Dinsdale, M. Schreyer, M. Stanbury, M. Osler, M. Givens. Monsieur Dinsdale.

**M. Dinsdale:** Nous avons parlé ce matin de la programmation en général.

**Le président:** Et tout particulièrement de la question du séparatisme.

**M. Dinsdale:** Oui, mais elle comprend le domaine plus étendu de la programmation.

**Le président:** Nous allons nous en tenir au séparatisme en particulier et ensuite nous pourrions parler de la programmation en général.

**M. Dinsdale:** D'accord. Pour en revenir à la question du séparatisme entamée par M. Comeau ce matin, j'ai écouté avec beaucoup d'intérêt les remarques de M. Davidson, et, je dois dire que j'aime bien son interpréta-

## [Texte]

that I like his interpretation or reinterpretation of the functions of the CBC as a broadcasting facility.

If you insist on sticking with the question of separatism this morning, actually I suppose Dr. Davidson is not the man to deal specifically with this point because most of the complaints that I have heard arise from situations that occurred before Dr. Davidson took over the presidency.

I believe he has been on the job since last February only. Now this whole question of separatism came into the realm of the body politic I think as a result of the statements of the Honourable Judy LaMarsh who made the specific charge that there were separatists in the CBC.

I would like to suggest if we are going to consider hearing testimony on this point, and I believe this matter is being referred to the steering committee to consider with reference to a Mr. Thibeault, we might also consider the possibility of bringing before this Committee the Honourable Judy LaMarsh who has made public statements, who departed recently from the position of Cabinet responsibility for the CBC, and who certainly could give some pertinent information with reference to the period of complaint that has been under discussion here this morning.

• 1120

My question to Dr. Davidson is that—and I will stick to separatism. I think it was Mr. Fowler who said in his report that the main function—and I am paraphrasing now—of the CBC is broadcasting. All the rest is mere shopkeeping, and what goes out on the air is the point of contact with the body politic in Canada.

I think it was the Glassco Commission who raised the pertinent point that one of the reasons why the CBC gets involved so deeply from time to time in the area of controversy with reference to its programming, is the problem of overexposure of fringe groups. This is where the great complaints come from, and the point has already been raised here this morning concerning the extremists and fringe groups. It is a part of the total problem of sensational journalism that has been referred to with reference to some of the newspapers in Canada today.

The Glassco Report said that the difficulty arises because there seems to be a lack of direct control over broadcast programming. The managerial set-up of the CBC is such that there is almost a state of permissiveness with reference to programming and program content.

## [Interprétation]

tion, sa nouvelle interprétation des fonctions de Radio-Canada, en tant qu'instrument de diffusion.

Si vous voulez vous en tenir à cette question du séparatisme, ce matin, j'estime, en fait, que le docteur Davidson n'est pas la personne désignée pour en traiter parce que la plupart des plaintes que j'ai entendues à ce sujet découlent de situations qui se sont produites avant que M. Davidson ne soit nommé président de Radio-Canada.

Il est président seulement depuis février dernier, je crois, et cette question du séparatisme a été soulevée dans l'arène politique à la suite des remarques de l'honorable Judy LaMarsh, qui a formulé une accusation contre la présence de séparatistes à Radio-Canada.

Si nous avons l'intention d'entendre des témoignages à ce sujet, et je crois que cette question a été renvoyée au Comité directeur, en ce qui concerne M. Thibeault, nous pourrions peut-être envisager de convoquer l'honorable Judy LaMarsh qui a fait des déclarations publiques, et qui a récemment quitté le poste du gouvernement où elle était responsable de Radio-Canada, et qui pourrait certainement nous donner des renseignements pertinents sur la question à l'étude ce matin.

Voici ma question, M. Davidson, et je vais m'en tenir au séparatisme. Je crois que M. Fowler dans son rapport avait dit que la fonction principale de Radio-Canada est la radiodiffusion. Tout le reste n'est qu'une question de gestion, et ce qui est mis sur les ondes constitue le point de contact avec le corps politique du Canada.

Je crois que c'est la Commission Glassco qui a fait remarquer qu'une des raisons pour lesquelles Radio-Canada est si profondément impliqué de temps à autres dans des controverses, en matière de programmation c'est qu'elle est trop exposée aux groupes marginaux; c'est de là que découlent les plaintes, et nous en avons parlé ce matin, touchant les extrémistes et les groupes marginaux. Ceci fait partie du problème global du journalisme à sensation dont on a parlé au sujet de certains journaux canadiens.

Selon le Rapport Glassco, la difficulté découle du fait qu'il semble y avoir un manque de contrôle direct sur la programmation. La direction de Radio-Canada est telle qu'il y a beaucoup de libertés en matière de programmation et du contenu des émissions.



## [Text]

Would this be the explanation for the problem we are discussing here this morning, where fringe groups and marginal groups, extremists, who normally in a healthy democracy might be restricted to bughouse squares or Hyde Park Corners, are brought before the TV cameras and given a national audience with a powerful impact through the most powerful mass media that is available. Is it because there is no way, as Glassco suggested, of really coming to grips with this problem?

**The Chairman:** Perhaps Dr. Davidson might answer that with reference to the separatism problem?

**Mr. Dinsdale:** Yes, they are an extremist group, are they not?

**Dr. Davidson:** Mr. Chairman, in the realm of ideas, in a democracy, surely you have to accept the basic premise and principle of permissiveness. People must be free to think as they will. People must be free to stand up on a soap box in Hyde Park and say what they think. And public broadcasting in Canada is merely a twentieth century version of Hyde Park Corner. It is a means of ensuring that the person who has views to express on the soap box at Hyde Park, as long as they come within certain limits prescribed by law, has the right to express himself publicly.

I cannot think of a broadcasting system in a democracy that does not have a very large element of permissiveness in its program, certainly in the realm of public affairs, in the realm of political programming.

**Mr. Broadbent:** What about France?

**Dr. Davidson:** I did not say that I cannot think of a country which does not have it. I cannot think of a democracy with a public broadcasting system where this is not a fundamental premise on which it should be based.

• 1125

I recognize that there are certain limits. You cannot allow libellous or slanderous or subversive utterances to be broadcast over the public airwaves. Persons exposed on the public airwaves are in a much more exposed position than is your orator in Hyde Park, because a great many more people hear what is said and therefore that person is much more vulnerable to prosecution if he offends in any way against the laws of the country. But I must say that I think permissiveness rather than control of the expression of free political ideas must really be the principle on which our public broadcasting policies in the news and public affairs field must be based.

## [Interpretation]

Est-ce que cela expliquerait le problème que nous discutons ce matin, à savoir que les extrémistes, les groupes marginaux et autres qui, normalement, dans une démocratie saine, seraient restreints aux maisons d'aliénés ou au coin des orateurs de Hyde Park, sont mis devant la télévision et on leur donne un auditoire national grâce à la plus puissante des grandes techniques de diffusion. Est-ce que c'est parce qu'il n'y a pas moyen, comme l'a dit Glassco, de faire face à ce problème?

**Le président:** Peut-être que M. Davidson pourrait répondre à cette question dans le contexte du séparatisme?

**M. Dinsdale:** Oui, ce sont des extrémistes, n'est-ce pas?

**M. Davidson:** Dans le domaine des idées, dans une démocratie, vous devez, bien sûr, accepter le principe fondamental d'une certaine liberté d'action. Les gens sont libres de penser comme ils veulent, de prendre la parole à Hyde Park et d'exprimer leurs opinions. Et la radiodiffusion n'est qu'une version moderne du coin des orateurs de Hyde Park. C'est une façon d'assurer que quiconque veut s'exprimer à Hyde Park, dans certaines limites prévues par la Loi, a le droit de s'exprimer publiquement.

Je ne peux pas imaginer un système de radiodiffusion dans une démocratie qui n'accorderait pas une large mesure de liberté, dans ses émissions, surtout dans le domaine des affaires publiques et des émissions de nature politique.

**M. Broadbent:** Qu'en est-il de la France?

**M. Davidson:** Je n'ai pas dit que je ne pouvais pas penser à un pays qui ne l'a pas, mais j'ai parlé d'une démocratie avec un système de radiodiffusion publique qui n'est pas fondé sur une telle prémisse.

J'admets qu'il y a des limites. On ne peut pas permettre sur les ondes des déclarations diffamatoires, calomnieuses ou subversives. Les personnes exposées aux émissions sur les ondes du réseau public sont beaucoup plus exposées qu'à Hyde Park, parce qu'il y a beaucoup plus de personnes aux écoutes, et l'orateur s'expose beaucoup plus aux poursuites s'il commet une infraction aux lois du pays. Je crois que cette liberté d'expression, plutôt que le contrôle de l'expression des idées politiques, est le principe sur lequel nous devons fonder notre politique de radiodiffusion relative aux nouvelles et aux affaires publiques.



[Texte]

**Mr. Dinsdale:** This gets us back to the question that has already been asked about a principal function of the CBC as a public broadcasting facility, its role in promoting national unity. We could go to other parts of Canada; there are separatist sentiments abroad in provinces other than the province of Quebec.

**An hon. Member:** There is no question of Ontario, for example.

**Mr. Dinsdale:** I am not going to specify any particular one, but you can get offbeat odd-balls in every part of this great diverse country of ours.

**Mr. Stafford:** Even in political parties.

**Mr. Dinsdale:** Even in political parties, yes, and the tendency of sensational journalism is to accentuate the extremist. For example, the tendency is to bring—I forget the name of the leader of the Nazi party in the States. What was his name? He was assassinated.

**An hon. Member:** Rockwell.

**Mr. Dinsdale:** Yes, Rockwell. He was making loud noises, and I think his following would be a very small percentage of the American body politic. But he was immediately rushed before the CBC cameras...

**Dr. Davidson:** Not immediately.

**Mr. Dinsdale:** Well, as quickly as possible.

**Dr. Davidson:** After several years.

**Mr. Dinsdale:** And he was given national exposure as the chap from Germany who was opposed to be bringing about a revival of the Nazi movement, and so forth. This is the sort of thing, I believe, that does not accentuate the positive. It accentuates the negative and, as Glassco indicated, resulted from a pretty loose managerial situation with reference to the basic function of broadcasting. Management is centralized in Ottawa in a fine building; broadcasting is scattered far and wide over the CBC network in rather dilapidated facilities, as we found out when we went to Montreal last week and as no doubt we will see when we go to Toronto.

Maybe this is a personal question, but was part of the thinking in your appointment as President, the rationalization or the sorting out of this Glassco criticism of CBC managerial operations?

**Dr. Davidson:** Mr. Chairman, I have never been able to guess at what went on in the

[Interprétation]

**M. Dinsdale:** Ce qui nous ramène à la question qui a déjà été soulevée, quant à la fonction principale de Radio-Canada, en tant que service public de radiodiffusion, son rôle pour encourager l'unité nationale. Nous pourrions aller dans d'autres parties du pays; il y a des sentiments séparatistes à l'étranger, dans d'autres provinces que la province de Québec.

**Une voix:** Il n'est pas question de l'Ontario cependant.

**M. Dinsdale:** Je ne veux pas préciser davantage, mais on trouve partout des types détachés aux idées bizarres, dans tous les coins de notre grand pays.

**M. Stafford:** Même dans les partis politiques.

**M. Dinsdale:** Oui, même dans les partis politiques, et la tendance de la presse à sensation est de mettre l'accent sur ces extrémistes. J'oublie le nom du chef du parti nazi aux États-Unis. Quel était son nom? On l'a assassiné.

**Une voix:** Rockwell.

**M. Dinsdale:** Oui, c'est ça. Il faisait beaucoup de bruit et je crois que les personnes qui l'appuyaient représentaient une infime partie de la population américaine. Néanmoins, on l'a fait passer immédiatement à la télévision.

**M. Davidson:** Par immédiatement.

**M. Dinsdale:** Aussi vite que possible.

**M. Davidson:** Après plusieurs années.

**M. Dinsdale:** Il y avait aussi cet homme qui était censé faire revivre le parti nazi en Allemagne. Je crois que cette sorte d'information accentue l'aspect négatif et non l'accent positif. Je crois que le rapport Glassco avait soulevé déjà ce problème, et l'avait attribué à un manque de gestion quant à la fonction de base de la radio. La direction est établie à Ottawa, dans un bel immeuble; les studios sont éparpillés au gré du réseau, comme on a pu s'en apercevoir à Montréal la semaine dernière et comme on s'en apercevra sans doute à Toronto. Je crois que les nouvelles fonctions en tant que président seraient de mettre un peu d'ordre dans la gestion de Radio-Canada.

**M. Davidson:** Monsieur le président, je ne sais pas vraiment ce qui s'est passé dans la

[Text]

minds of those people who picked George Davidson to be President of the CBC.

**The Chairman:** Perhaps now that we are dealing with the management of the CBC, we could go back to the question of separatism, and then we will go on to this.

**Mr. Dinsdale:** This is my last point. Perhaps when we have Miss LaMarsh before the Committee we will discover why you were recommended.

**The Chairman:** The proper phrase with respect to Miss LaMarsh is "if". Mr. Schreyer?

**Mr. Schreyer:** Yes, Mr. Chairman. Getting back to the question of the management of the CBC.

**The Chairman:** No, no. The question of separatism.

**Mr. Schreyer:** And separatism, right. Or the two together. Dr. Davidson, since becoming President, in your experience of the past year, would you say that the presence of x numbers of separatists within the CBC organization—whatever number they are—in any way impinges on your ability and those of the rest of the Board to direct the affairs of the CBC? It seems to me that is the only question that is important in the end.

• 1130

**Dr. Davidson:** I think I would be less than honest if I did not say to you that this is a problem of concern to us as a management group, that it is a problem of concern to us to some extent because of the prevailing impression in Parliament, as expressed countless times by Members of Parliament, that there is a problem that has to be safeguarded and watched here. We are not insensitive to that expression of point of view.

We are also of the opinion ourselves that there is a risk within the Corporation that individuals who are in positions of responsibility may take advantage of their positions to use the facilities for the promotion of separatist or other causes that they should not promote. We try to be vigilant in controlling and removing the opportunities for that wherever possible, or limiting the opportunities for that.

**Mr. Schreyer:** I asked that question because the former Secretary of State alleged that your predecessor at one time confessed that the matter of separatism within the organization had got out of control and was beyond his competence to deal with. So I asked you directly whether in any way you feel the

[Interpretation]

tête de ceux qui ont choisi George Davidson en tant que président de Radio-Canada.

**Le président:** Nous traitons peut-être maintenant de l'administration de la Société. Revenons à la question du séparatisme.

**M. Dinsdale:** C'est mon dernier point. Peut-être que lorsque M<sup>lle</sup> LaMarsh viendra témoigner, on pourra savoir pourquoi vous avez été recommandé.

**Le président:** Le véritable mot vis-à-vis de M<sup>lle</sup> LaMarsh, est bien «si», monsieur Schreyer.

**M. Schreyer:** Si l'on revient à la question de l'administration de Radio-Canada...

**Le président:** Non, non; on parle de séparatisme.

**M. Schreyer:** ... et du séparatisme, c'est exact, ou des deux simultanément. Monsieur Davidson, depuis que vous êtes président, depuis un an, est-ce que vous pensez que la présence d'un nombre x de séparatistes à la Société Radio-Canada, quel qu'en soit le nombre, pensez-vous que cela vous empêche de diriger d'une façon ou d'une autre les affaires de Radio-Canada? Au fond, il me semble que c'est là, la seule question.

**M. Davidson:** Je vais être honnête, très certainement, ceci pose un problème en ce qui nous concerne. Surtout parce que cette question a été soulevée très souvent au Parlement, qu'il y a là un problème à surveiller, et nous ne sommes pas insensibles à ce point de vue. Nous pensons aussi qu'il y a un risque à l'intérieur de la Société car des personnes qui ont des postes de responsabilités, pourraient éventuellement se servir de leur position pour utiliser les installations pour promouvoir le séparatisme ou toute autre cause. Nous essayons d'être vigilants et de contrôler et d'enlever ou de limiter les possibilités de tels actes.

**M. Schreyer:** J'ai posé cette question parce que d'après l'ancien Secrétaire d'État, on prétendait que votre prédécesseur avait admis, à un moment donné, que la question de séparatisme à l'intérieur de l'organisation était devenue hors de contrôle, et que cela dépassait ses pouvoirs. Alors j'aimerais savoir



[Texte]

presence of whatever number of separatists impinges on the ability of the Executive Board to direct the affairs of this organization in accordance with the Act.

**Dr. Davidson:** You have made it much easier for me to assert that as far as the present management is concerned, it does not consider that the problem has gotten out of control, and it does consider that it has both the competence and the responsibility for maintaining the situation under responsible control.

**Mr. Schreyer:** Dr. Davidson, do you subscribe to the view that as long as the Parliament of Canada allows a political movement to function in a country, the only attitude that you, as President, could have with respect to any political movement is one of respectful neutrality?

**Dr. Davidson:** Well, I do not think it is the part of the President of the Corporation to begin to make discriminating judgments between one or another political party.

**Mr. Schreyer:** Therefore, you regard it as unfair in the extreme if anyone were to ask you to make a special effort to deal with separatism within the organization...

**Dr. Davidson:** As such.

**Mr. Schreyer:** ...in as much as the Parliament of Canada has not seen fit to take any action in that regard.

**Dr. Davidson:** I think it is no part of the task of the President of the Canadian Broadcasting Corporation to begin to impose sanctions on one or another political party that is a recognized legal political status in the country.

**Mr. Schreyer:** I have a number of questions about finances, coloured television, and so on.

**The Chairman:** Fine. Mr. Stanbury, Mr. Osler, Mr. Givens and Mr. Mongrain, on separatism.

**Mr. Stanbury:** Mr. Chairman, the example the President gave about the excision of a song by Pauline Julien from an English network program disturbed me a little. I was wondering if he could indicate whether there has ever been such an action taken on a French network program, or whether, indeed, either the person who ordered that excision would dare to try such a thing on the French network?

**Dr. Davidson:** Well, I can cite you, Mr. Stanbury, an example, not of precisely the

[Interprétation]

est-ce que vous pensez qu'un nombre donné de séparatistes empêchent le conseil d'administration de diriger la Société conformément à la Loi?

**M. Davidson:** Vous me facilitez la tâche pour affirmer qu'en ce qui concerne la direction actuelle, nous ne pensons pas que le problème est hors de notre contrôle et nous considérons que cela est tant de notre compétence, que de notre responsabilité de maintenir cette situation à l'intérieur des limites d'un contrôle responsable.

**M. Schreyer:** Est-ce qu'en ce qui concerne un mouvement politique, n'importe quel mouvement politique mérite une attitude de neutralité de la part du président de Radio-Canada?

**M. Davidson:** Je n'ai pas, en tant que président, à formuler de jugement discriminatoire envers l'un ou l'autre des partis politiques.

**M. Schreyer:** Ainsi, vous estimez profondément injuste qu'une personne vous demande de faire un effort spécial pour liquider le séparatisme à l'intérieur de la Société.

**M. Davidson:** En tant que telle.

**M. Schreyer:** ... en autant que le Parlement du Canada n'a pas cru agir à cet égard.

**M. Davidson:** Je ne pense pas que ce soit la tâche du président de Radio-Canada d'imposer des sanctions sur un ou un autre parti politique qui a statut reconnu, légal, dans le pays.

**M. Schreyer:** J'ai plusieurs questions visant les finances, la télévision en couleur, etc.

**Le président:** Toujours sur le séparatisme, MM. Stanbury, Osler, Givens et Mongrain.

**M. Stanbury:** L'exemple donné par le président concernant le retranchement d'une chanson de Pauline Julien au sein d'une émission du réseau anglais m'a quelque peu préoccupé. Je me demande s'il pourrait me dire si des mesures semblables ont été prises au réseau français ou si la personne qui a fait cela sur le réseau anglais oserait le faire sur le réseau français?

**M. Davidson:** Je peux citer à M. Stanbury un exemple, pas exactement dans le même



[Text]

same action having been taken, but of a disciplinary action that was taken in respect of a certain individual who appeared on a program on the French network. I do not wish to identify it specifically, and I would remind you that I did not use any person's name in the previous example.

**Mr. Stanbury:** No, I used it.

**Dr. Davidson:** You used it on your own responsibility. If you will look at the article by Joan Irwin in the *Montreal Star* for a date which I will have to give you, but within recent weeks, you will see two examples cited there of action that was taken by the French network in regard to what they regarded as situations involving separatism which required action to be taken by the French network manager.

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**Mr. Stanbury:** It seemed to me somehow a futile gesture to be protecting English-speaking Canadians from French Canadian separatism, and hardly a contribution to the kind of greater understanding of the problem that you indicated should be one of the functions of the CBC.

**Dr. Davidson:** I think that is a perfectly valid opinion to express. I, frankly, do not know which is the right position to take. All that I do know is that the decision was taken, not so much in terms of the content of the song, I should add, but in terms of the inappropriateness, on the part of the producing levels of that program, the inappropriateness of scheduling that song deliberately—and I use the word “deliberately”—on the eve of the opening of the important constitutional conference.

For my own part, it seems to me that that song, that particular song, like other programs to which reference could be made, and may yet be made today, that particular item in the program could well appear on some other occasion without justifiably resulting in any action being taken. But to present the particular song in question, in terms of timing, with what seemed clearly to be deliberate intent—not on the part of the singer—on the eve of an important constitutional conference, did seem to the management of the English network as being inappropriate. They took action and as far as I am concerned, that is an action which I, as President of the Corporation, am bound to support because I have confidence in the men who took that action.

**Mr. Stanbury:** Yes, I understand the reasoning a little better. It would seem that it was

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cas, mais de mesures disciplinaires qui ont été prises concernant un individu qui a participé à une émission du réseau français. Je ne veux pas l'identifier et je vous ferai remarquer que je n'ai pas utilisé le nom de la personne dans l'incident précédent qui a été cité.

**M. Stanbury:** C'est moi qui l'ai utilisé.

**M. Davidson:** Vous l'avez fait sous votre propre responsabilité. Si vous lisez l'article de Joan Irwin dans le *Montreal Star*, il faudra que je vérifie la date, au cours des récentes semaines, vous verrez qu'on y parle de deux exemples de mesures qui ont été prises par le réseau français vis-à-vis de situations qui ont trait au séparatisme et qui ont justifié l'intervention de la direction du réseau français.

**M. Stanbury:** Cela me paraît futile de protéger des Canadiens anglais du séparatisme Canadien-français et ceci serait difficilement une contribution à la compréhension du problème, ce que vous avez estimé être l'une des fonctions de Radio-Canada.

**M. Davidson:** Je pense que votre opinion est parfaitement valable. Très franchement je ne sais pas quelle est la bonne position à adopter. Tout ce que je peux vous dire c'est que la décision a été prise, non pas en ce qui concerne le contenu de la chanson, mais plutôt vis-à-vis l'inopportunité jugée par les responsables de la production de programmer cette chanson d'une façon délibérée et j'utilise le mot «délibérée» à la veille de l'ouverture de la conférence constitutionnelle.

A mon avis, il me semble que cette chanson en particulier comme d'autres programmes qu'on pourrait mentionner et qui seront peut-être mentionnés au cours de la journée, pouvait fort bien être diffusée à un autre moment sans qu'aucune mesure ne soit prise allant à l'encontre de cette chanson. Mais présentez cette chanson en particulier, surtout en ce qui concerne le moment choisi, aurait pu sembler une intention délibérée, non de la part de la chanteuse, à la veille d'une importante conférence constitutionnelle. Il a semblé à la direction du réseau anglais que cela n'était pas approprié et des mesures ont été prises et, tant que président de la Société, j'appuie cette décision, car j'ai confiance en ceux qui l'ont prise.

**M. Stanbury:** Je crois que je comprends maintenant un peu mieux le raisonnement.

[Texte]

an exercise of judgment based not on a desire to prevent an over-exposure or over-promotion of separatism but rather on the basis that this might be offensive to the listeners in the circumstances and in the context of time.

**Dr. Davidson:** It has already been stated, Mr. Chairman, by the Vice-President of the English network, that that song, I think I am correct in saying, Mr. Hallman, will be allowed to be put on the air in a subsequent program.

**Mr. Stanbury:** English-speaking Canadians are not likely to be sold into separatism by listening to that song?

**Dr. Davidson:** By listening to a song, the words of which they do not understand.

**Mr. Stanbury:** We hope more and more of them will understand the language at least. Just to return for a moment to my original question, do you think you could get away with doing the same thing on the French network?

**Dr. Davidson:** That is an "iffy" question, as President Roosevelt used to say. I really do not think it would be profitable to speculate publicly on what might happen if we try to do something.

**Mr. Stanbury:** Perhaps you could mull over the challenge and see whether or not it might be worth the candle some time. The criticism that I receive from my French-speaking constituents who listen to Radio Canada is that, as you indicated obliquely in your opening remarks, it sounds more to them like Radio Quebec than a Radio Canada, that it is so completely oriented to the local politics and local interests of Quebec that it is of little value to French Canadians outside of Quebec.

Secondly, the next greatest criticism that I hear is that it is not only preoccupied with separatist political interests but even more so, perhaps, it seems to be preoccupied with evolution of all kinds.

I do not want to offend Mr. Broadbent by getting into the area that he finds quite valid in the impression that my constituents convey to me is that more so than the English network, even the news, which you would want to see completely balanced and completely objective, is coloured, is dominated by the ideas of violence and of conflict. Perhaps this is in the nature of news judgment of a certain type.

We know that violence is considered to be more interesting from the standpoint of hold-

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me semble que c'est un exercice de jugement fondé non sur le désir d'empêcher une propagande à outrance pour le séparatisme, mais plutôt sur le fait que cela pourrait outrager les auditeurs, dans les circonstances.

**M. Davidson:** Il a déjà été dit, monsieur le président, par le vice-président du réseau anglais, que cette chanson sera—si je ne m'abuse, monsieur Hallman—diffusée lors d'un programme à venir.

**M. Stanbury:** Les Canadiens anglais ne risquent pas d'être gagnés à la cause du séparatisme en entendant cette chanson?

**M. Davidson:** Une chanson dont ils ne comprendront de toute façon pas les paroles.

**M. Stanbury:** Nous espérons qu'un nombre de plus en plus grand d'entre eux pourront du moins comprendre la langue. Pour en revenir un instant à ma question originale, est-ce que vous croyez que vous pourriez vous en tirer si vous faisiez la même chose sur le réseau français?

**M. Davidson:** Je ne pense vraiment pas qu'il soit bénéfique de formuler des hypothèses en public à ce sujet.

**M. Stanbury:** Peut-être pourriez-vous réfléchir à ce défi et vous demander si le jeu en vaudrait la chandelle? Ceux de mes mandants francophones qui écoutent Radio-Canada se plaignent de ce que, comme vous l'avez indiqué indirectement dans votre déclaration préliminaire, ils ont l'impression d'écouter Radio-Québec plutôt que Radio-Canada, car tout est tellement orienté vers la politique locale et les intérêts locaux du Québec que cela présente fort peu d'intérêt pour les Canadiens français à l'extérieur du Québec.

La deuxième grande critique que l'on formule, c'est que Radio-Canada ne se préoccupe pas seulement des intérêts politiques séparatistes, mais aussi, et encore plus, peut-être, de toutes sortes de révolutions.

Je ne voudrais pas vexer M. Broadbent, car ceci touche au domaine qu'il considère comme tout à fait valable, mais l'impression que retirent les gens de ma circonscription, c'est que, beaucoup plus que dans le réseau anglais, même les informations, que l'on voudrait pleinement objectives, sont teintées, sont dominées par l'idée de la violence et des conflits. Peut-être cela est-il inhérent à un certain type d'interprétation des informations.

Nous savons que la violence attire davantage l'attention que n'importe quoi d'autre,



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ing public attention than just about anything else, but on Radio Canada it seems to my constituents that they have a steady diet of revolution; whether it be labour tensions, student revolt, separatist, or war, their impression is that Radio Canada is a steady diet of revolution. That is a matter of judgment on the part of the listener. It arises out of an exercise of judgment by your news people but it might be a valid exercise of management to analyze whether or not this is the case and whether there is an over-emphasis of that violent nature of activity on the French network.

**Dr. Davidson:** Mr. Chairman, I have to say to Mr. Stanbury that this is the first time I have ever heard the particular suggestion made that violence, as such, in the broad panoramic way that he has described it, is any more characteristic of the French network than of broadcasting generally. I have heard criticisms about there being too much in the way of violence on television and we have been concerned about it. I have never heard, frankly, the French network singled out in any particular way, as you report has been done by your constituents. All I can say is that I would be glad to have our people run a test over a period of time and just see what impression or conclusion we come up with.

I would like to go back and deal with your first point which, if I may say so, is a very pertinent one and which, I think, has an explanation arising out of the nature of our French network itself. We talk about the English network as a nation-wide network and we sort of imply that we also have a French language nation-wide network in Canada.

The sad fact is that our French language nation-wide network, both radio and television, is sadly incomplete. We have the main part of the body centred, as you would expect, in Quebec Province where the heart-and-soul of the French Canadian people is, we have some rather feeble tentacles spreading out into New Brunswick and to some extent farther down into the Maritimes and into Ontario, but we do not have, in the truest sense of the word, a nation-wide French language broadcasting network.

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We have a radio station out in Vancouver which is non French language and it is having a very successful initial year of operation. We have a number of affiliated but no CBC-owned and operated French language radio stations in the Prairies. We have a french lan-

[Interpretation]

mais, aux représentants de ma circonscription, il semble que Radio-Canada fait son pain quotidien de la révolution, qu'il s'agisse de tensions ouvrières, de révoltes estudiantines, de séparatisme, ou de guerre. C'est là un jugement de valeur de la part des auditeurs. Cela vient d'un exercice de jugement de la part de vos employés du service des informations, mais il serait peut-être bon que la direction se penche sur ces problèmes pour voir si tel est le cas et si l'on met en effet trop l'accent, dans le réseau français, sur les actes de caractère violent.

**M. Davidson:** Monsieur le président, je dois dire à M. Stanbury que c'est bien la première fois que j'entends dire que la violence en tant que telle, dans le sens général dans lequel il l'a décrite, est plus caractéristique du réseau français que de la radiodiffusion en général. J'ai entendu des gens se plaindre de ce que l'on donnait une trop grande place à la violence à la télévision, et nous nous soucions de ce problème. Je n'ai jamais entendu dire, franchement, que le réseau français était particulièrement notoire à cet égard, comme vous nous racontez que l'ont soutenu vos mandants. Je puis seulement dire que je serais heureux de faire faire une analyse par nos gens pendant une période donnée, pour voir à quelle conclusion on en arrive.

J'aimerais en revenir à la première partie de votre question qui est tout à fait pertinente, et dont l'explication découle de la nature même de notre réseau français. Nous parlons du réseau anglais comme étant un réseau national, et nous laissons entendre plus ou moins que nous avons aussi un réseau de langue française à l'échelle nationale au Canada.

Malheureusement, notre réseau national de langue française, qu'il s'agisse de la radio ou de la télévision, est très incomplet. Le centre de l'organisme se trouve, comme on peut s'y attendre, dans la province du Québec, là où se trouvent le cœur et l'âme de la population canadienne-française; nous avons quelques faibles tentacules qui s'étendent au Nouveau-Brunswick et, jusqu'à un certain point, un peu plus loin dans les Maritimes, ainsi que dans l'Ontario, mais nous n'avons pas, à proprement parler, de réseau national de radiodiffusion de langue française.

Nous avons une station de radio à Vancouver qui est maintenant de langue française et qui a beaucoup de succès dans sa première année d'exploitation. Nous avons plusieurs stations affiliées, mais pas de station de langue française appartenant à Radio-Canada et



## [Texte]

guage television station which we own and operate in Winnipeg, Manitoba which is cut off from the French network so far as microwave is concerned and only gets its programs on a transshipment basis and therefore cannot be said really to be an integral part of the total network. We have a French language radio station in Toronto.

I mention these to indicate that we really do not have the counterpart for the French-speaking population of Canada in terms of a nation-wide French language network of broadcasting that we have for the English speaking elements of the population, and this inevitably reflects itself in programming.

If the body of the French broadcasting enterprise is essentially in the Province of Quebec, with only a few symbolic elements of the network lying outside of the Quebec-Ontario-New Brunswick area, programming is going to reflect that situation. One of the things that I feel most strongly about, in terms of the need to expand the French network facilities across Canada, is the effect that such an expansion or extension will have inevitably on our program content.

When you get a nation-wide French language constituency stretching from coast to coast, the viewers in these other parts of Canada will register their views with the French network headquarters as to the kind of programming they want. They will not want a diet of programming that is 99 per cent Quebec or Montreal based. They will want something that is more representative of Canada-wide sentiment and I feel that these two things, Mr. Stanbury, definitely go together and that we will not be likely to have the counterpart in program content of a Canada-wide point of view in presentation of news and public affairs on the French network until we have facilities to serve a nation-wide audience that speaks and understands and listens in the French language.

**Mr. Stanbury:** I did not mean to draw you into a discussion of extension of service. We were supposed to be dealing with separatism, but I think perhaps you made your point. I would only say, in a last few words about the separatist question or the whole question of bias, that I hope, Mr. Chairman, that this Committee does not allow itself to be diverted into any witch-hunts by calling before this Committee those who are accused and their accusers whether the witch be Marc Thiébaud or Judy LaMarsh or anyone else.

## [Interprétation]

exploitée par elle dans les Prairies. Nous avons une station de télévision de langue française qui nous appartient et que nous exploitons à Winnipeg, au Manitoba, qui est coupée du réseau français en ce qui concerne l'hyperfréquence, et qui n'a que des émissions que nous lui expédions; cette station n'est donc pas partie intégrante du réseau. Nous avons une station de radio de langue française à Toronto.

Je vous indique tout cela simplement pour vous montrer que nous n'avons réellement pas la contrepartie pour la population francophone du Canada, pour ce qui est d'un réseau national de radiodiffusion de langue française, de ce que nous avons pour les éléments anglophones de la population. Et, naturellement, la programmation reflète ce facteur.

Si la majorité même de l'entreprise française de la radiodiffusion est essentiellement dans la province de Québec, avec seulement quelques éléments symboliques du réseau à l'extérieur du Québec, au Nouveau-Brunswick et en Ontario, les programmes vont nécessairement refléter cette situation. Une des choses à laquelle je tiens énormément, c'est à l'expansion des installations de langue française au Canada. Cette expansion aura évidemment des répercussions sur nos programmes.

Lorsque le programme français rayonnera dans tout le pays, d'un océan à l'autre, les auditeurs des autres parties du Canada voudront exprimer leurs vues aux quartiers généraux du réseau français, c'est-à-dire qu'ils écriront pour dire ce qu'ils veulent comme programme. Ils ne voudront pas d'un programme axé à 98 ou 99 p. 100 sur Québec ou Montréal. Ils voudront quelque chose de plus représentatif du sentiment national et je pense, monsieur Stanbury, que ces deux choses vont de pair et que nous n'aurons pas un point de vue canadien dans la présentation des informations et des affaires publiques en français tant que nous n'aurons pas les installations pour desservir dans tout le pays un auditoire qui parle, comprend et écoute les programmes de langue française.

**M. Stanbury:** Je ne voulais pas vous lancer dans une discussion sur l'extension des services. Nous sommes censés parler de séparatisme, je crois, mais je pense que vous avez fort bien présenté votre argument. Je voudrais seulement dire, par quelques derniers mots sur la question du séparatisme ou sur l'ensemble de la question d'un préjugé, que j'espère, monsieur le président, que notre Comité ne se laissera pas détourner par une chasse aux sorcières au point de faire témoigner devant le Comité les gens que l'on accuse ainsi que leurs accusateurs, qu'il s'a-

[Text]

I think this Committee of the last Parliament indicated very clearly that it did not feel that it was a proper function of this Committee or of Parliament to be constantly investigating the CBC, that we had already over the last few years investigated it to death, and that we should be creating a structure, as we did in the new Broadcasting Act, and appointing able executives as we did in appointing the gentlemen at your table, and then letting them get on with the job of managing the Corporation on our behalf, and let the function of this Committee be to make clear to them our views of what they should be doing differently if we think they should be, have them answer to us for the people over whom they have supervision, but surely not to drag up before this Committee individuals who may work for the CBC or individuals who may make vague and unsubstantiated charges against them.

• 1150

I hope that will not be the case on the subject of separatism or on any other subject. I, for one, think that the new President of the CBC and the new Executive Vice-President of the CBC are the best possible men we could have in Canada to fill those positions. If we do not convey to them effectively in these hearings our wishes, if we do not get the answers we want from them, we are not going to pursue our responsibilities any more effectively by going down into the organization and pulling people up, and, in effect, trying to do the job of management.

**The Chairman:** Mr. Osler?

**Mr. Osler:** I think we have almost flogged separatism to death. I would like to make something in the way of an observation perhaps, and if Dr. Davidson feels like commenting on it now, fine; if he does not, perhaps it will come up later.

There was a change of policy, certainly on the English network which I view with more ease than I view the French network, in relation to news and news commentary that has been quite detectable over a period of years. If this same policy applies in the French network perhaps this is a source of our possible worry. Hard news, as such, is increasingly difficult to delineate and it gets mixed up with semi-commentary, as it does in newspa-

[Interpretation]

gisse de Marc Thibault ou de Judy LaMarsh ou d'un autre.

Je pense que lors de la dernière session parlementaire, ce Comité a clairement indiqué qu'il n'estimait pas du tout que ce soit une des tâches du Comité ou du Parlement que de passer son temps à enquêter sur les activités de Radio-Canada; qu'au cours des dernières années, nous avions déjà enquêté de façon circonstanciée, et que nous devrions créer une structure, ce que nous avons fait par la Loi sur la Radiodiffusion et nommer des administrateurs capables, ce que nous avons fait en nommant les messieurs qui se trouvent à votre table, et ensuite, les laisser prendre en mains l'administration et la gestion de la société en notre nom. Les fonctions de ce Comité doivent être de leur préciser notre opinion sur ce qu'ils doivent faire ou sur ce qu'il faut modifier le cas échéant. Eux, doivent répondre devant nous des gens qui relèvent de leur administration. Mais nous ne devons certainement pas faire venir devant ce Comité des gens qui peut-être travaillent pour Radio-Canada ou des gens qui peut-être peuvent porter des accusations vagues et sans fondement contre eux.

J'espère qu'on s'en tiendra à cette règle en matière de séparatisme ou autre. Je pense que le nouveau président de Radio-Canada et le nouveau vice-président exécutif de Radio-Canada sont les gens les mieux qualifiés pour remplir ces fonctions. Si au cours de ces audiences, nous ne leur accordons pas nos souhaits, si nous n'obtenons pas d'eux les réponses que nous voulons, nous n'agissons pas plus efficacement en allant extraire des gens de l'organisation et, ce faisant, essayer de nous substituer à l'administration.

**Le président:** Monsieur Osler?

**M. Osler:** Je pense que nous avons vraiment un peu trop parlé de séparatisme. Me sera-t-il permis néanmoins de faire une observation? Si M. Davidson pense qu'il doit faire des observations là-dessus, parfait, sinon, peut-être y reviendrons-nous plus tard.

Il y a eu un changement de principe, tout au moins au réseau anglais, où je le constate plus facilement qu'au réseau français, dans le domaine des nouvelles et des commentaires. C'est d'ailleurs très visible depuis quelques années. Si le même principe vaut pour le réseau français, il est peut-être à l'origine de nos ennuis. Il est de plus en plus difficile de préciser ce qu'est l'information pure et simple. Elle est souvent confondue avec les demi-



[Texte]

pers and everywhere else. This is a trend throughout the world; it is not just CBC.

But there was a time when CBC gave the hard news, period. If there was a commentator, a commentator gave his personal opinions, period. You will probably remember that I wrote you about one particular example this fall that offended me slightly, and I do not really feel that the answer was satisfactory from a policy point of view. Without using any names, there was an example of a well-known newsman who can function as a commentator also, after covering a certain event in depth in news, came on one night, shortly after he has been associated with...

**Dr. Davidson:** Free lance or...

**Mr. Osler:** No a staff man; and gave an over-all commentary on his impressions and opinions about a certain event. I am not saying this is right policy or wrong policy, but if you have a touchy subject like separatism, it becomes very difficult for a man who might function well as a reporter, if he wears the other hat and becomes a news commentator, during the actual news period—not during the viewpoint period—who frankly gives an over-all impression of something that has happened in a week. If he happens to be a separatist, that view is going to show up because he is giving a viewpoint. Yet it is in the hard news period. I have no solution. I suggest you have a problem.

**Dr. Davidson:** Could I ask without, identifying the individual, was this one of our foreign correspondents back from...

**Mr. Osler:** No, it was not a foreign correspondent. He was a well known local political news figure who covers the political scene here locally quite often.

**Dr. Davidson:** We have no political figures.

**Mr. Osler:** No. But that is unimportant, Dr. Davidson. My point is that if the practice of news and commentary becomes mixed up, or used in a way, as they have in all news media—not just the CBC—then you have a difficulty because when a man is giving straight news, he is doing his line function, but when he gives you an over-all viewpoint, if he happens to have separatist leanings, he cannot help but show them.

[Interprétation]

commentaires. Comme pour la presse écrite et partout ailleurs. Ce n'est pas particulier à Radio-Canada.

Il fut une époque où Radio-Canada donnait des informations, un point c'est tout. S'il y avait un commentateur, il donnait son opinion, un point c'est tout. Vous vous souviendrez que je vous ai donné un exemple, l'automne dernier, qui m'avait assez vexé, mais je ne pense pas que la réponse était satisfaisante du point de vue de la politique adoptée. Je ne veux pas citer de noms, mais, il s'agissait d'un journaliste bien connu qui est également commentateur. Après avoir traité en profondeur d'un certain événement aux informations, il est réapparu quelques minutes plus tard.

**M. Davidson:** Un commentateur indépendant?

**M. Osler:** C'était un membre de votre personnel et il a un commentaire général de ses impressions et de ses opinions au sujet d'un certain événement. Je ne dis pas que ce soit un bon ou un mauvais principe, mais quand il s'agit d'un sujet aussi délicat que le séparatisme, il est peut-être assez difficile de jouer les deux rôles, soit de journaliste, puis de commentateur à l'heure des informations qui donne franchement ses impressions générales sur les événements de la semaine. S'il est séparatiste, son opinion transparaîtra évidemment parce qu'il présente ses impressions. Et pourtant, il s'agit d'une émission d'information pure et simple. Je n'ai pas de solution, c'est votre problème.

**M. Davidson:** Sans demander l'identité de cette personne, s'agissait-il d'un de nos correspondants étrangers qui venait de rentrer de l'étranger?

**M. Osler:** Non, non. Il s'agissait d'un journaliste bien connu sur le plan local qui vient souvent observer la situation politique ici.

**M. Davidson:** Nous n'avons pas de personnalités politiques à Radio-Canada.

**M. Osler:** Non. Ce n'est peut-être pas tellement important. Ce à quoi je veux en venir, c'est que si on finit par confondre information et commentaires, et c'est ce qui s'est produit du reste dans la presse écrite et dans la presse parlée en général, pas seulement à Radio-Canada, il arrive que celui qui donne les informations, remplit sa fonction, mais lorsqu'il fait un commentaire, s'il est séparatiste, il trahira certainement ses opinions séparatistes.



[Text]

**Dr. Davidson:** I recognize the problem that Mr. Osler refers to, and I do not mind saying that I have raised some questions about this in a completely neutral setting with my own colleagues because it seems to me that often-times within the Corporation we are inclined to make distinctions which are rather artificial in nature and which do not carry validity with the viewing public.

For example, we make a distinction between a news announcer who reads the news that is written for him, and the comments of a commentator which are inserted into the news but which may be comments of a full-time employee of the Corporation, and then we follow the 11 o'clock news by a viewpoint, which we know is different from what the people have just been listening to—and I am not sure to what extent the viewing public makes these fine distinctions—and then, of course, we have our public affairs programs which are the responsibility of another department.

Now, all of these are different categories of information presentation to which different rules apply. To my mind, most listeners probably see this as a blur of information programming without much distinction between the news announcer, the commentator and the viewpoint expressed by an individual outside the Corporation, and the editorial comment that you may get by one of our people acting as a moderator in a public affairs program.

The more you resort to all of these four types of information programming, with the use of full-time CBC personnel, the more you are bound to get into these conflicts as to the type of programming and the type of editorial attitude that they should take at any given point in time.

The reason I asked you whether or not the individual in question was a foreign correspondent, Mr. Osler, is because we have, overseas and in the USA, a number of people whom we describe as foreign correspondents, such as Knowlton Nash, who was our correspondent in Washington, and Michael McLearn and others—you know them by name. They are there for the purpose of picking up and presenting the news that is of interest to Canadians, as do other foreign correspondents for other countries.

They complain, with some justification, that when they come home for a tour of duty, or for a temporary period of time for some particular purpose, and a subject arises on which, by virtue of their having been over-

[Interpretation]

**M. Davidson:** Je reconnais le problème évoqué par M. Osler. J'ai moi-même évoqué cette question d'une façon d'ailleurs très neutre, avec certains de mes collègues, car il me semble en effet qu'il arrive souvent que, au sein de la société, nous sommes tentés de faire des distinctions qui sont assez artificielles et qui ne valent pas pour les téléspectateurs.

Nous faisons, par exemple, une distinction entre l'annonceur qui donne lecture des informations, à partir d'un texte écrit pour lui, et le commentateur dont les commentaires sont insérés à l'émission d'information, et qui sont peut-être les commentaires d'un employé à plein temps à Radio-Canada. Après l'émission d'information de 23 h., il y a *View point*, qui est une émission différente, mais je ne sais pas dans quelle mesure le public distingue entre le commentaire et les informations. Puis il y a aussi les émissions des affaires publiques qui tombent sous la responsabilité d'un autre service.

Autant, donc, de catégories diverses de présentation d'information auxquelles s'appliquent des règlements différents. Mais, en autant que je puisse constater, pour la plupart des auditeurs, tout ceci se confond. Il s'agit en somme d'émissions d'information en général; il n'y a pas beaucoup de distinctions entre l'annonceur, le commentateur ou le point de vue personnel exprimé par une personne qui ne fait pas partie de la Société, ou encore l'article de fond, si vous voulez, préparé par un membre de la Société, qui préside un groupe de discussion.

Plus on a recours à ces quatre types d'émissions d'information, en utilisant des employés à plein temps de la Société, plus cela risque de susciter des difficultés. On se demande vraiment jusqu'à quel point nos gens peuvent exprimer leur propre opinion sur les ondes.

La raison pour laquelle je vous ai demandé si la personne en question était ou non un correspondant étranger, monsieur Osler, est la suivante. Il se trouve que nous avons, outre-mer et aux États-Unis, un certain nombre de personnes que nous appelons correspondants à l'étranger, comme Knowlton Nash, qui fut notre correspondant à Washington, Michael McLearn et d'autres que vous connaissez. Ils sont en poste à l'étranger pour recueillir et présenter des nouvelles pouvant intéresser les Canadiens, comme le font les autres correspondants étrangers pour d'autres pays.

Ils se plaignent, avec quelque raison semble-t-il, de ce que lorsqu'ils rentrent au pays, que ce soit leur tour ou pour toute autre raison, et que surgisse un sujet d'actualité dont ils sont particulièrement bien informés

## [Texte]

seas at the scene of the action, they are in a better position to offer comment than is anybody we could pick up in Canada, who has not been there, because of the preoccupation of the Corporation with making these distinctions they are not regarded as persons eligible to offer editorial comment on the situation, which may exist in France, or in Italy, or in whatever part of the world they may have been posted. This is the other side of the problem.

I do not know what the answer is, but I do feel that we are reaching the point in broadcasting that we have already reached in journalism, where the lines of demarcation between these different kinds of journalism are becoming almost indistinguishable. For that reason the problem presented in an area such as the one we are discussing, namely, separatism, becomes much more difficult to control if you allow an individual who is a news reporter to begin to offer political commentary as a commentator, or to take part in some program as a panel participant.

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**Mr. Osler:** I have one further question, Mr. Chairman. When you are considering a subject such as separatism—this was raised, I think, by Mr. Dinsdale previously; he comes from the same part of the world as I—I suggest that in his subtle way a man such as René Lévesque will do more good for separatism on the English network than he will if you allow him to appear on the French one, because inevitably there is a backlash to these things.

There is perhaps a small but incipient amount of separatism in the west, for instance, and when a man such as Lévesque gets up with authority and, with a great deal of persuasion, says that we are playing a futile stupid game there are those who think that this is a message from the horse's mouth and that he really knows what the situation is in Quebec. This is playing right down their alley. It is just exactly what they want to hear.

In my opinion, our fears about separatism should apply equally to the input on the English network from a backlash, or reverse point of view, as they do on the French network from a positive point of view.

**Dr. Davidson:** You would not suggest, however, Mr. Osler...

**Mr. Osler:** No, I would not.

## [Interprétation]

du fait de leur séjour sur place, mieux que tout un chacun demeuré au Canada, les différenciations pratiquées par la Société font qu'ils ne peuvent présenter des éditoriaux sur une situation existant par exemple en France ou en Italie, ou dans toute autre partie du monde où ils auraient pu se trouver. Voilà l'autre côté du problème.

Je ne sais pas quelle peut en être la solution, mais j'ai nettement l'impression que nous en arrivons à la radiodiffusion à un point déjà atteint dans la presse, et où les lignes de démarcation entre ces diverses formes de journalisme deviennent presque indiscernables.

Pour cette raison, un problème comme celui que nous discutons dans cette enceinte, à savoir le séparatisme, devient beaucoup plus difficile à contrôler, si vous permettez à quelqu'un qui est chargé des nouvelles de commencer à présenter des commentaires politiques, ou de participer à des programmes de discussion.

**M. Osler:** Encore une question, monsieur le président. Lorsque vous considérez un sujet comme le séparatisme, je crois que M. Dinsdale en a fait récemment état—il vient de la même partie du monde que moi—je suppose qu'à sa façon très subtile, un homme comme René Lévesque fera plus de bien pour le séparatisme sur le réseau anglais que si vous lui permettez de paraître au réseau français, parce qu'il y a toujours un effet de retour dans ce genre de chose. Dans l'Ouest, par exemple, il existe une amorce de séparatisme, et quand un homme comme Lévesque, avec beaucoup de persuasion et d'autorité, se lève pour dire que nous jouons un jeu futile et stupide, il y a ceux qui pensent recevoir un renseignement de première main, et être maintenant bien au courant de la situation au Québec, cela fait parfaitement leur jeu; c'est exactement ce qu'ils veulent entendre.

A mon avis, nos craintes à propos du séparatisme devraient s'appliquer tout aussi bien à l'effet de contrecoup sur le réseau anglais ou d'inversion d'habitude, à partir de ce qu'ils font sur le réseau français d'un point de vue positif.

**M. Davidson:** Vous ne voulez cependant pas insinuer M. Osler...

**M. Osler:** Pas du tout.



[Text]

**Dr. Davidson:** You would not suggest however, that because René Lévesque is effective in expounding his point of view he should be kept off the airwaves.

**Mr. Osler:** I would not. I would just say that due proportion should apply in that area as well as in others.

**Dr. Davidson:** I would venture, Mr. Chairman—perhaps an indiscreet remark here—that if we could locate somewhere in this country two or three people who are as fervent in their advocacy of federalism and in putting it across as is René Lévesque in his advocacy of separatism and in presenting his case we would very much like to have them made available for purpose of ensuring that equal time is given to the effective expression of that point of view on our French and English networks.

One of the real problems—and I have been very close to, and familiar with, it in previous capacities in the public service of Canada—has been to locate, to find, and to induce to speak out on the subject, effective exponents of the federalist point of view in the French language in the Province of Quebec, who are not already labelled with the tag that they are "Ottawa." This is badly needed to enable the CBC to do the job that you expect it to do that is, to present, for the other point of view, effective spokesmen who are able and willing to present it effectively, and who are recognized in the Province of Quebec as authentically representative of Quebec and of all of its aspirations and attitudes.

**The Chairman:** Mr. Givens, on the same subject of separatism.

**Mr. Givens:** Perhaps Dr. Davidson would try to explain to me two terms that have been utilized throughout this whole discussion this morning—the terms "balance" and "proportion". How do you achieve these? What are your criteria for achieving balance, for instance, on TV à propos what you were just discussing—people who are effective, who are colourful or charismatic?

You can have a political leader at any level, federal, provincial, or municipal, who is colourful. You give him those clips of 30 seconds each during the course of a week, doing something "way out". He can be walking down the street, or doing a double-gainer off a diving board. That is a minute-and-a-half during that week. You can have another man, a good man, who is not as colourful or as charismatic. You give him a minute-and-a-half, making a speech. The cumulative effect

[Interpretation]

**M. Davidson:** Vous ne voudriez cependant pas insinuer que M. Lévesque exposant éloquentement son point de vue, il faut donc le bannir des ondes.

**M. Osler:** Non, je voudrais simplement qu'on ait ici le sens des proportions.

**M. Davidson:** J'ai peut-être tort de le dire, Monsieur le président, mais je me demande s'il serait possible de trouver quelque part dans ce pays deux ou trois personnes faisant preuve de la même ferveur dans la défense et la diffusion du fédéralisme que René Lévesque dans la défense de sa cause.

Nous serions très heureux de les avoir pour leur donner la même occasion de s'exprimer sur les réseaux français et anglais.

Un des vrais problèmes, et je l'ai vu de près, lors de mes précédentes activités à la Fonction publique du Canada—a été de référer, de trouver, et d'amener à s'exprimer sur ce thème des représentants efficaces du point de vue fédéraliste, en français et dans la province de Québec, qui n'aient pas été déjà marqués comme étant «pour Ottawa»... Il en est grandement besoin, pour permettre à Radio-Canada d'assumer sa tâche, de présenter, de l'autre côté, des porte-parole efficaces, capables et désireux de présenter efficacement leur point de vue, et qui seraient reconnus dans la Province de Québec comme étant d'authentiques représentants du Québec et de toutes ses dispositions et aspirations.

**Le président:** Monsieur Givens vous avez une question sur le même sujet?

**M. Givens:** Le Dr. Davidson pourrait-il essayer de m'expliquer deux des termes qui ont été utilisés tout au long de la discussion de ce matin, les mots «équilibre» et «proportion». Comment le mènerez-vous à bien? Quels sont vos critères pour réaliser l'équilibre, par exemple à la télévision, par exemple au sujet de ce dont on vient de parler, à propos de gens efficaces, brillants ou charismatiques?

Certains dirigeants politiques fédéraux, provinciaux ou municipaux peuvent être très captivants. Filmez-le trois fois 30 secondes, pendant la semaine, faisant n'importe quoi: marchant dans la rue ou faisant un double saut périlleux dans une piscine; vous lui accordez donc une minute et demie pendant la semaine. Prenez un autre homme qui n'est pas aussi captivant ni aussi charismatique et donnez-lui une minute et demie pour faire un discours. En définitive, on aura l'impression



[Texte]

of all this will be that over a period of time than man who has had the three spots will look completely out of proportion and completely out of balance.

It is the same with political parties. How do you determine it. Is it just a matter of time-exposure? Is it based on how many votes the party got at the last election? Or is it related to causes which stir deep emotions, such as Viet Nam or the Middle East?

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There was a program a couple of weeks ago that I did not like. In the Broadcasting Act you are not charged with the responsibility of pleasing everybody. I did not like that one. You cannot blame me for not liking it. How do you achieve balance?

Again, there is always the accusation made against the CBC, which says it is striving for fairness, that you are allowing it to be a platform for "nuts" and provocative characters.

It seems to me that somebody at the CBC becomes bored about once a year.

**Dr. Davidson:** Bored?

**Mr. Givens:** Somebody becomes bored...

**An hon. Member:** Just once a year?

**Mr. Givens:** Let us say once a year. They decide to present a man such as Rockwell, or a played-out fascist such as Mosley, or von Thadden, or several of the more provocative separatists. This stirs up an awful storm, and the fortress of democracy is falling, and so on. It creates a big stir. These are obviously divisive demagogues, by anybody's definition.

Therefore, my question—and I am trying to spell out its terms of reference and the context within which I would like to have it answered or explained to me—is how do you achieve this balance and proportion or how do you try to achieve it? What are your criteria? Is it just time exposure or some of these other things that I have mentioned in passing?

**Dr. Davidson:** I think I should begin by saying to you, Mr. Givens—and this is not all that I will say—that I really do not know the answer to your question. Having said that, I will try to give you some of the considerations that enter into our concept of how to approach this.

Obviously in the general context, quite apart from what we call free time political broadcasting—and that is a separate issue that I will touch upon—you cannot simply

[Interprétation]

après un certain temps qu'on a nettement favorisé celui qu'on a montré trois fois.

C'est la même chose pour les partis politiques. Sur quoi se fier? Est-ce seulement une question de temps? Doit-on tenir compte du nombre de voix que le parti a recueillies aux dernières élections? Ou n'y aurait-il pas des facteurs passionnels, tels que la guerre du Viet-Nam ou la crise du Moyen-Orient?

On a diffusé il y a quinze jours une émission qui ne m'a pas plu. Mais la Loi sur la radiodiffusion ne prétend pas plaire à tout le monde. Je n'ai pas aimé cette émission-là. On ne saurait me le reprocher. Comment faire la part des choses? On a parlé des accusations contre Radio-Canada, qui s'efforce d'être honnête, parce qu'elle permettrait à des hurluberlus ou des provocateurs de proclamer leurs idées. Il me semble qu'à peu près une fois par an quelqu'un est indisposé à Radio-Canada.

**M. Davidson:** Indisposé?

**M. Givens:** Quelqu'un est indisposé?

**Une voix:** Rien qu'une fois par an?

**M. Givens:** Disons une fois par an. On décide de présenter un personnage comme Rockwell, un fasciste reconnu comme Mosley ou Von Thadden ou l'un ou l'autre des séparatistes les plus agressifs et l'on suscite du même coup de violentes controverses: et, la démocratie, s'effondre, etc. Cela cause des remous. Certes, tout le monde reconnaît que ce sont des démagogues.

Voici donc ma question, que j'essaie de replacer dans son contexte. Comment arrivez-vous à cet équilibre? Quels sont les critères que vous utilisez? Est-ce la période de temps accordée ou un autre que je viens d'indiquer en passant?

**M. Davidson:** Je vous remercie, monsieur Givens, de cette question. Disons tout de suite que je ne connais vraiment pas la réponse à votre question. Néanmoins, ceci dit, je vais essayer de vous faire part de certaines des considérations qui, pour nous, entrent en ligne de compte à cet égard.

Il est clair qu'en général, abstraction faite de ce que nous appelons les périodes gratuites accordées aux émissions politiques, et c'est une question sur laquelle je reviendrai, il

## [Text]

talk about equal time at a minute and a half in one context being equal to a minute and a half in the other.

You are perfectly right in saying that what the political personality may do in the minute and a half that is accorded to him may be so much more effective than what another political personality may be able to do in the minute and a half, or even in the half hour, accorded to him that the public gets a much more vivid impression of the stamp of a personality or what the first individual was able to accomplish in that minute and a half, and the result is that people think that greater prominence has been given to that first individual than to the second individual, even though the second individual may have been given more time on the air.

Therefore, while we cannot accept responsibility for what a public figure does in the time that is afforded him to, we cannot simply be completely mechanical in saying that because we have given a minute or five minutes to a member of one political party we must therefore give exactly the same amount of time to his counterpart in another political party. We must take into account other considerations as well as actual time.

When it comes to free time political broadcasting, as you know during the pre-election period we endeavour to work out jointly with the representatives of the political parties a time allocation and on the basis of what the BBG—formerly the Board of Broadcast Governors—laid down as guidelines we have taken into account, in working out the time allocations, the relative political strengths of the political parties as indicated by representation in the House of Commons and a number of other factors. This has endeavoured to introduce something a bit more than the concept of equal time and that is *pro rata*, or a sense of proportionate fairness, in the determination of what we still call balance and fairness in program presentation.

I think we also find that in some situations it is possible within an individual program to present what we regard as being balance.

I think immediately of the confrontation on the English network in the fall of 1967, which was before my time, between Rene Levesque and Eric Kierans. Here was a balanced program in the sense that you had two men representing different points of view, and, perhaps I should be forgiven for saying,

## [Interpretation]

n'est pas possible de réaliser une péréquation exacte du temps. Nous ne pouvons pas dire qu'une minute et demie dans tel contexte soit rigoureusement égale à une minute et demie dans un autre.

Vous avez parfaitement raison de dire que ce que peut faire une personnalité politique en cause dans la minute et demie qui lui est accordée, peut avoir une influence autrement plus considérable que ce que pourrait faire une autre personnalité politique, dans la minute et demie ou même la demi-heure qu'on lui accorde. Il est exact que le public peut subir une impression beaucoup plus vive de telle ou telle personnalité. La première personnalité en cause peut être beaucoup plus impressionnante que l'autre, ce qui fait que le public a l'impression qu'on a accordé plus de prééminence au premier, alors que c'est précisément souvent le contraire qui s'est produit.

Bien que nous ne pouvons pas accepter la responsabilité de ce qu'une personnalité peut réaliser dans le temps qui est à sa disposition, nous ne pouvons pas plus nous montrer absolument mécaniques et dire que, par exemple, parce que nous donnons cinq ou une minute à tel ou tel membre d'un parti politique, nous devons donner une ou cinq minutes à son homologue d'un autre parti politique. Nous devons tenir compte d'autres considérations, en plus du temps accordé.

Lorsqu'il s'agit de périodes de temps mises gratuitement à la disposition des partis avant les élections, nous essayons de mettre au point de concert avec les représentants des partis politiques, une répartition du temps selon les principes généraux établis par l'ancien Bureau des gouverneurs de la radio-diffusion. Nous avons essayé de tenir compte, dans le contingentement du temps, de la force relative des partis politiques telle qu'elle s'exprime par le nombre de leurs représentants à la Chambre des communes ou par certains autres facteurs. Ainsi donc nous avons essayé de dépasser la simple répartition égale du temps et d'arriver à une répartition *pro rata*, en tenant compte des proportions, pour déterminer ce que nous appelons l'équilibre et la justice dans la programmation.

Nous avons aussi constaté que dans certains cas, il est possible à l'intérieur d'une émission en particulier, de respecter ce que nous appelons l'équilibre.

Je songe ici à la confrontation au réseau anglais, à l'automne de 1967, c'était avant mon temps, entre René Lévesque et Eric Kierans. C'était là une émission équilibrée en ce sens qu'il y avait deux hommes défendant deux points de vue opposés, qu'on me pardonne de dire que l'un et l'autre étaient éga-



## [Texte]

equally effective in putting their case across to the viewing public. You had within one program a confrontation that enabled you to say, I think truly, that this was as balanced a presentation of the issues...

**Mr. Givens:** One of the best I have ever seen.

**Dr. Davidson:** I say with you that this was one of the finest examples of internal balancing of programs that you could possibly have.

It is not always possible to get internal balance in a program, particularly in the short programs, and we therefore begin to think in terms of balance over a period of time or over a series of programs and we may find ourselves in the position of devoting one program entirely to an *ex parte* presentation of a point of view, and then hastening to assure those who present their objections to us about that program that it is part of our plan to present the other side on a subsequent program where an equal opportunity will be given to the other point of view to express itself.

These are indications of the different ways by which we try to approach the subject of balance, the concept of balance, and I have to agree also that there are occasions when we achieve balance in a way that I will describe as being compensatory balance. We put on a program, and perhaps it is only honest to say that we put on a program thinking we are putting on the program in the way it should be put on, but the public reaction against that program persuades us that in a subsequent program we must put on something to correct the impression that was given in the program we presented initially.

I use as an example of that what I think is a clear illustration of the point. We presented a program about logging activities in Algonquin Park on the English network, "The Way It Is", which I think in terms of its initial presentation was probably less than fair to all parties concerned, and we heard the news loud and clear and eloquently from the people who were affected in that area. The next week we did present what I call a compensatory balance by inviting a number of the people who were residents of this area and who had a stake in the issue to come on to "The Way It Is" program and present their points of view which they did, I think, exceedingly effectively. I suspect—I do not know—that we did not intend to do that second part of the program until the public reaction persuaded us that we had been less than fair in the initial instance and that we therefore should do something about it.

## [Interprétation]

lement éloquentes à présenter leurs vues au public. Ainsi donc, à l'intérieur d'un seul et unique programme, vous aviez une confrontation qui vous permettait de dire que c'était une présentation équilibrée...

**M. Givens:** Une des meilleures que j'aie vues.

**M. Davidson:** En effet, je pense qu'on ne pouvait pas faire beaucoup mieux pour réaliser ce que j'appelle cet équilibre interne.

Ce n'est pas toujours possible, surtout en ce qui concerne les émissions courtes. Nous devons donc envisager la question d'équilibre dans le temps, dans le contexte d'une série d'émissions et nous nous trouvons dans une situation où nous pouvons consacrer une seule émission à l'exposé unilatéral d'un point de vue, après quoi nous nous hâtons d'assurer l'auditeur qui formule des objections que nous avons bien l'intention de donner aux adversaires l'occasion de faire également connaître leurs points de vue lors d'une émission subséquente.

Voilà quelques indications des diverses façons dont nous abordons cette difficile question d'équilibre, et je dois reconnaître aussi avec vous qu'en certaines circonstances, il arrive que nous réalisons l'équilibre au moyen de ce qu'on pourrait appeler une compensation. Nous mettons une émission sur les ondes, et il faut dire honnêtement que parfois nous avons réalisé une émission de la façon dont nous croyions qu'il fallait la réaliser, mais les réactions hostiles du public ont vite fait de nous convaincre que, lors d'une émission subséquente, il faudra corriger l'impression laissée par cette émission.

Voici un bon exemple. Nous avons présenté une émission au sujet de l'exploitation forestière dans le parc Algonquin au réseau anglais, à l'émission «*The Way It Is*» qui sous sa forme initiale ne traitait avec justice tous les intérêts en cause. La réaction des intéressés dans ce secteur a été parfaitement manifeste. La semaine suivante, nous avons réalisé ce que j'appelle l'équilibre compensatoire en invitant un certain nombre de résidents de la région et qui avaient des intérêts en cause à participer à une émission de «*The Way It Is*», pour présenter leurs points de vue, ce qu'ils ont d'ailleurs fait d'une façon parfaitement efficace. Mais je soupçonne que nous n'avions pas l'intention de réaliser cette deuxième émission, jusqu'à ce que la violence de la réaction publique nous convainque que nous n'avions pas été juste et qu'il fallait réparer le tort causé.



## [Text]

These are some indications, Mr. Givens, of the kind of considerations that we try to keep in mind and to apply as criteria to the concept of balance, but I must say to you frankly as I did at the beginning that I do not think there is any packaged answer as to how you achieve balance in programming. It is an objective. It is one that we must seek to achieve by a variety of subjective judgments, and the only way you know is when you get the reaction from your television or radio audience and then you know whether, in their opinion, you have achieved balance or not.

**Mr. Givens:** Thank you.

**The Chairman:** Mr. Mongrain and then Mr. Schreyer.

**M. Mongrain:** Monsieur le président, je voudrais d'abord faire remarquer que vous avez donné l'impression, pendant tout l'avant-midi, que vous vouliez restreindre le débat au séparatisme. A la suite de M. Comeau, j'ai aussi parlé des anarchistes, des révolutionnaires, que j'assimile aux séparatistes, pour ce qui est de Radio-Canada.

Je voudrais aussi dire bien clairement que personne, dans ce Comité ou dans ce Parlement, voudrait demander à Radio-Canada de faire de la censure dans la nouvelle. Car, la nouvelle est froide et catégorique comme les mathématiques. Tout événement doit être rapporté aux programmes de nouvelles.

On s'attaque surtout aux à-côtés des nouvelles, c'est-à-dire les commentaires, les forums, les discussions, les programmes où vous invitez des gens à venir donner leurs points de vue. Pour plus de précisions, je dois dire que je ne parle que du réseau français. Je ne connais pas assez le réseau anglais pour en parler. D'ailleurs, les commentaires que je reçois par correspondance, par appel téléphonique ou dans les conversations privées, viennent surtout des auditeurs du réseau français.

Il y a un sentiment, qui me semble très général, qu'il y aurait, au sein de Radio-Canada, une tendance systématique à inviter plutôt des tenants de ces philosophies marginales aux à-côtés des nouvelles. On ne peut pas toucher à la nouvelle; vous êtes obligés de la rapporter.

A tort ou à raison, on prétend qu'au sein de Radio-Canada, il y aurait des tenants de ces philosophies marginales, qui cherchent à inviter surtout des amis qui sont sympathiques à leurs idées. Ceci s'applique dans le cas du séparatisme, et aussi dans le cas des révolutionnaires, des anarchistes, des gens qui se vantent de vouloir détruire l'ordre établi.

## [Interpretation]

Ainsi donc, monsieur Givens, voilà les considérations que nous tâchons d'avoir en tête et d'appliquer à la réalisation de cet équilibre, mais, comme je le disais tout à l'heure, je dois avouer que je ne pense pas qu'il y ait des réponses toutes faites à ces problèmes. Nous visons à atteindre cet équilibre dans nos émissions, et le seul moyen d'y arriver c'est d'appliquer des jugements subjectifs, mais il faut attendre la réaction du téléspectateur ou de l'auditeur pour voir si on a réussi.

**M. Givens:** Merci.

**Le président:** Monsieur Mongrain et monsieur Schreyer.

**Mr. Mongrain:** Mr. Chairman, I should like to point out at the outset that you have given the impression, throughout the afternoon that you wanted to restrict the discussion to separatism. After Mr. Comeau, I also referred to anarchists and revolutionaries who, as far as the CBC is concerned, I think are on a par with separatists.

I would also like to state very clearly that I hardly think that anybody within this Committee or this Parliament wishes to ask the CBC to censor news. News is something cold like mathematics. Such and such a thing has happened and it must be reported factually on the news broadcasts.

What we are especially interested in here is the peripheral events regarding the news, i.e. commentaries, panel discussions, discussion forums, programs where you have guests who are invited to express their particular point of view. I am only speaking here, by the way, of the French network. I do not know the English network enough to talk about it. Moreover, the comments I receive over the telephone, by mail, or through private conversations come basically from French network listeners.

There is a feeling abroad that seems very general to me, that there is, within the French network of the CBC a systematic tendency to invite the defenders of these rather marginal philosophies to programs dealing with peripheral events regarding the news. The news as such must not be tampered with you; you are obliged to report it.

It is alleged, rightly or wrongly, that within the CBC we do have defenders of these marginal philosophies who try to invite especially friends who share their own views. This is true of separatism, but it also applies in the case of revolutionaries, anarchists, people who boast that they want to destroy the established order.

## [Texte]

Pour expliciter davantage mon affaire, prenons le cas de Sir George Williams University. Je n'ai pas vu l'émission, mais on m'a dit qu'on avait invité un professeur de Sir George Williams à Radio-Canada, qui a dit: «Je suis professeur ici depuis trois ans et je suis un révolutionnaire. Je suis en faveur de détruire l'ordre établi.»

Le public auditeur français semble avoir la conviction que Radio-Canada leur fait trop de place, et pas assez à ceux qui défendent des «philosophies normales.» On n'a pas d'objection à ce que vous donniez aux conservateurs l'occasion de dire que les libéraux ne sont pas bons ou au socialiste celle d'expliquer pourquoi sa doctrine est bonne, à condition que ce socialiste ne préconise pas l'application du socialisme par la violence. Au Québec des socialistes viennent nous dire: «Nous n'obtiendrons notre affaire qu'avec de la violence, préparez vos fusils les gars parce qu'éventuellement il va falloir les utiliser.» Ces gens-là, on pense les entendre trop souvent.

Je suis heureux que vous parliez de *balance* que vous essayiez de trouver l'équilibre, le juste milieu si vous voulez. On a l'impression que Radio-Canada n'a pas encore atteint le juste milieu dans ce domaine-là. Et là, je résume toute ma pensée, et, je crois, la pensée de mes collègues aussi.

M. Stanbury a dit tantôt qu'il ne fallait tout de même pas tomber dans une chasse aux sorcières. Je partage bien son point de vue mais disons que je ne suis pas d'accord avec lui quant il a dit qu'inviter M. Thibault ici, ce serait faire une chasse aux sorcières. Parce que je crois comprendre, et si je me trompe vous me corrigerez, monsieur le président, que M. Thibault est le responsable du service des nouvelles au réseau français. Est-ce exact?

**M. Stanbury:** Responsable aux responsables.

**M. Mongrain:** Oui, enfin si nous voulons voir des détails, il faut tout de même entendre les... Je n'ai pas d'objection à ce que M. Davidson soit là quand nous le questionnons.

Mais, au sujet de M<sup>lle</sup> LaMarsh, je ne vois pas pourquoi l'inviter ici. J'ai lu son livre et compris ce qu'elle avait à dire; c'est bien clair, c'est écrit. Nous pourrions peut-être élire ce chapitre ici et en discuter entre nous. Mais l'inviter, je pense que ça n'ajouterait rien. Par contre, M. Thibault pourrait peut-être répondre à certaines questions précises comme, par exemple: Un tel travail dans votre service et se vante d'être séparatiste. Est-ce vrai, ou n'est-ce pas vrai? Est-ce une simple boutade de sa part, ou est-ce vraiment séparatiste? On a dit que telle

## [Interprétation]

To explain my point further, let us take the case of Sir George Williams university. I did not see the program, but I was told that a professor from Sir George Williams who was invited to appear on the CBC, said: I have been a professor here for three years and I am a revolutionary. I am for the destruction of the established order.

The public on the French network seems to feel the CBC gives them too much exposure and too little to those people who defend normal ideas. There are no objections regarding your providing the Conservatives with an opportunity of saying that the Liberals are no good, or providing the Socialists and opportunity to explain why their ideas are good, providing those Socialists do not advocate the bringing about of Socialism through violence. We have Socialists in Quebec who say: "The only way we can achieve our goal is through violence. Get your guns ready, lads, because we shall have to use them sooner or later." We feel that we hear these people too often.

I am happy to hear you spoke of balance, that you were attempting to find an equilibrium, or the happy mean, if you wish. We feel that the CBC has not yet found the happy mean in that field. This sums up my own thoughts and also, I believe, those of my own colleagues.

Mr. Stanbury said a while ago that we should not engage in a witch hunt. Of course, I share his point of view, but I do not agree with him when he says that inviting Mr. Thibault here would be engaging in a witch hunt. Because, as I understand it—and if I am wrong, you might set me right, Mr. Chairman,—Mr. Thibault is responsible for the French network news broadcasts. Is that correct?

**Mr. Stanbury:** Responsible to other responsible officials.

**Mr. Mongrain:** If we want details, we should at least hear... I have no objection to Mr. Davidson being there when we question him.

With regard to Miss LaMarsh, I cannot see why we should invite her. I have read her book and understood what she has to say; it is very clear, it is in black and white. We could perhaps read this chapter here and discuss it between ourselves. I do not think it would be very useful to invite her here. On the other hand, Mr. Thibault might perhaps answer such specific questions as, for instance: You have such and such a person working in your service who says he is a separatist. Is he just speaking through his hat or is he actually a separatist? We were told



[Text]

émission était systématiquement à tendance révolutionnaire. Qu'est-ce que vous en pensez vous?

Maintenant, si le Comité a objection à ce qu'on l'invite, je m'incline. J'ai fini, monsieur le président, je vous remercie.

**Mr. Schreyer:** Dr. Davidson, since our entire discussion this morning has been quite candid, I should be candid in turn and tell you that a couple of statements you have made in the past half hour or so disturb me quite a bit. For one thing, as I recall your words, you said that since René Lévesque had put forward the anti-federalist case, such as it was, with such considerable effectiveness—I do not dispute that—you for one wished that there were spokesmen to put the federalist case equally effectively and that the CBC would like to get their hands on them and get them on the air.

I suggest that this disturbs me because it seems to me that we have spokesmen who can put forward the federalist case effectively in all political parties and that it is hardly up to the CBC to decide unilaterally who should be espoused as the champion of federalism and have the use of the airwaves. It seems to me that the CBC management would want to work with the political parties, leave it to the political instrument that we have to decide who shall be put forward to take on this challenge and that the CBC should simply co-operate and make the airwaves available. Is this basically what you meant to say?

**Dr. Davidson:** Yes. I do not disagree with that at all, Mr. Schreyer, and perhaps the words which I used were not as felicitous as they might have been. I am surprised, in fact, that I have been here for three hours and have not said more things that cause anxiety to the members of the Committee. I am sure when I read my testimony that I will be more concerned about the things I have said than some of you will be.

**Mr. Schreyer:** You will excuse me but this is the way it came across.

**Dr. Davidson:** I quite recognize that and agree that it is not for the CBC to decide who is going to be a spokesman as such for federalism. I was merely trying to make the observation, which I think is a valid one, that there is a need for effective spokesmen. There is a need for effective spokesmen who go over effectively when they appear on television,

[Interpretation]

that such and such a program systematically showed a revolutionary tendency.

Now, should the Committee object to his being invited, I shall bow to its decision. What do you feel about it? I am through, Mr. Chairman. Thank you.

**M. Schreyer:** Docteur Davidson, étant donné que toute la discussion de ce matin a été de nature assez candide, semble-t-il, je ferai de même et je vous dirai que les déclarations que vous venez de faire depuis à peu près une demi-heure, m'ont quelque peu ébranlé. Par exemple, si je me rappelle bien les mots que vous avez employés, vous dites que René Lévesque présentait la cause anti-fédéraliste, et, je ne le conteste pas, avait le nécessaire de compétence.

Et vous avez dit que vous-mêmes, vous espériez qu'il y aurait des porte-parole qui présenteraient aussi bien l'opinion fédéraliste et que Radio-Canada aimerait bien pouvoir entrer en contact avec eux et leur permettre de s'exprimer sur les ondes. Mais, je vous dirai que ceci m'inquiète parce qu'il me semble que nous avons des porte-parole qui ont représenté la cause fédéraliste de façon très efficace au sein de tous les partis politiques et ce n'est pas à Radio-Canada de décider unilatéralement, qui doit se faire le champion du fédéralisme et pourra utiliser les ondes. Il me semble que l'administration de Radio-Canada devrait vouloir travailler de pair avec les partis politiques, qu'on laisse ceci entre les mains de nos fédéralistes et que Radio-Canada ne s'occupe que de coopérer et mettre les ondes à la disposition des personnes en cause. C'est ce que vous vouliez dire, n'est-ce pas?

**M. Davidson:** Oui, je ne suis pas du tout en désaccord avec vous, monsieur Schreyer, et je n'ai peut-être pas employé les meilleurs termes. De fait, je suis surpris de voir que depuis trois heures que je suis ici et que je n'ai pas dit plus de choses qui puissent inquiéter les membres du Comité. Si j'ai bien lu mes déclarations, il me semble que vous pourriez m'attaquer un peu plus.

**M. Schreyer:** Mais ce sont les faits saillants que j'ai soulignés tout simplement.

**M. Davidson:** Non, je reconnais que ce n'est pas à Radio-Canada de décider qui sera le porte-parole du fédéralisme comme tel. J'essaie simplement de faire une observation qui me paraît valable, qu'on a besoin d'avoir des porte-parole efficaces, on a besoin de gens qui sont capables de montrer leur compétence à la télévision et pas tous des porte-parole pour



## [Texte]

and not all spokesmen for political parties, with all due respect to the political parties represented here, do go over effectively in the presentation of their views.

**Mr. Schreyer:** But even if this be the case, I suggest it is not up to the CBC to decide whom they shall champion as the champion of federalism.

**Dr. Davidson:** I quite agree but I would like to go back to Mr. Givens' point. Mr. Givens made the point that if you have somebody doing a double gain off a diving board, that can make more of an impact on the viewers than somebody reading a statement for perhaps a minute and a half or even five minutes or half an hour.

When we have shown two people representing two different points of view, the public gets the impression that we have favoured one over the other if that person has gone over more effectively. And I suggest to you that the problem in terms of the presentation of the separatist point of view versus the federalist point of view is, in part at least, related to the television effectiveness of one particular performer as against, I do not say the relative ineffectiveness of the performances of representatives of the federalist point of view.

I am not talking about people who are recognized as public figures in Ottawa, but people who are seen in the Province of Quebec as being something other than spokesmen from Ottawa. I hope you understand the distinction I am trying to make. Whether or not they are political figures is beside the point as far as I am concerned. If the federalist point of view is to be presented effectively over television, there is need to have effective performers who are able to present the logical arguments in favour of federalism and who also have, let us say, an effective television personality that projects itself as effectively as does that of the exponents of other points of view.

**Mr. Schreyer:** I accept that although I have often heard it said that television is a more neutral medium because the reporter's subjectivity does not enter, but the cameraman has some influence there. It seems to me that a cameraman by deft manipulation can show me up as doing some heroic thing and can show someone else up as picking his nose, as my friend here suggested.

**The Chairman:** And the editors, too.

**Mr. Schreyer:** The second point which intrigued me quite a bit is a matter of detail.

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## [Interprétation]

les partis politiques, en toute déférence à l'égard de tous les partis politiques. Tous les politiciens ne sont pas aussi efficaces les uns que les autres lorsqu'ils présentent leur point de vue.

**M. Schreyer:** Oui, mais malgré tout, et ceci est important même si c'est le cas. Je dois dire qu'il n'incombe pas à Radio-Canada de décider qui sera choisi comme champion du fédéralisme.

**M. Davidson:** Oui, mais je reviens au point de vue de M. Givens. Il a dit que quelqu'un, par exemple, peut faire un double plongeon d'un tremplin, et que ça peut mieux influencer la population que quelqu'un qui vous donne un texte lu pendant une demi-heure, ou une demi-minute, ou une heure.

Lorsqu'on a présenté deux personnes qui représentent différents points de vue, le public a l'impression que nous avons favorisé l'un des deux parce que celui-là est plus vivant, par exemple, à la télévision. Alors, je vous dirai que c'est une question de présentation du point de vue séparatiste par rapport au point de vue fédéraliste. L'un des deux peut avoir une meilleure image à la télévision. L'autre peut être plus efficace.

Je ne parle pas des gens qui sont reconnus comme des personnages éminents à Ottawa, mais comme des gens que l'on voit dans la province de Québec, comme étant autre chose que des porte-parole d'Ottawa. Est-ce que vous comprenez la différence? Que ce soit des personnages politiques ou non, ça n'a pas d'importance pour moi. Ce qui est important c'est de présenter efficacement le point de vue fédéraliste à la télévision. Il faut avoir des gens qui sont capables de présenter efficacement des arguments en défense de fédéralisme, des gens qui puissent projeter aussi bien que ceux qui exposent un autre point de vue.

**M. Schreyer:** Je comprends, mais j'ai souvent entendu dire que la télévision était un organe plus neutre parce que la subjectivité des journalistes n'entre pas en cause, mais il y a aussi l'art du caméraman. Le caméraman peut facilement montrer quelqu'un en train de faire un geste héroïque, tandis que quelqu'un d'autre se gratte le nez; comme le disait mon ami.

**Le président:** Parmi les éditeurs aussi.

**M. Schreyer:** Le deuxième point qui m'intrigue un peu, c'est une question de détail.

[Text]

You said that the Board took the decision that a particular song that was sung over the English network. . .

**The Chairman:** It was not the Board.

**Mr. Schreyer:** The decision was taken by whom, then?

**Dr. Davidson:** By the English network management.

**Mr. Schreyer:** The English network management considered that this particular song and the way it was produced—the way this program was produced—was inappropriate; then you added: particularly because it came on the eve of the constitutional conference. That intrigues me because what should that have to do with it? A program is either inappropriate or it is not. As to the time factor, this escapes me.

**Dr. Davidson:** With respect, I do not agree with your statement at all, Mr. Schreyer. You cannot be as black and white as this. You said just now that a program is either appropriate or it is not, and I must say that I do not agree with that statement. I do not agree that certain programs appearing at 11 o'clock in the morning which is the . . .

**Mr. Schreyer:** I did not mean it in that sense. The point I am trying to establish is that I fail to see how the convening of some political event in the nation's life such as a constitutional conference can make a particular program inappropriate in itself.

**Dr. Davidson:** With great respect I think I have to express an opposing point of view here, and at the risk of stirring up Mr. McCleave I am going to give you another illustration of the point I am making.

I think the program "Listen, America" broadcast on Sunday night before the United States election was not only a bad program in itself but its badness was heightened by the fact that it was, in my judgment, an inappropriate point in time at which to present that kind of program about certain aspects of United States society. You may disagree with that as well, Mr. Schreyer, but it at least illustrates my point that there are certain programs which, because of their relationship to important political events it is not appropriate to broadcast at a particular point in time, where it might very well be unexcep-

[Interpretation]

Vous avez dit que le Conseil avait pris une décision au sujet d'une chanson particulière qui avait été présentée au réseau anglais . . .

**Le président:** Ce n'était pas une décision du Conseil.

**M. Schreyer:** Non? De qui?

**M. Davidson:** De l'administration du réseau anglais.

**M. Schreyer:** Bon, alors l'administration du réseau anglais a jugé que cette chanson, la façon dont elle a été présentée dans le cadre d'un programme, n'était pas appropriée et vous avez ajouté «en particulier, parce que c'était la veille de la conférence constitutionnelle». Ceci m'intrigue. Quel est le rapport? Quelque chose dans un programme est approprié ou ne l'est pas. Quant au facteur temps, vraiment l'argument m'échappe.

**M. Davidson:** Je ne suis pas d'accord du tout avec votre déclaration, monsieur Schreyer. Vous ne pouvez pas trancher les choses aussi nettement que ça. Vous dites qu'une émission peut être appropriée ou ne pas l'être. Je dois dire que je ne suis pas d'accord avec ce point de vue. Je ne suis pas d'accord que certaines émissions qui sont sur les ondes à 11 heures en matinée qui . . .

**M. Schreyer:** Mais, ce n'est pas ce que je veux dire. Voici ce que je veux préciser: je ne comprends pas comment la tenue d'un événement politique dans la vie de la nation la conférence constitutionnelle par exemple je ne vois pas comment un tel événement peut rendre un programme donné inapproprié.

**M. Davidson:** Je crois que je dois vraiment exprimer une opinion assez sévère ici, et à risque de soulever M. McCleave, je vais donner un autre exemple.

Vous avez le programme «Listen, America» qui est radiodiffusé le dimanche soir, qui a été radiodiffusé avant les élections américaines. Non seulement c'était un mauvais programme en soi, mais ceci était souligné du fait que d'après moi, c'était vraiment le mauvais moment pour présenter ce genre d'émissions au sujet de certains aspects de la société américaine. Maintenant, vous pouvez ne pas être d'accord avec moi là-dessus non plus, M. Schreyer, mais ça illustre ma conviction qu'il y a certains programmes à cause de leur relation avec certains événements politiques, ne doivent pas être diffusés à un moment donné,



## [Texte]

tional to broadcast them at another point in time.

You yourselves as Parliamentarians have laid this principle down in terms of political broadcasting, because you have said that political broadcasting for 48 hours...

**Mr. McCleave:** Twenty-four.

**Dr. Davidson:** I will come to that too. Parliamentarians under the Canada Elections Act have said 48 hours and Parliamentarians under the Broadcasting Act have said 24 hours and you have presented us with an impossible dilemma in that regard.

**Mr. McCleave:** We are the enlightened Parliamentarians here—the 24-hour group.

**The Chairman:** I would point out that there are only three of us left, Mr. McCleave.

**Dr. Davidson:** Mr. Chairman, I agree with the enlightened point of view of those who advocate 24 hours, but I wish they would not only be enlightened but consistent in their legislative enactments which they have not been to date. But for better or for worse, Mr. Schreyer, I have given you two illustrations, which you may not agree with, of the relevance of timing through appropriateness in the presentation of subject matter. I say with respect, that a third illustration is provided by your own establishment of a principle that there are certain periods on the eve of an election when political broadcasting is not regarded by you as appropriate, and therefore you have legislated a blackout on that period of time.

**Mr. Schreyer:** I shall not pursue it, Mr. Chairman. I understand the explanation but I continue to be, if not puzzled, somewhat opposed to the rationale because, as I say, I understand full well that oftentimes it is impossible to look at these problems in terms of black and white. Nevertheless, if it is inappropriate, it seems to me it will be inappropriate even if it is three months after a constitutional conference or whatever.

**The Chairman:** Are there further questions on this particular subject? Mr. Broadbent?

**Mr. Broadbent:** I am curious, Mr. Chairman, to know how this decision was made in

## [Interprétation]

un certain temps parce que ça pourrait être exceptionnel alors que ça ne le serait pas à un autre moment.

Vous, comme parlementaire, vous avez énoncé le principe en termes de radiodiffusion politique. Vous avez dit que pour 48 heures...

**M. McCleave:** 24 heures.

**M. Davidson:** Je reviendrai à cela tout à l'heure. Les parlementaires, aux termes de la Loi électorale du Canada, ont dit quarante-huit heures et, aux termes de la Loi sur la radiodiffusion, on a dit vingt-quatre heures. Vous nous avez posé là un dilemme insoluble.

**M. McCleave:** Nous, ici, sommes les parlementaires éclairés—le groupe qui est en faveur des vingt-quatre heures.

**Le président:** Je vous ferais remarquer, monsieur McCleave, qu'il ne reste que trois d'entre nous.

**M. Davidson:** Monsieur le président, je suis d'accord avec le point de vue éclairé de ceux qui préconisent vingt-quatre heures, mais j'aimerais que non seulement ils soient éclairés, mais aussi ils aient de la suite dans les idées lorsqu'ils prennent des mesures législatives—ce qui leur a fait défaut jusqu'à présent. Pour le meilleur ou pour le pire, monsieur Schreyer, je vous ai donné deux exemples, avec lesquels vous n'êtes peut-être pas d'accord, de l'importance de l'époque pour l'à-propos d'une émission. Je dirais, avec tout le respect voulu, qu'un troisième exemple est fourni par le principe que vous avez vous-même établi, et qui veut qu'il y ait certaines périodes, à la veille d'une élection, où vous ne considérez pas les émissions politiques comme appropriées; par conséquent, vous avez établi par une loi que pendant cette période de temps on ne diffuserait pas d'émissions politiques.

**M. Schreyer:** Je n'en dirai pas davantage, monsieur le président. Je comprends l'explication, mais je continue à être, sinon étonné, du moins un peu opposé à ce raisonnement, car, je l'ai dit, je comprends très bien qu'il est souvent impossible de trancher la question noir sur blanc. Néanmoins, il me semble qu'une chose qui est inappropriée le sera toujours, même trois mois après une conférence constitutionnelle.

**Le président:** Y a-t-il d'autres questions à ce sujet? Monsieur Broadbent?

**M. Broadbent:** J'aimerais savoir, monsieur le président, comment cette décision a été



[Text]

terms of the CBC structure. It was not, I take it, made by the producer himself who decided at this time, on the eve of the Constitutional Conference, he should cut the song but that he got instructions from someone else who would not normally be concerned with programming directly on a day-to-day basis? Is that correct?

**Dr. Davidson:** No, it is not correct, Mr. Broadbent, as I understand it. Perhaps Mr. Hallman would correct me if I am wrong, but my understanding is that the program was viewed in advance, as it traditionally is, by the officer responsible for exercising supervision over the producer who is responsible for producing the program, and it was the view of this supervisor that the inclusion of this song in the program was at least questionable.

He consulted with his immediate superior who concurred in this view, and it was reported to the Vice-President of English Networks that this was the point of view and the decision which they proposed to take. He concurred in it and the decision was taken in conformity with the line of responsibility which exists for taking decisions at the supervisory level. Could I just check with Mr. Hallman to confirm this?

**Mr. Broadbent:** Because this raises the whole question of a kind of artistic and editorial integrity of producers, it might be more useful to pursue this line of questioning later tonight.

**The Chairman:** Are there no further questions on this particular aspect of CBC programming? Then, we will go on to a new subject and Mr. Stewart is next.

**Mr. Stewart (Cochrane):** Mr. Chairman, there are many allegations that are aimed at the CBC. We hear about them as Parliamentarians from people writing to us from all over the country. One of these allegations has to do with separatism but there are several others. The President has indicated that perhaps it is up to the Parliamentarians to deal with whether or not separatists should be allowed to be present in the CBC, and perhaps that is a good point. I am wondering, however, about some of the other allegations which may not be at all true. I am sure they should be cleared up and I wonder how the President plans to clear them up, whether he intends to have investigations or what.

One of those would be the allegation of kickbacks—payola. Another one would per-

[Interpretation]

prise dans le cadre de la structure de Radio-Canada. Ce n'est pas, je suppose, le producteur lui-même qui a décidé qu'à ce moment-là, la veille d'une conférence constitutionnelle, il fallait couper la chanson; il a sans doute reçu des instructions d'une autre personne qui, normalement, ne s'occuperait pas directement de la programmation quotidienne. Est-ce bien cela?

**M. Davidson:** Non, ce pas cela, monsieur Broadbent, d'après ce que j'ai compris. Peut-être que M. Hallman pourra me corriger, si je me trompe; mais, si j'ai bien compris, l'émission a été examinée à l'avance, comme d'habitude, par la personne chargée de la surveillance du producteur chargé de l'émission, et c'est le surveillant qui a estimé que l'inclusion de cette chanson dans l'émission était pour le moins contestable.

Il a consulté son supérieur immédiat, qui était d'accord avec lui, et l'on a fait rapport au vice-président du réseau anglais de cette opinion, et de la décision que l'on comptait prendre. Le vice-président s'est montré du même avis, et la décision a été prise conformément à la hiérarchie qui existe pour la prise de décisions au niveau de la surveillance. Pourrais-je m'assurer auprès de M. Hallman qu'il en est bien ainsi?

**M. Broadbent:** Cela soulève toute la question de l'intégrité artistique des producteurs, et nous ferions donc peut-être mieux de réserver ce sujet pour plus tard.

**Le président:** Plus de questions sur cet aspect de la programmation? Alors, nous allons aborder un nouveau sujet. M. Stewart a la parole.

**M. Stewart (Cochrane):** Monsieur le président, bien des allégations sont faites contre Radio-Canada. Nous en sommes informés par les lettres que nous recevons, en tant que parlementaires, de tous les coins du pays. L'une de ces allégations a trait au séparatisme, mais il y en a plusieurs autres. Le président a indiqué que c'est peut-être aux parlementaires de décider si oui ou non on doit accepter les séparatistes à Radio-Canada, et il a peut-être raison. Mais je me pose des questions quant aux autres allégations, qui ne sont peut-être pas toutes vraies. Je pense qu'on devrait essayer de clarifier la situation et je voudrais savoir comment le président compte procéder; est-ce qu'il va ordonner des enquêtes, ou quoi?

L'une de ces allégations est celle des pots-de-vin. Une autre chose que l'on m'a dit

[Texte]

haps be something that has been reported to me, that several producers conduct their affairs in such a way that young ladies who wish to have a return engagement must bring forth their sexual favours. A situation which...

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**Mr. Schreyer:** You are talking of Hollywood.

**Mr. Stewart (Cochrane):** ...should not exist, of course, and perhaps does not exist to the extent that it has been reported. However I am certain that we would want to get into that.

**Mr. Osler:** That shows red-blooded Canadianism.

**Mr. Stewart (Cochrane):** Another allegation is the fact that there is too great a supply of non-Canadians on the CBC in that it would appear that although Canadians want to act and so on, a number of non-Canadians seem to receive preference. I must say that I hold this view because it has been particularly interesting to me to notice the number of foreigners on the CBC and who act in various productions. It was particularly noteworthy the other night in Montreal when we saw a rehearsal, that of the first four English-speaking men three were non-Canadians—at least, their accent told me they were non-Canadians. Three out of four, I think, is rather odd. They may be Canadian citizens. I do not know.

**The Chairman:** At best, Mr. Stewart, it would have to be three out of five.

**Mr. Stewart (Cochrane):** Another of the allegations is on the question of programming. It seems that the CBC wants only to produce things that are sensational in nature or that have something to do with sex, dope, violence of something in this area. It has been suggested that if the CBC were going to do a story about Jack and Jill that it would not be interesting enough for them to be going up the hill to get a pail of water but, rather, that they should slip into the bushes for some other purpose and that Jack would fall down the hill because he was dizzy from marijuana or something of that nature.

**Dr. Davidson:** You have got some good ideas, Mr. Stewart.

**Mr. Stewart (Cochrane):** I sometimes wonder if there are not programmes about good, normal family life that cannot be reproduced on the CBC once in a while. We had "La

[Interprétation]

c'est que certains producteurs conduisent leurs affaires de telle sorte que si des jeunes femmes veulent avoir d'autres contrats, elles doivent accorder leurs faveurs sexuelles. Une situation qui...

**M. Schreyer:** Vous voulez parler d'Hollywood.

**M. Stewart (Cochrane):** ...ne devrait pas exister, bien sûr, et n'existe peut-être pas autant qu'on le dit. Toutefois, je suis certain que nous voudrions aller y regarder de plus près.

**M. Osler:** Cela dénote un canadianisme robuste.

**M. Stewart (Cochrane):** Une autre allégation, c'est qu'il y a trop de non-Canadiens à Radio-Canada, car il semble que, bien que les Canadiens désirent tenir des rôles, on donne la préférence à un grand nombre de non-Canadiens. Je suis de cet avis, car j'ai remarqué avec beaucoup d'intérêt le nombre d'étrangers qui sont à Radio-Canada et ont un rôle dans diverses productions. Cela était particulièrement frappant dans la répétition que nous avons vue l'autre soir à Montréal: des quatre premiers anglophones, trois n'étaient pas canadiens, du moins d'après leur accent. Trois sur quatre, cela me paraît beaucoup. C'étaient peut-être des citoyens canadiens, je n'en sais rien.

**Le président:** C'était au moins trois sur cinq, monsieur Stewart.

**M. Stewart (Cochrane):** Il y a aussi une allégation relative aux émissions, et selon laquelle Radio-Canada ne veut produire que des émissions de caractère spectaculaire ou qui aient trait à la sexualité, à la drogue, à la violence ou autres choses du même ordre. On a dit que si Radio-Canada devait raconter l'histoire de Jack et Jill, elle ne trouverait pas cela assez intéressant, qu'ils grimpent sur la colline pour aller puiser de l'eau et elle raconterait plus volontiers qu'ils se sont esquivés dans les buissons avec d'autres idées en tête, et que Jack a roulé au bas de la colline parce qu'il avait des vertiges dus à la marijuana, ou quelque chose de ce genre.

**M. Davidson:** Vous avez des idées géniales, monsieur Stewart.

**M. Stewart (Cochrane):** Je me demande si l'on ne pourrait pas produire de nouveau à Radio-Canada, de temps à autre, des émissions sur une vie familiale normale et paisi-

[Text]

Famille Plouffe". There are a few happy families around where the wife does not run around with the fellow next door and where they have normal problems which they solve. I remember "La Famille Plouffe" of a few years ago which was a very popular program and was a family type of program. We seem to have lost that type of thing.

**Mr. McCleave:** May I raise a point of order? Are we dealing with topics or are we dealing with what Mr. Stewart calls "allegations", which presumably could be listed here *ad infinitum*?

**The Chairman:** Perhaps we might ask Mr. Stewart to say whether he wants to deal with the allegations of kickbacks and seeking of favours by producers or the general area of programming.

**Mr. Stewart (Cochrane):** I was initially wanting to outline general allegations to see how the CBC plans to handle this. My past experience in this Committee is that if I do not say what I want to say I will never get a chance to say it again.

**The Chairman:** What we are trying to do in the Committee is to approach it topic by topic, so I think it would be fair to all of us if you were to zero in on that which is most important. I am sure the other matters will come up in due course and you will get your licks in then.

**Mr. Stewart (Cochrane):** Yes. Actually what I wanted to do is to find out what the CBC has in mind in general to attack these problems. Are they going to go into an investigation or do they like separatism? Do they want the parliamentarians to attack this problem? You see, this is why I wanted to...

**The Chairman:** All right. Suppose we asked Dr. Davidson to make a statement on the allegations of kickbacks and the improper use of a position that a producer is alleged to make with respect to young ladies.

**Dr. Davidson:** I am a little bit puzzled, Mr. Chairman, about whether you want me to deal with these two subject separately or whether you regard sexual favours as a sort of form of kickback.

**The Chairman:** I think this would be the way in which we would approach it. We must also remember that there might be willingness on the part of the lady, too.

[Interpretation]

ble. Il y avait autrefois «La Famille Plouffe». Il existe tout de même quelques familles heureuses où la femme ne flirte pas avec le voisin et où les gens ont des problèmes normaux à résoudre. Je me souviens de «La Famille Plouffe», il y a quelques années, une émission familiale qui avait beaucoup de succès. Il semble que nous n'ayons plus d'émissions de ce genre.

**M. McCleave:** Un rappel au Règlement. Est-ce que nous traitons du sujet des émissions, ou de ce que M. Stewart appelle des «allegations», et dont la liste pourrait se poursuivre indéfiniment?

**Le président:** Monsieur Stewart, est-ce que vous voulez traiter de la question des pots-de-vin et faveurs sexuelles accordées aux producteurs, ou de la question générale des programmes?

**M. Stewart (Cochrane):** A l'origine, je voulais simplement mentionner les allégations générales pour voir comment Radio-Canada compte s'occuper de ces questions. Mon expérience passée dans ce Comité m'a appris que si je ne disais pas tout de suite ce que j'avais à dire, je n'aurais pas l'occasion de le dire plus tard.

**Le président:** Ce que nous essayons de faire au Comité, c'est de traiter les questions une à une. Il me semble donc qu'en toute justice, vous deviez vous concentrer sur ce qui est le plus important. Je suis certain que l'on abordera les autres sujets plus tard, et que vous pourrez alors passer à l'attaque.

**M. Stewart (Cochrane):** Je voudrais savoir ce que Radio-Canada entend faire pour résoudre ces problèmes. Est-ce qu'on envisage une enquête ou est-ce qu'ils aiment le séparatisme. Veulent-ils que ce soit les parlementaires qui s'attaquent à ce problème?

**Le président:** Alors, je voudrais que M. Davidson nous parle de ces questions de pots-de-vin ou du mauvais usage qu'un réalisateur peut faire de ses fonctions à l'égard des jeunes femmes.

**M. Davidson:** Je ne sais pas si vous voulez que je traite de ces questions séparément ou si vous considérez les faveurs sexuelles comme une forme de pots-de-vin.

**Le président:** Je crois qu'on pourrait le considérer ainsi. Il y a aussi le fait que la femme en question est peut-être consentante.



## [Texte]

**Dr. Davidson:** I will start by stating the obvious. The Corporation does not have a policy which accepts either kickbacks or favours of the kind referred to by Mr. Stewart as a basic feature of our working arrangements with the people in the programming field. We do not tolerate kickbacks; we have never tolerated kickbacks.

If any charge is made in an individual instance that some particular individual is demanding kickbacks, we will take every possible step to investigate the truth of that allegation and to pursue it to the bitter end, including court action where there is any conceivable ground for taking court action.

However, I have to say, having said that, that the Corporation cannot deal with situations which are left up in the air with vague and airy charges that nobody is willing to put their name behind or to support. It has already been explained to Miss LaMarsh, to quote a most recent example where kickbacks have been referred to; it has already been explained to her many times in interviews and on television that all she was doing was relaying things that she had been told by some other people and that she has no basis whatever, apart from the conversation she had with other people, to support the charges.

She has already said that she has nothing more than what she said in her book to give as evidence on the subject of kickbacks, and that therefore there is no point in her being called before this Committee to be questioned on the subject. She referred to Mr. Lorne Greene of "Bonanza" fame, who is one of the great Canadians appearing on our network regularly and commended to you at 8 o'clock every Sunday night as one of the better cultural programs which, so far as I know, has no sexual overtones. I have never seen a bedroom scene in "Bonanza" yet, and therefore I think this may be regarded as an exception to the general rule that the CBC purveys nothing but this illicit kind of activity.

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Reference was made to Mr. Lorne Greene, who promptly replied from Hollywood that yes, he had talked to Miss LaMarsh at a cocktail party or reception in Hollywood, and that he had said to her that kickbacks were a normal feature of the scene in the United States of America so far as the broadcasting and film world were concerned, and he had heard from many sources that obviously this was a malaise existing in the Canadian broadcasting Corporation as well. These are statements that are based upon nothing more

## [Interprétation]

**M. Davidson:** Je commence par ce qui est l'évidence même. La Société n'a pas une politique qui accepte des pots-de-vin ou des faveurs du genre mentionné par M. Stewart en tant que partie intégrante de ces contrats de travail dans le domaine de la programmation. Nous ne tolérons pas les pots-de-vin et nous ne les avons jamais tolérés.

S'il y a des accusations dans un cas particulier comme quoi une personne demande de tels pots-de-vin, nous prendrons tous les moyens possibles pour enquêter, établir la vérité et aller jusqu'au bout, y compris les poursuites devant un tribunal si les preuves le justifient.

Toutefois, ceci dit, j'ajoute que la Société ne peut pas s'occuper d'accusations lancées en l'air et extrêmement vagues que personne ne veut appuyer. Nous l'avons déjà expliqué à mademoiselle LaMarsh, pour citer un exemple plus récent de ce genre d'accusation, on lui a déjà expliqué plusieurs fois, lors d'entrevues et à la télévision, que tout ce qu'elle faisait c'était de répéter des choses qui lui avaient été dites par d'autres personnes, que ses accusations n'étaient fondées sur rien de plus que ces conversations.

Elle a déjà dit qu'elle n'avait rien à ajouter à ce qu'elle a dit dans son livre à ce sujet et par conséquent, il n'est pas nécessaire qu'elle soit convoquée à ce Comité pour témoigner à ce sujet. Elle a fait allusion à M. Lorne Greene de *Bonanza*, un des grands acteurs canadiens qui paraît régulièrement sur notre réseau le dimanche soir à 20 h. qui, à ce que je sache, ne fait pas appel à l'instinct sexuel. Je n'ai jamais vu de scènes d'amour dans *Bonanza*, c'est donc une exception à la règle qui veut que Radio-Canada ne montre que ce genre de chose. Elle a donc fait allusion à M. Lorne Greene, qui a répondu qu'il avait parlé à M<sup>lle</sup> LaMarsh lors d'un cocktail ou d'une réception à Hollywood et qu'il lui avait dit que les pots-de-vin sont quelque chose de normal aux États-Unis, dans le domaine de la radiodiffusion et des films, et qu'il avait entendu dire que ce malaise existait probablement aussi au sein de Radio-Canada. Ce sont des déclarations qui ne sont fondées sur rien de plus substantiel que ce quelqu'un m'a dit au cours d'un cocktail.

[Text]

substantial that what I heard from somebody when I was talking to him at a cocktail party.

I received from Miss LaMarsh on Valentine's Day a year ago a letter in which she, while still Minister, passed on to me an anonymous letter that she had received alleging kickbacks in a certain segment of the CBC.

Eight months later I received through the courtesy of Mr. Stanfield's office another anonymous letter which was allegedly directed to the President of the Canadian Broadcasting Corporation, the original of which to the best of my knowledge I have never received, which also made certain allegations directed to individuals, not under the responsible signature of a person who was prepared to support those allegations, but simply the kind of letter that I am sure members of Parliament receive from time to time with nobody prepared to sign it or take responsibility for backing up the charges.

Every time we get a letter of this kind we make the most intensive and detailed investigation that we possibly can, and while I would ask you not to press me for further details we do not confine these investigative procedures to our own resources within the Corporation. We resort to all of the means that are at our disposal to have these allegations, these anonymous charges, investigated by the proper authorities. It is an exercise in futility to a large degree, because to the best of my knowledge we have not been able to get, in respect of these two pieces of anonymous literature, the slightest tittle of evidence to support the anonymous charges that are made, naming names of individuals and accusing them—to this point I must say wrongfully—of having indulged in the practices that these letters alleged they had indulged in.

We can only maintain the posture that we do not tolerate this under any circumstances in the Corporation. When we find it we root it out, I can assure you, ruthlessly. I will not tolerate kickbacks in the Corporation when I can establish the fact that kickbacks exist, but if there are charges to be made we have to have some people who are willing to sign their names, to make allegations, and to back them up with evidence if we are going to be expected to do our job in controlling the situation.

**The Chairman:** Are there any further questions?

**Mr. Stewart (Cochrane):** Does the President want to continue to the other topic?

[Interpretation]

J'ai reçu de M<sup>lle</sup> LaMarsh à la Saint-Valentin, l'année dernière, alors qu'elle était ministre, une lettre dans laquelle elle m'a envoyé une lettre anonyme qu'elle avait reçue prétendant qu'il y avait des pots-de-vin dans un certain secteur de Radio-Canada.

Huit mois plus tard, j'ai reçu par l'entremise du bureau de M. Stanfield une autre lettre anonyme supposément adressée au président de Radio-Canada mais dont je n'ai jamais reçu l'original à ce que je sache, où l'on portait des accusations contre certains individus mais il n'y avait pas de signature d'une personne prête à appuyer ces accusations, simplement le genre de lettre que vous recevez de temps à autre et que personne n'est prêt à signer, ou à prendre la responsabilité de leurs accusations.

Chaque fois que nous recevons une lettre de ce genre, nous faisons une enquête la plus approfondie possible et bien que, je vous demanderais de ne pas me demander plus de détails, je dirais que nous ne limitons pas ces enquêtes aux seules ressources de Radio-Canada. Nous nous servons de tous les moyens à notre disposition pour que ces accusations anonymes soient étudiées par les autorités compétentes. C'est en grande partie un exercice futile parce qu'au mieux de mes connaissances, en ce qui concerne ces deux lettres anonymes, nous n'avons pas eu la moindre preuve pour appuyer les accusations anonymes qui donnaient les noms de personnes et qui les accusaient, à tort, je dois le dire, d'avoir agi de la façon indiquée dans ces lettres.

Nous ne pouvons que réitérer que nous ne tolérerions pas ce genre de chose. Si nous découvrons quoi que ce soit, nous sévissons très durement, je vous l'assure. Je ne tolérerai pas que les pots-de-vin constituent une pratique courante si je puis établir qu'ils existent. Mais pour que nous puissions porter des accusations, il faut que nous ayons des personnes qui soient prêtes à signer leur nom à partir des accusations et à témoigner si nous voulons contrôler cette situation.

**Le président:** Y a-t-il d'autres questions?

**M. Stewart (Cochrane):** Est-ce que le président voudrait passer à l'autre sujet?



[Texte]

**Dr. Davidson:** Could I just say one thing further. One of the letters that we received, the letter directed to Mr. Stanfield's office, alleged that we had favoured one particular company over another in the awarding of a contract and that we had not given the contract to the lowest bidder. The simple fact of the matter was we produced the figures and we reported them to Mr. Stanfield—not the precise figures—but we reported to him the true facts which are that the contract was, in fact, awarded in this instance to the lowest bidder. It is this kind of charge that is being directed to us and to other quarters by persons who are not willing to back up their charges by identifying themselves and following through the charges with the kind of evidence that would enable us to deal with the situation.

**The Chairman:** I have Mr. Osler, Mr. Stanbury, Mr. McCleave and Mr. Mongrain on the same point. Mr. Osler?

**Mr. Osler:** This is a point of allegations. I do not think it is going to broaden it out terrifically but I would like to bring it in here. There was an allegation made which I considered a very, very serious matter because I think it reflects on the life work of a man who worked for the CBC for 33 years, and worked very ably. It was alleged in this book that Miss LaMarsh wrote that somehow or other J. Alphonse Ouimet was hanging on, and hanging on, and hanging on and in some miraculous way he was finally kicked out and that this was a great thing.

I do not know whether it is appropriate or not but I have a copy of a letter from the President of the CBC dated November 23, 1967, which can prove beyond a shadow of a doubt that Mr. Ouimet had, for the past 14 months, been trying to get out of the CBC, and as a personal favour to the Prime Minister was remaining on until the White Paper to the Broadcasting Act and other things were decided upon and therefore a rational decision could be made as to who his successor should be and what type of man he should be.

I think it is the dimmest type of irresponsibility—I think it is fair game to talk about politicians—to take a civil servant with 33 years of excellent service to Canada and bury his name about in that manner. If it were appropriate I would table this letter. I do not know whether or not the Chair considers it appropriate.

It is a letter from Mr. Ouimet to the Prime Minister. It is not marked "confidential" and

[Interprétation]

**M. Davidson:** Je voudrais ajouter qu'une des lettres que nous avons reçues, par l'intermédiaire du bureau de M. Stanfield, prétendait que nous avions favorisé une société au dépend d'une autre pour accorder un contrat et que nous n'avions pas donné le contrat au moins offrant. Nous avons trouvé les chiffres et nous avons envoyé à M. Stanfield, non pas les chiffres exacts, mais les faits véritables tels que le contrat avait été accordé en fait au moins offrant. Ce sont des accusations de ce genre qui sont formulées par des personnes qui ne sont pas prêtes à appuyer leurs accusations en s'identifiant et d'appuyer leurs accusations par des preuves qui nous permettraient de régler le problème.

**Le président:** M. Osler, puis M. Stanbury, M. McCleave et M. Mongrain sur cette question.

Monsieur Osler.

**M. Osler:** En ce qui concerne les accusations portées, je ne crois pas apporter grand chose, mais il y a eu un cas très grave à mon avis parce qu'il reflète sur le travail d'un homme qui a travaillé à Radio-Canada pendant 33 ans et d'une façon très compétente. M<sup>116</sup> LaMarsh a prétendu dans son livre que d'une façon ou d'une autre M. Ouimet s'accrochait désespérément à son poste et que finalement, par une sorte de miracle, on l'avait renvoyé.

Je ne sais pas si c'est le moment d'en parler, mais j'ai une copie de la lettre du président de Radio-Canada du 23 novembre 1967 qui prouve sans l'ombre d'un doute que M. Ouimet essayait depuis 14 mois de quitter Radio-Canada et qu'il restait à son poste pour rendre service au premier ministre jusqu'à ce que le Livre blanc sur la *Loi sur la radiodiffusion* ait été adopté et qu'on puisse prendre une décision rationnelle quant à son successeur.

Je pense que c'est vraiment faire preuve d'irresponsabilité, la guerre ouverte contre les hommes politiques, de prendre un fonctionnaire ayant 33 ans d'excellent service à la fonction publique et de brandir son nom de cette façon. Et, si cela était opportun, j'aimerais déposer cette lettre. Je ne sais pas si la présidence considérera que cela serait approprié. C'est une lettre de M. Ouimet au premier ministre. On ne mentionne pas



[Text]

all Board members received a copy of it. I happened to be a Board member at the time. It was just to announce that he had finally forced the issue and put in his resignation in such terms that it could not be postponed any longer.

**The Chairman:** The Chair would be willing to consider that, providing you could get permission both from Mr. Ouimet and the former Prime Minister.

**Mr. Osler:** Thank you.

**Mr. Stafford:** It was in all the newspapers, too. It was common knowledge that he wanted to resign. I do not think there is any doubt about it, anyway.

**Mr. Osler:** There are many people who read books but do not read newspapers.

**The Chairman:** Mr. Davidson wishes to add a comment.

**Dr. Davidson:** I would enlarge the word "kickbacks" to "irregularities," and it might be useful if I were to put on the record what facts we have on the extent to which we have been able to discover this to be a problem in the CBC.

As you are aware, gentlemen, the Auditor General is, of course, the officer responsible to Parliament for auditing the financial affairs of the Corporation. In addition to that, we have an internal audit service which is endeavouring to be alert to the possibility of irregularities at any point in time.

There have been six instances over the past seven years of irregularities being disclosed by the internal audit, and immediate action was taken by the Corporation to correct the irregularity. A quick review of the internal audit records shows that over the past seven years there have been six dismissals for cause, two convictions in criminal court and, I believe, one case before the courts at the present time, which has been before the courts since 1965 and has not yet been disposed of.

I distinctly recall hearing Miss LaMarsh on television on January 26 in an interview on the Montreal television station CFCF stating that the matters to which she referred in her book on this topic went back to the period 1963, 1964, 1965, and that for all she knew the situation might, or might not, be the same at the present time.

[Interpretation]

qu'elle soit confidentielle et tous les membres de conseil d'administration en ont reçu copie. Je siégeais alors au Conseil. C'était pour annoncer qu'il avait donné sa démission en des termes qui ne permettaient pas de remettre la date de cette démission.

**Le président:** Je crois qu'il faudrait avoir la permission de l'ancien premier ministre et de M. Ouimet pour qu'on puisse déposer cette lettre.

**M. Osler:** Merci.

**M. Stafford:** C'était dans tous les journaux. Tout le monde savait qu'il voulait démissionner. Il n'y a aucun doute à cela.

**M. Osler:** Il y a beaucoup de gens qui lisent des livres mais ne lisent pas les journaux.

**Le président:** M. Davidson voudrait ajouter quelque chose à ce que M. Osler a dit, je crois.

**M. Davidson:** Au lieu d'utiliser le mot «ristournes» j'emploierai «irrégularités». Et, je pense que ce serait peut-être intéressant et utile de consigner au procès-verbal exactement quels sont les faits que nous avons découverts à l'égard du problème au sein de Radio-Canada.

Comme vous le savez, messieurs, l'auditeur général est responsable devant le Parlement pour la vérification des transactions financières de Radio-Canada. Nous avons aussi notre propre service interne qui essaie d'être au courant de toutes les possibilités d'irrégularités, en tout temps.

Il y a eu six cas au cours des sept dernières années où des irrégularités ont été découvertes par la vérification interne et des mesures immédiates ont été prises par la Société Radio-Canada pour remédier à la situation.

Si on jette un coup d'œil rapide sur nos livres, on verra que six personnes ont été renvoyées, deux ont été condamnées en cour et, dans le moment, il y a une cause dont le Tribunal est saisi depuis 1965 et dont la question n'a pas encore été réglée.

Je me rappelle clairement avoir entendu M<sup>lle</sup> LaMarsh, à la télévision, le 26 janvier, au cours d'une entrevue, au poste de télévision de Montréal CFCF, déclarer que les questions qu'elle avait mentionnées dans son livre sur cette question remontaient aux années 1963, 1964 et 1965, et que pour autant qu'elle puisse l'affirmer que la situation pouvait être encore la même ou avoir changé.

[Texte]

**The Chairman:** Mr. Stanbury?

**Mr. Stanbury:** There is an intangible, amorphous kind of kickback that has been alleged by certain artists and independent suppliers, I suppose, of broadcasting. It is not something that one can make specific charges about.

• 1250

But I think perhaps the attention of the management should be directed to it. There is the feeling that many elaborate productions—what many people might consider to be over-elaborate productions—and many importations of American stars arise not from any expectation of a kickback in a direct monetary sense, but from the desire of the producers to pave their own way to Hollywood; to attract the attention of the American money bags in such a way as, in effect, to produce, at the cost of the Canadian taxpayer, samples for display in the United States and to gain friends among those who are instrumental in hiring producers, particularly, and directors in the United States.

I am sure this kind of allegation has come to your attention. If it has not, it is an allegation common in the artistic and film community of Canada, and seems to me to be something that could well escape the notice of the executive of the CBC.

It never occurred to me, and it may be a tinge of the imagination of people who are not getting as much work, or as many contracts, as they would like, but perhaps it might be worth looking at, because it is a common feeling that this is the real form of kickback existing in the CBC—a using of the CBC, if you like, to pave the way of ambitious people to Hollywood.

**Dr. Davidson:** Would it be fair to ask Mr. Stanbury, Mr. Chairman, if he has any further information on this subject apart from the conversations he must have had with certain individuals?

**Mr. Stanbury:** As I say, it is not the sort of thing that one can find in bookkeeping records, not the sort of thing that one can put your finger on in specific cases, perhaps, but it might be the kind of suspicion that people in your position should have in mind when they look at the level of importation of

[Interprétation]

**Le président:** Monsieur Stanbury.

**M. Stanbury:** Il y a des accusations qui ont été portées par certains artistes et par les fournisseurs indépendants de la société. Ce n'est pas une chose au sujet de laquelle on peut lancer des accusations directes ou précises.

Mais, il faudrait peut-être que l'administration s'en occupe. Je parle d'une impression, que bien des réalisations assez élaborées, que plusieurs peuvent considérer comme trop élaborées, que bien des importations d'artistes américains ne proviennent pas d'un espoir de ristourne au sens monétaire du terme ou direct, mais proviennent d'un désir de la part des réalisateurs de paver eux-mêmes leur propre route jusqu'à Hollywood.

Ces derniers voudraient attirer l'attention des américains dont les poches sont bien remplies, d'une façon qui leur permet d'aller exposer des bouts d'essai aux États-Unis, aux frais des contribuables canadiens, ce qui leur permettrait ainsi de se faire des amis chez ceux qui ont quelque chose à dire dans l'engagement des réalisateurs et des producteurs aux États-Unis.

Et, je suis certain que des allégations comme celles-là vous ont été signalées. Je vous dirai que c'est le genre d'allégations qui sont extrêmement courantes dans la communauté artistique du Canada. Et, je crois que c'est une chose qui pourrait fort bien échapper au Conseil d'administration de Radio-Canada.

Je n'avais jamais pensé à cette chose-là et c'est peut-être aussi le fruit de l'imagination des gens qui n'ont pas autant de travail, autant de contrats, qu'ils aimeraient en avoir. Mais je pense qu'il serait peut-être intéressant d'étudier ces faits ou de penser à cette question, car l'impression générale est que c'est vraiment sous cette forme qu'on obtient des ristournes à Radio-Canada. On se sert, si vous voulez, de Radio-Canada pour ouvrir le chemin d'Hollywood à des gens ambitieux.

**M. Davidson:** Monsieur le président, voulez-vous demander à M. Stanbury s'il a d'autres renseignements sur ce sujet, à part des conversations qu'il aurait pu avoir avec certains particuliers.

**M. Stanbury:** Comme je l'ai dit, ce n'est pas le genre de choses que l'on peut trouver dans les dossiers de la comptabilité, on ne peut pas mettre le doigt sur des cas particuliers, mais, c'est peut-être là le genre de soupçons que des gens qui seraient à votre place devraient avoir lorsqu'ils considèrent le

## [Text]

American stars and the level of expenditures on extravaganzas which lead to the exodus of certain producers to the United States.

I bring it to your attention because I think there is a more common feeling that this is more the kind of kickback that exists in the CBC than those that one can put one's finger on in a bankbook or a cheque book.

**Dr. Davidson:** I have to say to Mr. Stanbury, Mr. Chairman, that this is the first time I have heard these suggestions formulated in this particular way.

I have heard it said that we pay too much for American programs, and a variety of other things; I have heard criticism, as criticism, of the fact that some of our programs are too elaborately mounted; but I have never heard it suggested that producers import American talent for the purpose of using that talent to get a ticket to Hollywood. Nor have I heard that producers mount Canadian content programs with elaborate sets and elaborate development really to use CBC money to attract the attention of Hollywood film executives.

• 1255

If there is anything in this it really has to reflect very creditably on the kinds of judgments made by the money bags in Hollywood to which these people are trying to get access.

Mr. Hallman may have heard of these suggestions. If there is anything to them we will certainly try to follow them through. I must say that this kind of vague expression of discontent is even more of a will-o'-the-wisp to pursue than is the equally difficult to pursue allegation about kickbacks, as such.

**Mr. Mongrain:** It might, however, be good public relations for Radio-Canada.

**Dr. Davidson:** To do what?

**Mr. Mongrain:** To have that kind of reputation in Hollywood.

**Mr. Stanbury:** I mention it because I think that in this area, unlike the area of cash kickbacks, which may or may not exist, there is required a consciousness and an exercise of judgment and awareness on the part of you and your executives, rather than any police investigation or hunt for financial records. It

## [Interpretation]

nombre d'importations de vedettes américaines et le chiffre des dépenses extravagantes qui mènent ensuite à l'exode de certains réalisateurs aux États-Unis.

Je porte cela à votre attention parce que je pense que c'est là une impression partagée par beaucoup, quant à la nature des ristournes ou des profits que l'on essaie de faire à Radio-Canada et qu'on ne peut pas facilement déceler simplement dans un carnet de banque ou un chéquier.

**M. Davidson:** Monsieur le président, je dois dire à M. Stanbury que c'est la première fois que j'entends formuler ce genre de suggestion de cette façon bien particulière.

J'ai déjà entendu dire qu'on payait trop cher pour des programmes américains et différentes autres choses. J'ai déjà entendu des critiques disant qu'il n'y avait des programmes trop tarabiscotés. Mais, je n'ai jamais entendu dire qu'il y avait des réalisateurs qui importaient des vedettes américaines pour s'en servir afin d'obtenir leur billet pour Hollywood. Je n'ai jamais entendu dire, non plus, que des réalisateurs avaient mis en scène des programmes canadiens avec des scènes élaborées, afin de se servir des fonds de Radio-Canada pour attirer l'attention des producteurs de films de Hollywood.

S'il y a la moindre véracité là-dedans, je dois dire que cela peut nous faire porter un jugement sur les gens de Hollywood. M. Hallman a peut-être déjà entendu ce genre d'allégations. Si jamais il y a le moindre fondement, nous ferons enquête. Avec ce genre de vague expression d'insatisfaction, il est difficile de faire enquête sur des allégations visant des ristournes comme telles.

**M. Mongrain:** Mais cela pourrait être des relations publiques excellentes pour Radio-Canada.

**M. Davidson:** Pour en faire quoi?

**M. Mongrain:** D'avoir ce genre de réputation à Hollywood.

**M. Stanbury:** Je demande cela parce que je pense que dans ce domaine, contrairement à la question des pots-de-vin, qui peuvent exister ou ne pas exister, il faut une prise de conscience et un exercice de jugement de la part de vous-même et de vos collègues, plutôt qu'une enquête de police ou une chasse aux



**[Texte]**

is an exercise of executive and administrative judgment, and awareness that there may be certain personal ambitions that enter into the nature of your programming, and these may be the motivation for some of the things to which people object.

**Dr. Davidson:** I would hope that we do not altogether lack people in the Corporation who have ambitions. At the same time I would express publicly the hope that someone who is prepared to sign his name to a letter, and voice these concerns directly, would be prepared to write to me on the subject.

**The Chairman:** Mr. McCleave.

**Mr. McCleave:** First could I correct Dr. Davidson. There have been bedroom scenes in "Bonanza" showing the boys recovering from their shotgun wounds. The miracle is that they never show scars.

Dr. Davidson, has there been any re-examination of the purchasing policies in the light of these kickback allegations? Let us put it specifically in the case of the purchase of American shows, because I suppose this would be the most profitable field if anybody were engaged in that sort of endeavour. Has there been any examination of the purchasing policies that the CBC has used?

**Dr. Davidson:** One of the first questions that I looked into when I went to the CBC last February was the question of film purchase policy, based again upon some verbal statements that were made to me suggesting that we were paying unnecessarily high prices for U.S. films. We have endeavoured to compare what our practices are with the practices in the trade generally.

My officials who know most about this have assured me that, while it is a very complicated matter to get at the bottom of, because as you know film purchases are made on the basis of package deals and artificial price tags can be assigned to individual films for particular reasons, nonetheless they are satisfied. And I have not been able myself to conclude that in terms of the prices we pay before me that in terms of the prices we pay for the film packages that we acquire, having regard to the audience for whom we are purchasing programs, we are not paying prices that are out of line with the prices paid by our competition.

**[Interprétation]**

dossiers financiers. Il faut un exercice de jugement de la part du personnel exécutif et administratif, et il faut que vous vous rendiez compte qu'il peut y avoir certaines ambitions personnelles qui entrent en cause dans la nature de vos émissions, et qui sont peut-être justement la cause de certaines des choses auxquelles les gens s'opposent.

**M. Davidson:** J'espère bien que nous avons tout de même des gens dans la Société qui ont des ambitions. En même temps, j'exprime publiquement l'espoir que quelqu'un qui soit prêt à signer sa lettre, et à manifester directement cette inquiétude, m'écrive à ce sujet.

**Le président:** M. McCleave.

**M. McCleave:** Tout d'abord, je voudrais corriger M. Davidson. Il y avait des scènes d'alcôve dans «Bonanza», lorsque les garçons se remettaient des blessures qu'ils avaient reçues. Le prodige, c'est qu'ils n'ont jamais de cicatrices.

Monsieur Davidson, a-t-on procédé à un nouvel examen des politiques d'achat à la lueur de ces allégations relatives aux pots-de-vin? Prenons le cas précis de l'achat de spectacles américains, car je suppose que ce serait le domaine le plus rentable pour quelqu'un qui voudrait essayer ce genre de combine. A-t-on procédé à un examen des politiques d'achat qu'a suivies Radio-Canada?

**M. Davidson:** L'une des premières questions que j'aie examinées lorsque je suis entré à Radio-Canada en février dernier a été celle de la politique suivie relativement à l'achat de films, en raison de certaines déclarations verbales que l'on m'avait faites, laissant entendre que nous payions des prix exorbitants pour les films américains. Nous avons essayé de comparer nos méthodes à celles du reste de notre industrie.

Ceux de mes collègues qui connaissent le mieux la question m'ont assuré qu'ils étaient satisfaits des résultats, encore qu'il soit très difficile d'examiner la question en profondeur, car, vous le savez, les achats de films se font par accord global, et l'on peut assigner un prix artificiel à certains films, pour des raisons particulières. Moi-même je n'ai pu arriver à des conclusions différentes, d'après les preuves que l'on m'a soumises: pour les films que nous achetons par accord global, et étant donné le genre de public pour lequel nous les achetons, nous ne payons pas des prix disproportionnés par rapport à ceux que paient nos concurrents.

[Text]

• 1300

I have made an examination of certain individual items that have been brought to my attention. These items, I can add, are frequently brought to our attention by our rivals in the trade. I have on a number of occasions had our competitors come to me and ask, "Why are you paying this particular price for this particular program?" It is usually a program that we are on the verge of taking from them because we have been successful in outbidding them for a program we both wanted.

**The Chairman:** Such as "Laugh-In".

**Dr. Davidson:** I did not mention any particular program, Mr. Chairman. I have not been able, Mr. McCleave, to find any support, any substantiation for the allegation that we are paying, in comparison to what our audience is, prices that are noticeably out of line with the competition that we are dealing with.

**Mr. McCleave:** As a result of the action that has been taken in the past against these employees that you mentioned in answer to Mr. Stewart, has there been an examination of the purchasing policies to see that whatever these people were guilty of could have been obviated or avoided?

**Dr. Davidson:** This is a constant procedure, Mr. McCleave, in terms of the internal audit that we have had in existence all along. There is no guarantee, no matter what system you have, that you are not going to encounter individual cases where there has been an irregularity on the part of individuals. I can give an example as recently as last December. We had one producer who engaged the services of a writer and a singer for a certain program for which he was responsible.

He offered them a certain fee for each weekly performance and came back to them afterwards and said, "I am going to increase your fee by \$50, but you are going to pay that \$50 to me." This was reported by the individuals affected, and that person is no longer working for the Canadian Broadcasting Corporation.

This does not mean to say that there is not somewhere in the Corporation somebody who is also committing some kind of an irregularity. The real test of this is what we are doing about it. Are we pursuing these aggressively? Are we alert to these possibilities? Does our internal audit show up irregularities, as I have instanced in the letter that was written by our Vice-President of Finance to

[Interpretation]

J'ai examiné certains cas particuliers qui m'avaient été signalés. Je pourrais ajouter que ces cas sont souvent portés à notre attention par nos rivaux dans l'industrie. A plusieurs reprises, nos concurrents sont venus me demander: «Pourquoi payez-vous tel prix pour tel programme?» En général, il s'agit d'un programme que nous sommes sur le point de leur enlever parce que nous avons réussi à faire une offre supérieure à la leur pour un programme que nous voulions tous deux obtenir.

**Le président:** «Laugh-In», par exemple.

**M. Davidson:** Je n'ai pas mentionné de programme particulier, monsieur le président. Voyez-vous, monsieur McCleave, je n'ai jamais pu trouver aucune preuve ou quoi que ce soit qui pût étayer l'allégation que nous payons nettement plus cher que nos concurrents, étant donné la nature de notre public.

**M. McCleave:** Par suite des mesures qui ont été prises par le passé contre les employés que vous avez mentionnés, en réponse à M. Stewart, a-t-on examiné la politique d'achat pour s'assurer qu'il y aurait un moyen de contourner ou d'éviter la chose dont ces personnes s'étaient rendues coupables?

**M. Davidson:** C'est là un procédé constant, monsieur McCleave, étant donné la vérification interne à laquelle nous nous sommes toujours livrés. On n'a jamais aucune garantie, quel que soit le système que l'on emploie, que l'on ne vas pas se heurter à des cas où certaines personnes ont commis une irrégularité. Je vais vous citer un exemple qui date de décembre dernier seulement. L'un de nos réalisateurs avait engagé un écrivain et un chanteur pour un programme dont il était chargé.

Il leur a offert certains cachets pour chaque émission hebdomadaire, puis il leur a dit plus tard qu'il allait leur donner à chacun une augmentation de \$50, mais qu'ils devraient ensuite lui payer à lui ces \$50. Les personnes en cause nous ont fait rapport de la chose, et ce réalisateur ne travaille maintenant plus à Radio-Canada.

Cela ne veut pas dire que, quelque part dans la Société, quelqu'un d'autre ne fait pas la même chose. Ce qui compte, c'est ce que nous faisons pour combattre ces irrégularités. Les recherchons-nous activement? Sommes-nous sur le qui-vive pour découvrir ces combines possibles? Notre vérification interne permet-elle de déceler les irrégularités, comme j'en ai donné l'exemple dans la lettre



[Texte]

the Auditor General? Or are we sitting back, letting these things happen to the Corporation and indirectly to the Canadian taxpayer without doing anything about it?

If there are any charges that anybody is prepared to put his name to, about a kick-back in the CBC, let me have that charge in writing signed by somebody who is responsible and I will do something about it. But let us not go on forever batting back and forth gossip and unsupported allegations that somebody has relayed about a situation five or six years ago, which is recorded in a book and for which the people making the charges take no responsibility.

I do not mean this in reference to anything you have said, Mr. McCleave. But I do appeal to the members of the Committee that this sort of talk, unless it is supported by somebody who is prepared to put his name to it, is I think one of the vilest means of undermining the integrity and the reputation of people who for the most part are Canadians just as honest and honourable as any of us sitting around this table.

Every time an unsupported charge is made by an anonymous source and relayed by other parties alleging vaguely that there is a system of kickbacks in the Corporation, this casts dispersions on everybody from the President of the Corporation down to the lowest employees. And I must say that it is no way to run a national broadcasting organization, to have to cope with these unfounded allegations unless there is some real evidence to back them up.

**Mr. McCleave:** I always throw away anonymous letters that reach me, and I am very surprised—I thought you had indicated earlier that you had investigated things that were set forth in anonymous letters. Are you telling me now that you do not?

**Dr. Davidson:** No, we certainly do.

**Mr. McCleave:** You do investigate them?

**Dr. Davidson:** Absolutely. We have had the letter that Miss LaMarsh furnished me on January 14, 1968, under investigation ever since that time. We have had periodic reports on it. And I could give you quotations from the letter that we got as recently as this week from the appropriate authorities saying that so far as their investigations have enabled

[Interprétation]

écrite par notre vice-président aux finances et adressée à l'auditeur général? Ou est-ce que nous restons simplement les bras croisés, laissant ces choses se produire et nuire à la Société et, indirectement, au contribuable, sans rien faire pour y remédier?

S'il y a des gens qui veulent porter des accusations au sujet d'un pot-de-vin donné à un employé de Radio-Canada, et qu'ils soient prêts à signer leur nom, qu'ils m'envoient cette accusation par écrit, signée par une personne de confiance, et je m'en occuperai. Mais que l'on cesse donc de répéter des commérages et des allégations sans preuves à l'appui, faites par quelqu'un au sujet d'une irrégularité commise il y a cinq ou six ans, qui sont publiées dans un livre, et pour lesquelles les accusateurs n'assument aucune responsabilité.

Je ne fais pas allusion à ce que vous avez dit M. McCleave, mais je prie les membres du comité de comprendre qu'à moins que ce genre de commérages soit appuyé par des gens qui sont prêts à signer, c'est un des moyens les plus vils de saper l'intégrité et la réputation de Canadiens qui sont aussi honnêtes et aussi justes que ceux qui sont ici autour de cette table.

Chaque fois que des accusations transmises par d'autres partis à l'effet qu'il existe des ristournes dans la Société, on entache la réputation de tout le monde, depuis le président de Radio-Canada jusqu'au plus humble manœuvre. Je vous assure que ce n'est pas une façon de gérer un organisme national de radiodiffusion d'avoir à résoudre ses accusations sans fondements, à moins qu'il y ait des preuves pour les appuyer.

**M. McCleave:** Je jette toujours à la poubelle les lettres anonymes qui me parviennent et je suis très surpris... Je pensais que vous aviez dit, il y a un instant, que vous avez fait enquête au sujet de ce qui avait été avancé dans ces lettres anonymes. Maintenant, vous dites que vous ne le faites pas?

**M. Davidson:** Non, nous le faisons certainement.

**M. McCleave:** Vous faites enquête?

**M. Davidson:** Mais oui, absolument; M<sup>lle</sup> LaMarsh m'a donné une lettre le 14 janvier 1968, et nous faisons enquête depuis lors. Nous avons des rapports périodiques à ce sujet et je pourrais vous citer la lettre que nous avons reçue cette semaine même de la part des autorités en charge, qui nous ont dit qu'en autant que les résultats de l'enquête



[Text]

them to pursue this matter, there is no jot or tittle of substance to the allegations contained in this particular anonymous letter which was very much like the anonymous letter I mentioned before as having been sent to Mr. Stanfield in October of last year.

**Mr. McCleave:** Dr. Davidson, if you threw away anonymous letters, there would be nobody who would complain.

**Dr. Davidson:** If we threw away anonymous letters, Mr. McCleave, and later some discovery was made that there was in these anonymous letters an allegation that had substance to it, we would be attacked because we had failed to pay attention to the storm signals that had been flown under our very noses.

**Mr. McCleave:** Who would attack you?

**An hon. Member:** Members of Parliament.

**The Chairman:** I think that on that rhetorical question we can adjourn the meeting. We will meet again at eight o'clock this evening in this room to continue the questioning of Dr. Davidson.

#### EVENING SITTING

(Recorded by Electronic Equipment)

• 2011

**The Chairman:** I think we can continue with our hearing. We were dealing with the subject of kickbacks, alleged corruption and whatnot in the CBC. Mr. Mongrain was the next speaker on my list, followed by Mr. Dinsdale on this specific subject. If there are no further questioners on that, then I had Mr. Osler who is not here, Mr. Broadbent who is not here and Mr. McCleave who is not here, in that order.

**Mr. Givens:** Before you go on, whatever happened to Jack and Jill? I have forgotten.

**An hon. Member:** They never got up the hill.

**Mr. Givens:** He did not answer that question?

**The Chairman:** I thought we had agreed that if the CBC were to film it, it would become a sex spectacular, in living colour.

**Mr. Mongrain:** Mr. Chairman, I would rather pass my turn now and be on your list for a new subject when I will have a few questions to ask the President of CBC about finance.

[Interpretation]

sont concernés, il n'y aurait pas le moindre fondement aux accusations formulées dans cette lettre anonyme qui, soit dit en passant, ressemblait beaucoup à la lettre anonyme susmentionnée qui avait été adressée à M. Stanfield en octobre dernier.

**M. McCleave:** Si vous jetez les lettres anonymes à la poubelle, docteur Davidson, personne ne pourrait se plaindre.

**M. Davidson:** Si nous jetions les lettres anonymes à la poubelle, monsieur McCleave, et qu'on découvrirait plus tard que ces lettres anonymes contenaient des allégations qui étaient fondées, on nous attaquerait parce que nous n'aurions pas porté attention aux signaux de danger qui nous auraient été mis sous le nez.

**M. McCleave:** Qui vous attaquerait?

**Une voix:** Les députés.

**Le président:** Je pense que sur cette communication, nous pouvons lever la séance. Nous nous réunirons de nouveau ce soir à 20 h. dans cette salle pour continuer l'interrogatoire de M. Davidson.

#### SEANCE DU SOIR

(Enregistrement électronique)

**Le président:** Je pense que nous pouvons reprendre la séance. Nous traitons de la question des pots-de-vin, de la prétendue corruption, et ainsi de suite, au sein de la Société Radio-Canada. C'était au tour de M. Mongrain d'avoir la parole, et il devait être suivi de M. Dinsdale, sur le même sujet. Si personne d'autre ne veut poser de questions sur le même sujet, j'avais sur ma liste M. Osler, M. Broadbent et M. McCleave, mais aucun d'eux n'est présent.

**M. Givens:** Avant tout, qu'est-il arrivé à Jack et Jill? J'ai oublié.

**Une voix:** Ils ne se sont jamais rendus en haut de la côte.

**M. Givens:** Il n'a pas répondu à cette question.

**Le président:** Je pensais que nous étions convenus que, si Radio-Canada devait faire un film à ce sujet, cela deviendrait une spectaculaire histoire de sexe, haute en couleur.

**M. Mongrain:** Je préfère passer maintenant, monsieur le président, et être inscrit sur la liste pour un autre sujet; j'aurai alors quelques questions à poser au président de Radio-Canada relativement aux finances.

[Texte]

**The Chairman:** Mr. Dinsdale?**Mr. Dinsdale:** Mr. Chairman, are we ready to move into the general field of programming?**The Chairman:** No, this is specifically on the question of kickbacks, corruption and what not and then we will move on to the new subjects later.**Mr. Dinsdale:** Earlier today Dr. Davidson was talking about kickbacks and payola and all the other spectacular accusations that are made with reference to the activities of the CBC. He referred to the comments of Miss LaMarsh in this respect and indicated that she had repudiated some of the statements that she made in her book on a later television program, to the effect that she had nothing specific.

I am not going to labour this particular point. I have already indicated that perhaps it would be useful and helpful to look into this, not in any way connected with a witch hunt, but for the purpose of shooting down once and for all these accusations that have given rise to some of the comments about payola and the problem of separatism and so forth that have been raised in Miss LaMarsh's book.

If she has not repudiated the statements, as I thought Dr. Davidson indicated, in a television program it might be helpful if the steering committee and this Committee decided to leave the lady before us so that she can be specific. In other words, put up or shut up, because she is working in a medium that is somewhat different from mass media. The problems of radio and television communication are vastly different from those of the printed word. As Omar Khayyam said in his immortal lines;

The Moving Finger writes; and, having writ,  
Moves on: nor all your Piety nor Wit  
shall lure it back to cancel half a Line,  
Nor all your Tears wash out a Word of it.

These things have been said and it might be helpful, not from the standpoint of a witch hunt, but from the standpoint of getting to the root of some of these accusations that obviously are of great concern to many members of this Committee.

29459—63

[Interprétation]

**Le président:** Monsieur Dinsdale?**M. Dinsdale:** Monsieur le président, sommes-nous prêts à passer à la question de la programmation en général?**Le président:** Non, pour le moment, nous traitons spécifiquement des pots-de-vin, de la corruption, etc. Nous passerons aux autres sujets plus tard.**M. Dinsdale:** M. Davidson parlait plus tôt des pots-de-vin et de toutes ces accusations spectaculaires que l'on porte contre Radio-Canada. Il a fait allusion aux réflexions de M<sup>lle</sup> LaMarsh à ce sujet, et il a indiqué qu'elle avait lors d'une émission télévisée, retiré certaines des déclarations qu'elle avait faites dans son livre, disant qu'elle n'avait rien de particulier à déclarer.

Je ne vais pas insister là-dessus. J'ai déjà indiqué qu'il serait peut-être utile et commode d'examiner ce problème, non pas pour se lancer dans une chasse aux sorcières, mais pour mettre fin une fois pour toutes aux accusations qui ont donné lieu à certaines des réflexions relatives aux pots-de-vin, au problème du séparatisme, etc., faites dans son livre par M<sup>lle</sup> LaMarsh.

Si elle n'a pas retiré ses déclarations, comme je croyais que l'avait dit M. Davidson, lors d'une émission télévisée, il serait peut-être utile que le comité de direction et que notre Comité décident de faire comparaître ici M<sup>lle</sup> LaMarsh, pour qu'elle puisse préciser où vous voulez en venir ou taisez-vous, car elle se sert d'un moyen d'expression qui est un peu différent des grands organes d'information.

Les problèmes de communication à la radio et à la télévision sont bien différents de ceux de l'expression imprimée. Comme l'a dit Omar Khayyam dans ses lignes immortelles, le doigt écrit et, ayant écrit, poursuit son chemin: ni toute votre piété ni votre esprit ne le feront revenir pour effacer une demi-ligne, et toutes vos larmes n'effaceront pas non plus un seul mot.

Ces choses ont été dites, et il serait peut-être bon de faire ce que j'ai proposé, non pour partir à la chasse aux sorcières, mais pour découvrir la source même de ces accusations qui, c'est évident, importent énormément aux membres du Comité.



[Text]

• 2015

**Mr. Stanbury:** A loaf of bread, a jug of wine and Miss LaMarsh.

**Mr. Dinsdale:** My question was this, Mr. Chairman: Did Dr. Davidson say that Miss LaMarsh has indicated on a television program that there was really no substance to her comments in this regard?

**Dr. Davidson:** I did not use the word "repudiate", Mr. Chairman. I said that Miss LaMarsh herself on the television had said that she had really nothing to add in the way of information to what she had already said in her book; that what she said in her book was based entirely on conversations she had had with a number of people and from letters she had received while she was Minister, and that there was really no point in her being called before the Committee because she had nothing that she could tell them that was not already on record in the book she has written.

She went on beyond that to add that in any event the matters that she had reference to—presumably in her book—had occurred back in 1963, 1964 and 1965, in that period, and that so far as she was concerned she was not informed what changes, if any, had taken place since that time.

**Mr. Dinsdale:** Mr. Chairman, it might be that she has changed her mind now with reference to her desire to attend before this Committee. It might enhance her political career.

**The Chairman:** I doubt it very much.

**Mr. Osler:** Mr. Chairman, if we were to do that I think we should find some way of getting a fee from McClelland & Stewart. Pierre Berton is on the CBC now. Judy has had her time on the CBC and they are both interested in McClelland & Stewart and it is a hell of a good way to sell books. I think it would waste a lot of our time, though.

**The Chairman:** I take it you have no desire to become a flack for Miss LaMarsh.

**Mr. Osler:** I would love to. If you want to waste two weeks at it, that is fine.

**The Chairman:** Are there any further questions on this particular subject? Then perhaps, Mr. Osler, you would like to begin questioning on your major subject.

**Mr. Osler:** Mr. Chairman, this is a subject that I think we could approach with a great deal of solemnity, if we might, because it is a

[Interpretation]

**M. Stanbury:** Une miche de pain, une cruche de vin, et M<sup>lle</sup> LaMarsh.

**M. Dinsdale:** Monsieur le président, ma question était la suivante: M. Davidson a-t-il dit que M<sup>lle</sup> LaMarsh avait, au cours d'une émission télévisée, indiqué qu'en fait il n'y avait pas de fondement dans les réflexions qu'elle avait faites à cet égard?

**M. Davidson:** Je n'ai pas utilisé le terme «retirer», monsieur le président. J'ai dit que M<sup>lle</sup> LaMarsh elle-même, à la télévision, avait déclaré qu'en fait, elle n'avait rien à ajouter sous forme d'information à ce qu'elle avait déjà dit dans son livre. Et ce qu'elle a dit dans son livre était basé sur des conversations, des entretiens qu'elle a eus avec différentes personnes, et découlait des lettres qu'elle avait reçues pendant qu'elle était ministre. Elle a déclaré qu'il n'y avait vraiment pas de raison pour qu'elle soit invitée à témoigner devant le Comité parce qu'elle n'avait rien à ajouter à ce qu'elle avait écrit.

Ensuite, elle a ajouté que, de toute façon les questions qu'elle avait mentionnées remontaient à 1963, 1964, 1965. Et qu'elle ignorait quels changements avaient pu se produire depuis.

**M. Dinsdale:** Monsieur le président, peut-être qu'elle aurait changé d'idée maintenant quant à son désir de comparaître devant le Comité. Ce pourrait être profitable à sa carrière politique.

**Le président:** J'en doute beaucoup.

**M. Osler:** Je pense que, si nous en arrivons là, nous devrions obtenir certains droits de McClelland et Stewart. Parce qu'après tout Pierre Berton a passé quelque temps à Radio-Canada, et M<sup>lle</sup> LaMarsh aussi. Tous les deux sont intéressés à publier des livres, c'est une bonne façon de faire de l'argent.

**Le président:** Est-ce que vous voulez faire de la publicité pour elle?

**M. Osler:** J'aimerais beaucoup cela. Si vous êtes prêt à gaspiller deux semaines.

**Le président:** Avez-vous d'autres questions sur ce sujet-là? Alors, monsieur Osler, si vous voulez commencer vos questions sur votre sujet principal.

**M. Osler:** C'est un sujet qu'il faut aborder avec le plus grand sérieux, parce que c'est un sujet qui touche la société Radio-Canada.



## [Texte]

subject that I think touches the CBC and certainly touches the cinematographers. It is really the whole bit, I think, that worries a lot of us about broadcasting in Canada. I would like to kick it off by asking how badly does your revenue requirement inhibit the fulfilment of your mandate, and go on from there to questions of dumping, both in advertising and in ordinary shows, and this sort of thing.

**Dr. Davidson:** I think it is quite clear, Mr. Chairman and Mr. Osler, that we are not as free to program the CBC on television particularly, and particularly in the prime time periods, because of our requirements to raise a certain amount of money by way of commercial revenue as we would be free to program if we were not obliged to earn the money that we do earn from commercial revenue. As I think members of the Committee are aware, something like \$1 in \$5 of our gross expenditure budget is obtained from commercial advertising on the networks. This is a not insignificant portion of our total budget.

The bulk of this has to be earned in the prime time period, that is to say between the hours of 6 and 11 o'clock in the evening, and it is this requirement that gives to our evening programming the particular colour that the evening program has, because we have found from experience that commercial advertisers will go for a certain type of program and are not so anxious to go for other types of programs.

We have also, as a matter of CBC policy, withheld from commercial sponsorship a number of types of programs in the news and public affairs, religious, educational and related fields, and this therefore restricts very considerably our freedom of action in making changes which we would otherwise consider to be desirable in the program content on our networks, particularly in the prime time hours.

There is no way of measuring this, Mr. Osler, but when I tell you that something like 5 per cent at least—if I recall the figure correctly—of our gross revenues from commercial advertising are earned in the prime time hours you will see what an impact our policy of raising 20 per cent of our budget from commercial revenues has on our programming flexibility in that particular period of time.

**Mr. Osler:** Could you give us some idea of the costs of some of your prime time pro-

## [Interprétation]

les cinématographes. Il s'agit de cette question qui nous inquiète tous et qui a trait à la radiodiffusion au Canada. Donc je commence par vous demander jusqu'à quel point est-ce que le manque de revenus vous empêche de remplir votre mandat. Et ensuite je veux parler du dumping dans la publicité, dans les spectacles ordinaires et ce genre de questions.

**M. Davidson:** Eh bien, monsieur le président et monsieur Osler, je pense que c'est tout à fait clair. Nous ne sommes pas aussi libres de programmer des émissions, à la télévision en particulier, à Radio-Canada, et surtout pendant les périodes de forte écoute, à cause du besoin que nous avons de recueillir certaines sommes d'argent, que nous le serions si nous n'étions pas obligés de percevoir ce montant que nous touchons grâce à la publicité. Je pense que les députés doivent se rendre compte que un dollar sur cinq de notre budget de dépenses brutes provient de revenus commerciaux, c'est-à-dire de la publicité. Ce n'est pas une proportion insignifiante dans un budget.

Cet argent est gagné, en grande partie, pendant les meilleures heures d'écoute, c'est-à-dire entre 6 heures et 11 heures le soir. Et c'est cette exigence qui donne à nos programmes du soir la couleur particulière, l'intérêt particulier que possèdent les programmes du soir, parce que nous avons réalisé que les gens qui font de la publicité commerciale aiment certaines émissions mais ne tiennent pas tellement à certains autres genres d'émissions.

De plus, Radio-Canada a décidé de ne pas permettre que soient commanditées les émissions d'information, et les émissions religieuses et éducatives, ce qui restreint énormément notre liberté d'action en face des changements que nous aimerions apporter à notre programmation principalement durant les meilleures heures d'écoute.

Il est impossible de le mesurer avec précision, mais si je vous dis qu'environ 85 pour cent, si je me souviens bien, des revenus bruts que nous apporte la publicité provient de ces meilleures heures d'écoute, vous comprendrez quelle importance revêt cette obligation que nous avons d'obtenir 20 pour cent de nos revenus, par la publicité, par rapport à la flexibilité de la programmation durant cette période.

**M. Osler:** Pourriez-vous nous donner une idée du coût de ces émissions produites aux

[Text]

gramming that is brought from the United States, relative to what they would cost originally to the American advertiser?

**Dr. Davidson:** I am afraid that I have not got detailed information on this point, Mr. Osler.

**Mr. Osler:** What would an hour of "Bonanza" cost the advertiser in Canada compared with an hour of originally-produced Canadian programming, presuming that it could be as good and that it would be acceptable from a standard point of view?

**Dr. Davidson:** Do you mean comparing a purchased program like "Bonanza" with an original production?

**Mr. Osler:** Our evening programs are mostly purchased. I am appalled to find that most of our advertising is also imported, much of which is dubbed in. I caught one last night as an example. I forget at what hour it was.

**Dr. Davidson:** Are you sure of that last statement?

**Mr. Osler:** I am sure of it but I am not sure that I was listening to CBC when I did catch it, but it was definitely and clearly an American advertisement that had been dubbed in with American actors and actresses. My point is that I think the effect of it is that it is making the CBC almost—in loose terms—a subsidiser of American programming and a dumping ground for it, and it is becoming the same with their advertising.

The programs are dumped in Canada at a much less cost than they have been produced for. If the same trend occurs in advertising we have a community of interests between the CBC's fulfilment of its mandate and actors' frustrations about being able to get employment here, for instance.

**Dr. Davidson:** You say, Mr. Osler, that the American programs are dumped in Canada at a cost far less than the cost of production. I think that it has to be kept in mind that the American programs are produced on a basis which enables them to spread their costs over a much wider area of users than our programs can be spread over here, and if you were to make your calculation in terms of the unit cost of production, I would question whether it can be established that the American programs are being dumped in Canada at costs that are lower than their unit cost of production.

[Interpretation]

États-Unis et diffusées aux meilleures heures d'écoute par rapport à ce qu'il en coûterait aux commanditaires américains?

**M. Davidson:** Malheureusement, je crains de ne pas avoir de détails précis, à ce sujet, monsieur Osler.

**M. Osler:** Combien pourrait-il en coûter pour une émission de *Bonanza* à un commanditaire canadien par rapport à une autre émission d'une heure qui aurait été réalisée au Canada et qui serait d'aussi bonne qualité?

**M. Davidson:** Voulez-vous dire, comparer *Bonanza* à une production originale?

**M. Osler:** La plupart des émissions du soir sont achetées. Je suis renversé de voir que la plupart de notre commandite est également importée, et que la plupart des commerciaux sont doublés. J'en ai eu un autre exemple, hier, soir, mais j'oublie à quelle heure.

**M. Davidson:** Vous êtes certain de cette dernière déclaration que vous venez de faire?

**M. Osler:** J'en suis certain mais je ne sais pas si j'écoutais Radio-Canada quand je m'en suis aperçu. Mais de toute façon, c'était clairement une annonce américaine qui avait été doublée avec des acteurs et des actrices américaines. Donc voici mon argument: je pense que Radio-Canada en vient presque à subventionner la programmation américaine, qu'elle devient un endroit où ces émissions peuvent être déversées, et qu'une situation analogue se développe dans le domaine de la publicité.

Il s'agit, de fait, de *dumping* d'émissions, à un coût beaucoup moindre que leur coût de production. Si cette même tendance se poursuit dans la publicité, nous élargirons le fossé entre le désir de Radio-Canada de remplir son mandat et les plaintes des acteurs au sujet du manque de travail pour eux.

**M. Davidson:** Vous parlez de biens que l'on vend ici à un coût bien inférieur à celui de leur production. Il faudrait peut-être se rappeler que les programmes américains sont produits sur une base qui permet un étalement des coûts sur un secteur beaucoup plus vaste; tandis qu'ici, l'étalement de nos dépenses est moins considérable. Si vous établissez vos chiffres par coût unitaire de production, je doute qu'on puisse prouver qu'il y a du *dumping* au Canada, à des coûts inférieurs à celui de leur production.



## [Texte]

The simple fact, of course, is that the U.S. market is so large the American producer is making his program product essentially for the American market. He can recover his costs. He can, first of all, reduce his unit costs because of the large number of potential. . .

**Mr. Osler:** Could you make it clear what you mean by "unit costs"?

• 2025

**Dr. Davidson:** If you are producing a program and are producing a number of copies for sale to a number of different stations. . .

**Mr. Osler:** For an audience of 200 million.

**Dr. Davidson:** . . . for an audience of 200 million, which is not necessarily a network audience but a program that is sold individually to individual stations or to individual groups of stations, you have a much greater number of potential purchasers and actual purchasers. Therefore, your unit costs per print or per right to use a program are reduced because you can spread your costs over a large number of purchasers. This makes it possible for you to bring your unit costs down to something, let us say, of the order of \$5,000 to \$15,000. I think this would cover the range of most purchases that we make of American programs, and Mr. Gilmore confirms that is the case.

Now, this is way below the cost at which we could produce a program to take that same amount of time, but in fairness it cannot be said that that is a cost for that unit of production that is below the cost to the American producer, because he has been able to spread his total production costs over a large number of sales. Do you follow me thus far, Mr. Osler?

**Mr. Osler:** I do.

**Dr. Davidson:** Therefore, if you can take the \$5,000 to \$15,000 range as the range within which we would normally purchase an American program, I think it would be fair to say that the cost of producing a Canadian program that would be its counterpart would normally be not less than twice as much as the cost of the American program and, depending on how elaborate the program was in Canada, it could be four times or even six times as expensive as the cost of the American program purchased by us.

**Mr. Osler:** The horrible thought I have, Mr. Chairman, is this that while the costs to the CBC are large and members of Parliament shy away from these costs, I have a sneaky

## [Interprétation]

Il ne faut pas oublier que le marché américain est si vaste que le producteur américain produit essentiellement pour le marché américain. Il peut rencontrer ses frais. Tout d'abord, il peut réduire le coût unitaire en raison du grand nombre. . .

**M. Osler:** Qu'est-ce que vous voulez dire par «coût unitaire»?

**M. Davidson:** Si vous produisez une émission et que vous en imprimez plusieurs copies pour les vendre à différentes stations. . .

**M. Osler:** Pour un auditoire de 200 millions de personnes.

**M. Davidson:** . . . pour un auditoire de 200 millions de personnes qui n'est pas nécessairement un auditoire de réseau, mais une émission vendue à des stations individuelles ou à des groupes individuels de stations, le nombre d'acheteurs éventuels et d'acheteurs est beaucoup plus grand. Le coût unitaire d'impression ou de droit d'utilisation du programme est réduit parce que vous étendez le coût sur un plus grand nombre d'acheteurs. Ceci vous permet de réduire le coût entre \$5,000 et \$15,000. C'est à peu près ce que nous payons pour la plupart des émissions américaines que nous achetons.

Ce montant est beaucoup moins élevé que celui nécessaire à la production d'une émission de même longueur, mais en toute justice, nous ne pouvons dire que le coût unitaire est inférieur à ce qu'il en a coûté au producteur américain parce que lui, il a pu répartir son coût de production sur plusieurs ventes. Est-ce que vous suivez mon raisonnement?

**M. Osler:** Oui.

**M. Davidson:** Donc, en comparaison de ce prix de \$5,000 à \$15,000 que nous payons pour une émission américaine, je crois que nous pouvons dire que le coût de production d'une émission canadienne comparable serait au moins deux fois plus élevé et, selon son importance, il pourrait être 4 fois et même 6 fois plus élevé que le coût d'achat de l'émission américaine.

**M. Osler:** Les dépenses de Radio-Canada sont considérables et les députés en ont peur. J'ai l'impression que cette partie de son budget que Radio-Canada doit trouver dans des



[Text]

feeling that this requirement of 20 or 25 per cent—or whatever it is—of commercial time, is actually putting about \$140 million a year or whatever it is—at least part of that amount—as a sort of subsidy for these programs, and if we did not have that requirement or if we were to spend a little more money we might get what we were looking for.

**Dr. Davidson:** I wish I could follow your argument on that, Mr. Osler, but quite frankly I cannot. I am willing to try if you will give me some more money.

**Mr. Osler:** I will use this as an example and my figures are not necessarily right, if *Bonanza* costs Canada about \$8,000 or \$10,000 a night and it has been produced in the United States for \$100,000 or \$120,000 per night, it is only because the taxpayers of Canada are putting up \$140 million or \$150 million a year to provide the facilities and General Motors are then able to use this piece of property of theirs in Canada at that cheap rate. If we were to be a little more courageous and dump an extra \$20 million on top of our budget now...

**Dr. Davidson:** Now you are talking!

**Mr. Osler:** ...which would be about \$1 per person—instead of \$7 per person it becomes \$8 per person; I will probably not get re-elected after this—then it might be that the CBC would not have to carry *Bonanza*. Now, *Bonanza* may be a good program. I am just using it as an example. It might be that they could then produce something that was Canadian which is really what we are looking for and which would give ACTRA people work, and so on. Do you follow me now?

**Dr. Davidson:** Yes, I follow you. If you be able to replace some of the American production of good Canadian programs you should be able to replace some of the American programming that we are now putting into prime time periods, and which we are putting into prime time periods at costs to us very considerably less than the amount of money that it would cost us to produce Canadian programs for those same periods.

• 2030

I have to add that one would have to be very sure that the Canadian programs that you did produce were capable of attracting audiences and holding them, at least to a reasonable degree; otherwise you would be producing more Canadian programming at Canadian taxpayers' expense. You

[Interpretation]

annonces commerciales force la Société à faire de ce \$140 millions, ou quel que soit le chiffre, une sorte de subventions pour ces émissions. Si cette exigence n'y était pas ou si nous dépensions un peu plus d'argent peut-être que nous obtiendrions ce que nous désirons.

**M. Davidson:** J'aimerais bien pouvoir suivre votre raisonnement, mais je ne le puis. Mais je suis prêt à essayer si vous voulez me donner plus d'argent.

**M. Osler:** Permettez-moi un exemple même si mes chiffres ne sont peut-être pas exacts. Si *Bonanza* coûte au Canada environ \$8,000 à \$10,000 par soir et qu'on produit l'émission pour \$100,000 ou \$120,000 par soir c'est seulement parce que les contribuables canadiens fournissent 140 ou 150 millions par année pour fournir des installations que *General Motors* peut en jouir à si bon compte. Si nous étions un peu plus courageux, et si nous ajoutions environ \$20 millions au budget actuel...

**M. Davidson:** Voilà ce que j'aime entendre.

**M. Osler:** ...au lieu de \$7.00 il en coûterait \$8.00 par personne pour faire vivre Radio Canada; je suppose que je ne serai jamais réélu après ce que je viens de dire mais à ce moment-là, c'est possible que Radio-Canada ne soit pas forcé de présenter *Bonanza*. *Bonanza* est peut-être une bonne émission. J'm'en sers simplement comme exemple. Radio Canada pourrait peut-être produire quelque chose de canadien et c'est ce que nous cherchons. Et cela donnerait du travail aux membres d'ACTRA. Me suivez-vous?

**M. Davidson:** Mais oui. Si vous pouvez investir plus d'argent dans la production de bonnes émissions canadiennes vous devriez être capable de remplacer certaines des émissions américaines actuellement présentées aux meilleures heures d'écoute, et que nous présentons à ce moment-là à un coût bien inférieur à ce qu'il nous en coûterait pour produire des émissions canadiennes que nous diffuserions à la place.

Mais je dois ajouter que nous devons nous assurer que les émissions canadiennes que nous produirons soient capables d'attirer les téléspectateurs et de les conserver; autrement, vous ne ferez que produire plus d'émissions canadiennes qui coûteront plus cher aux contribuables. Vous vous débarrasserez de vo

[Texte]

would be getting rid of your American programming in prime time but you would also be losing audience to other networks and to private broadcasters who would continue to buy those same American programs which have a light entertainment value and which have very significant pulling power so far as their ability to attract an audience is concerned.

**Mr. Osler:** Perhaps your argument and my argument could be taken ad absurdum to either end. If your argument were valid all the way through, with the exception of news and public affairs, there should not be a CBC and if my argument were valid all the way through it might end up that we could export so much of the programming we produced that we would not have to do any subsidizing.

**Dr. Davidson:** I think, if I may say so, that the problem here is a problem of how far you can go in expecting the 21 million Canadians—all of whom contribute to the support of the CBC—to support a kind of programming which may be a very good kind of programming—which may be desirable from the point of view of all of us sitting around this table—but which, in competition with the programming put on by our competitors in the private broadcasting field will hold only a relatively small audience compared to what the private broadcasters will attract. Now if we are taking money from 21 million Canadians and are producing a kind of programming, however good it may be, that attracts and holds 2 million Canadians while 19 million Canadians are watching the private network, then we have some explaining to do to the Canadian taxpayers.

Frankly, this is why I would say, quite apart from commercial consideration, that we would have to consider ways and means—perhaps in a more limited way than we do at the present time—of utilizing certain non-Canadian programming which will attract and hold audiences at least long enough so that we can get them to watch the next program which will be a good Canadian program.

**The Chairman:** Is there a slipover effect from American programs? In other words, if I am watching "Bonanza" is there a good chance that I will stick and watch "The Way it Is"?

**Dr. Davidson:** That is definitely the case according to the advice that I have received from my officials. And that is why American programs which, on the basis of their record, have an assured pulling power so far as a

[Interprétation]

émissions américaines mais vous perdrez votre auditoire parce que les autres réseaux et les radiodiffuseurs privés continueront d'acheter ces émissions qui ont le don d'attirer les téléspectateurs.

**Mr. Osler:** Poursuivons votre argument et le mien et procédons par l'absurde. Si nous poursuivons le vôtre à l'extrême, sauf pour ce qui est des émissions de nouvelles et d'affaires publiques, nous pourrions affirmer que Radio-Canada est inutile. Et en poursuivant le mien, nous pourrions affirmer qu'il serait possible d'exporter un si grand nombre d'émissions que nous n'aurions plus à subventionner les émissions américaines.

**M. Davidson:** Je vous dirai que je me demande jusqu'à quel point nous pouvons demander aux 21 millions de Canadiens (qui paient tous pour Radio-Canada) de subventionner une programmation qui serait excellente, qui serait souhaitable aux yeux de tous ceux qui sont autour de cette table, mais qui, en comparaison des émissions présentées par nos compétiteurs dans le secteur de la radiodiffusion privée ne retiendrait qu'un auditoire assez restreint comparativement à celui que les radiodiffuseurs privés attireront. Par exemple, si nous prenons de l'argent de 21,000,000 Canadiens et que nous faisons de la programmation, si bonne qu'elle soit, si elle retient 2,000,000 de Canadiens pendant que 19,000,000 autres regardent les réseaux privés, il va falloir donner des explications aux contribuables canadiens.

Franchement, c'est pour cette raison que nous devons, à part les considérations commerciales, d'après moi, considérer les voies et moyens, d'une façon un peu plus limitée que maintenant peut-être, d'utiliser une certaine programmation non-canadienne qui va attirer et retenir les auditeurs assez longtemps pour qu'ils regardent le programme suivant qui sera un bon programme canadien.

**Le président:** Les programmes américains ont-ils cet effet? En d'autres mots, si je regarde *Bonanza*, est-ce que cela veut dire que je resterai et que je regarderai *The Way it is*?

**M. Davidson:** D'après ce que me disent mes fonctionnaires, c'est exactement ce qui se produit. Et c'est pourquoi les émissions américaines, qui d'après leur fiche, assurent un gros auditoire, sont placés dans nos programmes à



[Text]

large audience is concerned, are put into our network programming at strategic points in time where, having built the audience, there is a reasonable chance that they will be able to carry over the audience to watch the Canadian program which follows immediately afterwards. This is why you put a "Red Skelton" on and you follow it with a "Wojeck" or a "Quentin Durgens". As a result of this you are successful in holding a substantial part of the audience, not only because you have put on a good Canadian program, but you have given them a large sized audience to hold, in the first place.

**The Chairman:** In other words, you have to sugarcoat the pill in order to get Canadians to watch Canadian programming?

**Dr. Davidson:** I would not use that language, Mr. Chairman.

**Mr. McCleave:** He does not swallow his own theory. You watch one but not the first one, so you do not swallow your own theory.

**Mr. Davidson:** Sometimes I watch them both.

**Mr. Osler:** You do not feel that it would be a good thing for the legislators to work towards trying in some way to inhibit or hold to a certain level American or foreign productions brought into Canada by charging a fee, putting on an extra tax or something of that nature?

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**Mr. Davidson:** I do not think that I could justify a position that said that we should contrive in an artificial way, such as would be involved in a restricted policy of imports of other visual aid materials, to create a vacuum for the purpose of ensuring that it is filled by Canadian programming. I think that Canadian programming, hopefully, under the best of circumstances should be produced on a basis that will ensure that it can stand on its own feet in competition with the best programming that can be found elsewhere. What this may require is a larger amount of money to make it possible to produce programs that are going to be capable of competing with whatever is available on other networks.

**The Chairman:** Well with the growth of cable and the speed at which the country is being wired, it seems to me that this argument to some extent falls down, because almost every country is going to be able to pick up these American programs at any rate and your use of the American programs, in

[Interpretation]

un moment stratégique pour que l'on puisse garder l'auditoire et qu'il voit le programme canadien qui suit. C'est pour ça que nous mettons sur les ondes un programme de *Red Skelton* et le faisons suivre par *Quentin Durgens* ou *Wojeck*. Grâce à cela on peut retenir une grande partie de l'auditoire pour le programme canadien, non seulement parce que c'est une bonne émission canadienne, mais vous leur avez donné, en premier lieu, un vaste auditoire qu'il peuvent retenir.

**Le président:** En d'autres mots, vous devez dorer la pilule pour que les Canadiens regardent les émissions canadiennes?

**M. Davidson:** Je ne me servais pas de cette expression, monsieur le président.

**M. McCleave:** Il ne croit pas à sa propre théorie. Vous regardez une émission, mais non la première, alors vous ne croyez pas à votre propre théorie.

**M. Davidson:** Parfois je regarde les deux.

**M. Osler:** Vous ne pensez pas que ce serait une bonne chose que les législateurs s'efforcent d'empêcher ou de retenir à un niveau donné les productions américaines ou étrangères en chargeant un cachet, en demandant une taxe supplémentaire ou quelque chose de la sorte?

**M. Davidson:** Je ne pense pas que je pourrais justifier une position qui essaierait d'une façon artificielle, par exemple une politique de restriction des importations d'autres aides visuels, de créer un vide, afin que nous puissions le remplir avec des émissions canadiennes. Dans les meilleures des circonstances, les programmes canadiens devraient être réalisés de sorte à se trouver dans la meilleure posture possible. Cela demande plus d'argent pour arriver à réaliser des émissions qui pourront concurrencer les autres programmes sur d'autres réseaux.

**Le président:** Eh bien, avec le développement de la rediffusion par câble et la vitesse avec laquelle ces services s'étendent à travers le pays, il me semble que cet argument n'a aucune valeur jusqu'à un certain point, parce que presque tous les pays pourront capter ces émissions américaines et votre emploi de ces



[Texte]

the ways you have described, is not going to last more than about a five year period.

**Mr. Davidson:** That may very well be the case.

**Mr. Givens:** There is an additional fact there. How far are we from production with the use of satellites?

**The Chairman:** Mr. Kierans will be coming here within two weeks to explain this to us.

**Mr. Givens:** I do not think that is the kind of satellite that he will be involved with.

**Mr. Davidson:** Are you talking about direct home?

**Mr. Givens:** Yes, and what it will do, as far as the CBC is concerned, with the kind of input you are going to have from the American stations? In other words, within the beck and call of every Canadian receiver there will be these American programs and they will be able to tune in and tune out the CBC.

**The Chairman:** They are now.

**Mr. Givens:** I am asking your opinion as to how this will affect us.

**Mr. Davidson:** As you are aware, Mr. Givens, we are talking about two kinds of satellite communications. One is communication by satellite to earth stations which receive but which are not themselves capable of transmitting to the individual home and require a transmitting station to be established alongside the earth station to pass the message or the signal into the individual receiving set in the home. It is this kind of communication satellite that the government has announced it is planning to put up and, according to announcements, the effective date for this is sometime around the year 1971 or 1972.

The direct satellite to home broadcast is a good number of years further off. I think the most optimistic estimate that we have heard suggests that it will be probably 10 years from now before you get satellite communication capable of directing a signal into the home. Now as long as you have the first kind of satellite communication, where the earth station is the intermediate link between what the satellite is broadcasting and the individual home receiving set, you can, if it is public policy to do so, control what signals are received by the earth station and passed on to the individual home. Once you get to the second stage, where satellite communication is capable of penetrating the individual home, I am not by any means so sure that it is

[Interprétation]

émissions américaines, de la façon que vous avez décrite, ne durera pas plus qu'une période d'environ cinq ans.

**M. Davidson:** C'est probablement vrai.

**M. Givens:** Il y a ici un autre fait à considérer. Où en sommes-nous avec la production des satellites?

**Le président:** M. Kierans viendra ici nous en parler dans deux semaines.

**M. Givens:** Je ne crois pas qu'il s'agisse du même genre de satellites.

**M. Davidson:** Parlez-vous de la diffusion directe dans les foyers?

**M. Givens:** Oui. Qu'est-ce que cela fera en ce qui concerne Radio-Canada, en ce qui concerne l'invasion par les postes américains? En d'autres termes, ces émissions américaines seront à la disposition de tous les récepteurs canadiens, de n'importe quelle famille canadienne?

**Le président:** Ils le sont maintenant.

**M. Givens:** D'après vous, comment est-ce que cela va nous affecter?

**M. Davidson:** Comme vous le savez, monsieur Givens, nous parlons de deux genres de satellites. Il y a les communications par satellites sur stations terriennes qui ne sont pas capables d'émettre eux-mêmes aux foyers individuels. Il faut des émetteurs pour transmettre directement aux foyers. C'est le genre de satellites envisagés par le gouvernement. Et je crois que ceci est prévu pour l'année 1971.

Maintenant, le satellite direct, qui va directement aux foyers, ne viendra que dans quelques années. Les prévisions les plus optimistes sont de dix ans, avant que nous puissions avoir ces communications directement du satellite aux foyers. Mais lorsque vous avez la station terrienne, qui est le maillon intermédiaire entre le satellite et le foyer, alors, là, vous pouvez contrôler, si c'est la politique du gouvernement, les signaux qui sont reçus par la station terrienne et ensuite passés aux différents foyers. Maintenant, quand on arrivera au deuxième stade, à savoir, que le satellite pourra pénétrer les foyers directement, je ne suis pas sûr que nous puissions contrôler des choses telles que le contenu canadien des programmes qui fait partie de

[Text]

going to be possible to exercise the kind of control involving such things as stipulation of Canadian content and so on that we are, as a matter of public policy, maintaining through the regulations of the CRTC at the present time.

**Mr. Givens:** So then it will really become dog eat dog at that stage.

**The Chairman:** Mr. Givens, if you are interested, there was a paper tabled in the House of Commons either yesterday or today on the Canada-Sweden position on satellites before the United Nations. You might consult that for the up-to-date information on it.

Are there further questions on this aspect?

**Mr. Barrett:** What Mr. Osler was suggesting actually was a licence on TV or radio which—

**The Chairman:** No, no. He was talking about a general tax increase to provide an extra dollar per head.

**Mr. Osler:** If you think this is still on the same tack, and it seems to me to be, would it be right to sum up by saying that we have a problem with the great preponderance of American things that can be produced, both films and advertising, and put into Canada at a cost that we cannot meet on the basis of quality?

Could you also tell us what percentage of the unions in the CBC are American dominated and how close to American parity are wage rates?

**Dr. Davidson:** I would have to get information for you on that. Mr. Picard could perhaps answer your question.

**Mr. Laurent Picard (executive Vice-President Canadian Broadcasting Corporation):** I do not have very much detail either. ARTEC and so on is somewhat different in Canada than in the United States. In respect of NABET it is much higher, perhaps in the range of 50 to 60 per cent.

**Mr. Davidson:** That is the comparability?

**Mr. Picard:** Yes.

**Mr. Osler:** I am sorry, but I did not hear you.

**Mr. Picard:** In terms of the technical union I think it is more than 50 per cent for NABET.

**Mr. Osler:** Of the unions that are American dominated?

[Interpretation]

notre politique, tel qu'établi présentement par les différents règlements de la CRTC.

**M. Givens:** Alors, cela deviendra réellement une concurrence à outrance.

**Le président:** Monsieur Givens, si ça vous intéresse, il y a un document qui a été déposé à la Chambre des communes hier ou aujourd'hui, concernant la position canadienne et suédoise au sein des Nations Unies, et vous pourriez consulter ce document pour avoir des renseignements à jour en la matière.

Y a-t-il d'autres questions à ce sujet?

**M. Barrett:** Ce que M. Osler suggérait réellement, c'était une licence pour la télévision ou la radio qui...

**Le président:** Non, et non. Il parlait d'une augmentation générale de la taxe pour fournir des revenus additionnels par tête.

**M. Osler:** Toujours sur la même question, nous avons un problème à cause de la prépondérance des émissions américaines, non seulement les films, mais il y a aussi la publicité, qui fait que nous ne pouvons pas fournir l'équivalent de ces programmes pour des raisons de coût. En ce qui concerne les problèmes de gestion, est-ce que vous pourriez nous dire quel pourcentage des syndicats au sein de Radio-Canada sont dominés par les États-Unis, et quel est notre niveau au point de vue de la parité?

**M. Davidson:** Il nous faudra obtenir des renseignements à ce sujet. Peut-être que M. Picard peut répondre à votre question.

**M. Laurent Picard (vice-président exécutif, Société Radio-Canada):** Je n'ai pas beaucoup de détails non plus. ARTEC et ainsi de suite n'est pas la même au Canada qu'aux États-Unis. En ce qui concerne NABET, le niveau est plus élevé, soit aux alentours de 50 à 60 p. 100.

**M. Davidson:** C'est la comparabilité?

**M. Picard:** Oui.

**M. Osler:** Je m'excuse, mais je n'ai pas compris.

**M. Picard:** Si vous parlez des syndicats techniques, c'est plus de 50 p. 100 quant à NABET.

**M. Osler:** Des syndicats qui sont dominés par les États-Unis?

[Texte]

**Mr. Picard:** If you are talking about salary range, yes.

**Mr. Osler:** I see, all right.

**Mr. Picard:** In the office workers union you have the same difference that you have for any other office workers union in Canada. In the technical field Mr. Gilmore says it is around 60 to 70 per cent, and this is the figure I had in mind. It is more than 50 per cent.

**Mr. Osler:** Of American parity?

**Mr. Picard:** Yes.

**Mr. Osler:** So that is not really a parallel problem. In other words, it is not parity in the same sense as the auto workers have been trying to achieve it in Canada or anything like that?

**Mr. Picard:** Oh, no.

**Mr. Osler:** Thank you. That covers that particular subject.

**The Chairman:** Well we are dealing generally with the financing of the CBC at the present time. Mr. Stanbury had his hand up at one point.

**Mr. Stanbury:** I will pass.

**The Chairman:** Then Mr. De Bané, Mr. Mongrain and Mr. Stewart.

**Mr. Dinsdale:** Finance?

**The Chairman:** Yes, this is the topic that Mr. Osler introduced. Mr. De Bané.

**M. De Bané:** Monsieur Picard, est-ce que je me trompe en disant que votre principale responsabilité est de vous occuper de l'administration de Radio-Canada? Est-ce que je pourrais vous demander quelles sont les principales rectifications que vous avez eu le temps d'entreprendre du côté de l'administration, depuis que vous occupez vos fonctions?

**M. Picard:** Quand vous dites que je suis responsable de l'administration, parlez-vous de l'administration des opérations de Radio-Canada?

**M. De Bané:** Oui.

**M. Picard:** Premièrement, je voudrais savoir exactement ce que vous voulez dire par le plan administratif, parce qu'il y a une réorganisation assez importante à Radio-Canada, en particulier la décentralisation au niveau des réseaux. Considérez-vous cela comme faisant partie du domaine administratif?

[Interprétation]

**M. Picard:** Si vous parlez des salaires, oui.

**M. Osler:** Je vois, très bien.

**M. Picard:** Dans les syndicats d'employés de bureau, vous avez la même différence que dans les autres syndicats d'employés de bureau au Canada. Dans le domaine technique, M. Gillmore, dit environ 60 à 70 p. 100 et c'est le chiffre que j'avais en vue. C'est plus de 50 p. 100.

**M. Osler:** De la parité américaine?

**M. Picard:** Oui.

**M. Osler:** Donc, ce n'est pas un problème parallèle, ce n'est pas la parité dans le sens des travailleurs dans le domaine de l'automobile.

**M. Picard:** Non.

**M. Osler:** Bon, très bien, ceci règle ce sujet.

**Le président:** Nous traitons des questions financières de Radio-Canada. M. Stanbury avait quelque chose à dire.

**M. Stanbury:** Je vais passer.

**Le président:** Alors MM. De Bané, Mongrain et Stewart.

**M. Dinsdale:** Finances?

**Le président:** Toujours sur cette question introduite par M. Osler. Monsieur De Bané?

**Mr. De Bané:** Mr. Picard, am I mistaken in saying that your main responsibility has to do with the administration of the CBC? May I put to you the following question: What are the main rectifications that you have had the time to undertake, from the administrative point of view, since you have taken up this job?

**Mr. Picard:** When you say that I am responsible for the administration, are you talking of the administration of operations at the CBC?

**Mr. De Bané:** Yes.

**Mr. Picard:** In the first place, I would like to know exactly what you mean by the administrative view point because the CBC has undergone a fairly important reorganization, particularly decentralization at the network level. Do you consider that as part of the field of administration?



[Text]

**M. De Bané:** Oui. L'esprit de ma question et les prémisses sont les suivants: je prends pour acquis, à tort ou à raison, qu'il était temps d'apporter certaines rectifications à l'administration financière et à la gestion de Radio-Canada. Une des prémisses sous-jacentes à ma question, c'est que vous avez entrepris d'assainir, selon des méthodes plus appropriées de management, l'administration financière et la gestion de cette entreprise de la Couronne. Je prends également pour acquis, à tort ou à raison, que vous avez déjà entrepris des réformes importantes pour assainir l'administration de Radio-Canada.

**M. Picard:** Oui...

**M. De Bané:** Évidemment, je serais très satisfait si vous brossez un tableau des rectifications que vous avez entreprises, de leurs résultats et de leurs buts.

**M. Picard:** Je ne sais pas si vous allez considérer ce que je vais dire comme des rectifications au sens strict, parce que le premier problème qui se pose est celui de savoir quel était vraiment le problème que Radio-Canada avait sur le plan de la gestion financière et sur le plan de l'administration, quelles sont les différences entre les deux et quel est aussi l'impact sur chacune de ces choses.

Avant de parler de gestion financière, j'aimerais dire un mot de la réorganisation générale, parce qu'elle a des implications générales et parce qu'elle définit, jusqu'à un certain point, les préoccupations actuelles de la gestion financière.

Dans l'administration générale, vous savez qu'on a décentralisé considérablement les opérations. Cette décentralisation s'est faite sur deux points. Premièrement, il y a la nomination de vice-présidents des réseaux, qui sont maintenant localisés à la tête des réseaux, c'est-à-dire à Montréal et à Toronto. Cette transformation pourrait être interprétée comme étant symbolique, en un sens, mais elle est beaucoup plus profonde que ça.

Simplement le fait d'envoyer des vice-présidents aux têtes des réseaux n'aurait rien changé fondamentalement dans l'administration de la Société. En réalité, c'est beaucoup plus qu'un symbole. Cela veut dire que l'organisation devient fondamentalement décentralisée et que les réseaux, comme tels, sont les points fondamentaux d'opération. Les autres départements du bureau chef deviennent des services vis-à-vis ces réseaux.

On a eu l'impression, et peut-être M. Davidson voudrait commenter là-dessus, que la Société était jusqu'ici trop fortement centralisée et que les décisions se prenaient, peut-

[Interpretation]

**Mr. De Bané:** Yes. The main point of my question and its premises are as follows: I take it for granted, rightly or wrongly, that it was time to make some rectifications to the financial administration and the management of the CBC. One of the underlying premises of my question is that you have undertaken to reorganize, according to the most appropriate methods of management, the financial administration and management of this Crown Corporation, I also take it for granted, rightly or wrongly, that you have already undertaken important reforms to make the CBC's administration more sound.

**Mr. Picard:** Yes...

**Mr. De Bané:** I should appreciate it very much if you could give us a general idea of the rectifications that you have undertaken, along with their goals and results.

**Mr. Picard:** I do not know whether you consider what I am going to say as, strictly speaking, rectifications, because the main problem at issue is to know what exactly was the problem that the CBC had to face from the financial management and administrative points of view, what the differences are between the two and also what the impact is on each of these.

Before talking about financial management, I would like to say a few words concerning the general reorganization because this has general implications and because this defines, up to a certain point, the present concern in the field of financial management. In the general administration, you know that we have greatly decentralized operations. This decentralization has to do with two different aspects. In the first place, there is the appointment of the vice-presidents for the two networks who are now at headquarters of both networks, that is to say in Montreal and Toronto. This transformation could be interpreted as being symbolical, in a way, but really goes much deeper than that.

Simply the fact of having a vice-president at the head of each network would not have changed anything fundamentally in the administration of the Corporation. Actually, it is far more than a symbol. This means that the organization is fundamentally decentralized and that the networks, as such, are the main operating centres. The other departments of the headquarters become services with respect to these networks. We have had the impression—and perhaps Mr. Davidson would like to comment on this matter—that the Corporation was hitherto too centralized, and that decisions were taken, perhaps, too

## [Texte]

être, beaucoup trop loin des lieux d'opération. Donc, cette décentralisation a, premièrement, en premier stage: nomination des vice-présidents qui sont aux têtes de réseaux, définition de l'autorité aux têtes de réseaux. Nous espérons que cette décentralisation va aussi se continuer à l'intérieur même des réseaux.

La raison pour laquelle je veux indiquer ceci avant de parler de gestion financière, c'est que, fondamentalement, s'il existe un problème en gestion financière, ceci est peut-être dû à une certaine confusion vis-à-vis des responsabilités et aussi entre l'autorité vis-à-vis les décisions administratives et la relation financière à cette autorité-là.

Alors la question concernant l'autorité, je ne pense pas qu'on puisse dire que Radio-Canada avait une mauvaise gestion financière comme telle, mais je crois qu'on peut dire qu'il y avait certaine confusion entre les décisions administratives et les décisions financières. De telle sorte que maintenant on essaie de définir des centres de responsabilités, centres de responsabilités non seulement quant aux décisions mais aussi quant à l'utilisation du budget. Nous avons fait une étude à ce sujet, qui n'est pas complètement terminée, mais qui doit l'être incessamment, j'attends le rapport, au cours de ce mois-ci. En fait, je devais l'avoir hier, mais il n'est pas encore rentré.

**M. De Bané:** Puis-je vous interrompre une seconde pour expliciter votre pensée? Lorsque vous parlez de centralisation de responsabilités cela veut-il dire, par exemple, que le directeur de la station de Radio-Canada, radiotélévision à Ottawa ou Québec, va avoir comme responsabilité l'administration de son budget ou si c'est une autre autorité qui va lui dire: «écoute ton budget cette année est tel et il faudra dans telle et telle mesure équilibrer ou marcher suivant telle ligne»? Je voudrais qu'on précise cela.

**M. Picard:** A long terme, l'orientation vers laquelle on se dirige et jusqu'à quel point on a au point de vue de centralisation, c'est quelque chose qu'il reste encore à définir au fur et à mesure que le processus se développe. Il serait souhaitable que vous discutiez d'un budget avec un centre d'opération, que ce soit par exemple, dans une région comme celle que vous mentionnez, que ce soit même une filiale de production, un niveau de production ou un service et, passé ce stade de la discussion, on établit des critères d'utilisation des guides d'évaluation et la personne est responsable de tout cela.

Alors, à ce moment-là, pour que cette responsabilité soit vraiment réelle, il faut que la

## [Interprétation]

far away from the scene of operations. So, this first stage in decentralization consisted in the appointment of two Vice-Presidents at the head of the two networks. We hope that this decentralization will also take place within the networks themselves.

The reason why I want to point this out before talking about financial management, is because, if there is a fundamental problem in the field of financial management it may be because there is a certain amount of confusion as far as responsibilities are concerned, and also with respect to administrative decisions and the financial relation to that authority.

Now, regarding the question dealing with authority, I do not think that we can say that the CBC had bad financial management as such, but I think there was some confusion between the administrative and financial decisions. So that now we are trying to define what are the centres where the responsibilities are to be taken not only with regard to decisions but also regarding the utilization of the budget. We have carried out a study on this matter which has not been fully completed but will be completed shortly. I expect to receive the report during this month. In fact, I was expecting it yesterday, but we have not received it yet.

**Mr. De Bané:** May I interrupt one moment to obtain some clarifications? When you talk about centralization of responsibilities, does that mean, for instance, that the director of the CBC radio and TV station in Quebec city or Ottawa will be responsible for administering his own budget or will another authority be telling him: "Well, your budget will be so and so this year, and you will have to balance your budget under such and such terms or operate according to such and such guidelines"? I would like to have this clarified.

**Mr. Picard:** In the long run, the orientation we shall take and how far we shall go with respect to decentralization is something we shall have to define as we go along. It would be preferable if you discussed a budget with an operations centre in, for instance, a region like the one you mentioned, or perhaps a production unit, a production level or a service and, once beyond this stage of the discussion, you establish the criteria and evaluation guides and then the person is made responsible for carrying all this out.

Now, for this responsibility to be truly real, the control over the budget and the



## [Text]

surveillance du budget des dépenses soit du ressort de celui qui le fait, ce qui n'est pas exactement le cas ou du moins, ce n'est pas clairement défini présentement. Voilà un des problèmes à résoudre. Alors, avant même de pouvoir déterminer ces centres-là, il fallait tout d'abord commencer par développer un concept de décentralisation, parce que la gestion financière va suivre la décentralisation administrative. C'est pour cela que j'en ai parlé en premier.

Mais à la limite, non seulement sur le plan d'une région mais aussi sur le plan d'inactivité dans un réseau, par exemple, on essaierait de définir les objectifs, discuter d'un budget évidemment qui se discute avec les supérieurs qui veulent l'intégrer dans un budget général de la Société, et alors, définir des critères de succès et juger de l'administration de ce secteur à partir des relations entre le résultat et les critères de succès et les objectifs qui ont été définis. C'est ce vers quoi on s'en va. Je ne veux pas dire que cela n'existait pas dans la Société jusqu'à maintenant, mais pas d'une façon absolument explicite, je crois, et il y avait une certaine confusion, tout au moins dans la compréhension des responsabilités dans ce sens-là.

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Deuxièmement, il y a des coûts qui sont fixes et indépendants de la décision d'un secteur particulier, mais qui sont des coûts de ce secteur en particulier. Un des problèmes présentement à l'étude est la façon dont ils doivent être traités et jusqu'à quel point ils doivent être traités comme si ce secteur particulier était un secteur indépendant, responsable de ces coûts fixes. Encore là, je ne veux pas dire que le concept actuel est mauvais, mais il y a certainement une confusion dans sa compréhension.

Ce qu'on veut faire, c'est clarifier à la fois le concept administratif et la gestion financière, comme je le disais au début, de façon à ce que l'administration puisse être évaluée en relation avec la gestion financière. De plus, on a créé, (cela avait déjà été élaboré au départ, des recherches avaient été faites), on a mis sur pied un système d'information qui a commencé à opérer au point de vue de la définition ou même de ses objectifs et de la réorganisation, et qui sera complété, qui sera en service, si on veut, dans deux ans, et qui donnera une information beaucoup plus précise, beaucoup plus détaillée et surtout beaucoup plus rapide.

**M. De Bané:** Avez-vous déjà une idée approximative du coût de ce nouveau service d'informatique?

## [Interpretation]

expenditures must be in the hands of the person carrying it out, which is not exactly the case at the present time or, at least, it is not clearly defined at the present time. This is one of the problems that has to be solved.

So, before establishing these various centres we had to, first of all, start by developing a concept of decentralization because financial management will follow administrative decentralization. This is why I referred to it first.

But in the final analysis, not only from a regional point of view but also from the viewpoint of inactivity in a network, for instance, we would try to define objectives, discuss the budget with higher officials who want to integrate it within the general budget of the Corporation, and then establish criteria for achieving success and assess the administration of that sector on the basis of the relations between the results and the criteria for success and the objectives that have been defined. This is what we are moving towards. I am not saying that this did not exist in the Corporation before, but not in an absolutely clearly defined way, I believe, and there was a certain amount of confusion, at least in understanding responsibilities in that manner.

Secondly, there are costs which are fixed and independent from the decision of a particular sector, but which are costs of this sector in particular. One of the problems that we are dealing with at present is how to deal with them and to what extent these costs must be dealt with as though that particular sector were an independent sector responsible for these fixed costs. Here again, I am not saying that the present concept is a bad one but there is certainly some confusion in the way it is understood.

What we want to do is to clarify the administrative concept as well as the financial management, as I said at the outset, so that the administration might be assessed in relation to the financial management. Moreover, an information system has been set up—that had been developed at the outset, some research has been carried out—that began operating from the viewpoint of the definition or even its objectives and of reorganization and which will be operational two years from now, and which will be able to provide much more exact and far more detailed information, and especially which will be available far more rapidly.

**Mr. De Bané:** Do you have an approximate idea of the cost of this new data processing service?



[Texte]

**M. Picard:** Oui, ce n'est pas un coût fixe, il a été ajouté cette année, je pense qu'on a à peu près \$150,000 c'est un nouveau coût, parce qu'il y avait quand même un service de l'informatique à la Société. L'an prochain, il sera un peu plus élevé que cela et il va grimper jusqu'à 1½ million, à un moment donné, pour après cela redescendre, le maximum devant être atteint dans trois ans, je pense. C'est à peu près tout. Lorsqu'on parle du système d'informatique, il y a une relation en général entre le coût de ce système et les opérations globales de la Société, c'est à peu près de cet ordre-là. Alors, en résumé, c'est ce que l'on a fait.

**M. De Bané:** Maintenant, je voudrais vous demander si vous avez eu un problème relativement à la vente des émissions. D'après vous, la Société Radio-Canada fait-elle tout ce qu'elle peut pour vendre les émissions qui peuvent être vendues?

**M. Picard:** Vous voulez dire vendre dans quel sens?

**M. De Bané:** A des commanditaires.

**M. Picard:** C'est-à-dire des émissions de Radio-Canada, télédiffusées par Radio-Canada.

**M. De Bané:** Et commanditées.

**M. Picard:** Et commanditées à Radio-Canada. A mesure que les informations arrivent, on essaie d'améliorer la position, pas simplement pour des raisons d'amélioration du système de vente, mais en partie pour des raisons du succès du réseau français cette année. Les ventes au réseau français ont augmenté considérablement.

**M. De Bané:** De radio ou de télévision?

**M. Picard:** De télévision.

**M. De Bané:** Celles de la radio ont baissé?

**M. Picard:** Mais la proportion radio et télévision, c'est cette dernière qui est le gros du morceau.

**M. De Bané:** Cela n'empêche pas que dans les recettes de la radio...

**M. Picard:** Vous parlez de 1967-1968, là?

**M. De Bané:** Oui.

**M. Picard:** Quand je vous dis qu'elles ont augmenté considérablement, il s'agit de 1968-1969.

**M. De Bané:** Ah bon.

[Interprétation]

**Mr. Picard:** Yes, it is not a fixed cost. It has been added this year. I think we have about \$150,000, it is a new cost of course, because the Corporation already had a data processing service. Next year it will be somewhat higher than that and will climb to \$1.5 million and then it will come down. The maximum should be reached three years from now, I think. That is about all.

When talking about the data processing system there is a general relation between the cost of this system and the overall operations of the Corporation. To sum it up, this is what we have done.

**Mr. De Bané:** Now, I would like to ask you if you have had a problem regarding the selling of programs? According to you, is the CBC doing everything possible to sell the programs which can be sold?

**Mr. Picard:** You mean to sponsors?

**Mr. De Bané:** Yes, to sponsors.

**Mr. Picard:** That is CBC programs that are broadcasted and televised by the CBC.

**Mr. De Bané:** And sponsored.

**Mr. Picard:** And sponsored at the CBC. As we get more information we try to improve the situation, not only to improve our selling system, but partly in view of the success obtained in the French network this year. The sales of the French network have greatly increased.

**Mr. De Bané:** For radio or television?

**Mr. Picard:** Television.

**Mr. De Bané:** Sales for radio have decreased?

**Mr. Picard:** As regards the proportion of radio vs. television, it is the latter which is the most important.

**Mr. De Bané:** Notwithstanding this, receipts from radio sales...

**Mr. Picard:** Are you talking about 1967-68?

**Mr. De Bané:** Yes.

**Mr. Picard:** When I say that they have increased considerably, I am referring to 1968-1969.

**Mr. De Bané:** I see.

[Text]

**M. Picard:** Peut-être que quelqu'un, mieux renseigné que moi, pourrait répondre. Du moment que vous avez vendu un certain nombre d'émissions de base et ainsi de suite, la vente devient une fonction très précise des ratings.

**M. De Bané:** Oui. Ce qui me préoccupe, moi, un profane, c'est de voir que Radio-Canada, n'a pas fait l'effort nécessaire pour vendre les émissions vendables. Si, malheureusement, je regarde le rapport de 1967-1968, à la page 54, nous voyons qu'au réseau français on a vendu moins de la moitié des émissions qui pouvaient se vendre, 47 p. 100, colonne 2 quatrième ligne, alors que dans l'entreprise privée, la vente des émissions est la force motrice. Ensuite je regarde à la page 80, par exemple, je vois, la troisième ligne en bas de la page, deuxième colonne, que les recettes publicitaires brutes de la radio, ont été à peu près de \$945,000, soit à peine 10 p. 100 des frais de production et de distribution, et je me demande, monsieur Picard, s'il ne s'agit pas là du problème primordial auquel il faudra vous attaquer.

**M. Picard:** Oui, j'aimerais, sans trop entrer dans les détails, peut-être que quelqu'un qui s'occupe des ventes pourrait en parler, mais j'aimerais quand même faire certains commentaires là-dessus. Il existe un certain nombre d'émissions à Radio-Canada qui ne sont pas vendues, il en existe qui peuvent l'être mais qui sont difficilement vendables. Il y a justement dans la colonne trois, sur le programme anglais ici, ce qu'on appelle *Programs available for sale and considered to be saleable per se*. La vente de ces émissions est une fonction très directe du «rating». Vous parlez du réseau français ici, peut-être que M. David pourra faire un commentaire, à ce sujet. Le réseau français donc, a été, au cours des dernières années, surtout après l'arrivée sur les ondes du canal 10, dans une situation assez mauvaise sur le plan du «rating», mais pendant un certain temps, il a remonté la côte.

Ce que je disais tantôt en parlant de 1968-1969 par comparaison ici, c'est que, et vous en avez probablement entendu parler, le réseau français a eu un succès considérable avec ses programmes cette année, sans du tout changer la qualité, mais après avoir fait des rajustements et ainsi de suite, et ceci a changé de façon substantielle la situation des ventes au réseau français. Qu'un effort plus considérable soit nécessaire sur le plan des ventes, c'est fort possible, mais le critère, la variante déterminante, c'est le «rating» dans ce cas-là.

[Interpretation]

**Mr. Picard:** Perhaps somebody else who is better informed than I, could answer. Once you have sold a number of basic programs and so forth, selling becomes a very specific function of the ratings.

**Mr. De Bané:** Yes. What concerns me really, as a layman, is to see that CBC has not made enough efforts to sell the saleable programs. On page 54 of the 1967-1968 Report we see that the French network sold less than half of the programs which could be sold, 47 per cent, second column, fourth line. Whereas in the private sector, the sale of programs is the main element. Then on page 80, for instance, third line, bottom of the page, second column, I notice that the gross advertising revenue for radio was about \$945,000, which is barely 10 per cent of production and distribution costs. And I was wondering, Mr. Picard, if this is not the most important problem that you will have to tackle.

**Mr. Picard:** Without going into the details I should like to make some comments on this—perhaps someone in charge of sales could discuss this further. There are a certain number of programs at the CBC which have not been sold and some which are very difficult to sell. In the third column of the English program here, there is what is called: "Programs available for sale and considered to be saleable per se". The sale of these programs is a very direct function of the ratings. Perhaps, in so far as the French network is concerned, Mr. Davidson could make some comments on this subject. The French network has been in a bad situation over the past few years from the viewpoint of ratings especially since Channel 10 has come on the air, although it has regained some ground since.

What I said earlier while referring to 1968-1969 by comparison, is that the French network, as you may have heard, had quite a lot of success with its programs this year, without having had to change the quality at all, but after having made adjustments and so forth, and this has changed the picture altogether as far as sales of programs are concerned at the French network. It is quite possible that we need greater efforts as far as sales are concerned, by the criterion, the determining variant is the ratings in this case.



[Texte]

**M. De Bané:** Je comprends que c'est le *rating*, mais si je me reporte à ce que M. Davidson a dit tantôt à M. Osler, à savoir: «Si nous prenons *Bonanza* à \$15,000 et que nous ne produisons pas quelque chose à \$150,000 c'est parce que *Bonanza* est populaire,» donc Radio-Canada s'intéresse au *rating*. Alors je me dis, peut-être que je comprends mal, nous sommes dans un cercle vicieux, c'est dire qu'on n'accorde pas au goût du public l'importance qu'il faudrait lui accorder.

**M. Picard:** Oui, je m'excuse, je me suis peut-être mal exprimé. Cette année, par exemple, on a parlé du problème du réseau anglais; ce qui me semble un élément important d'un problème comme celui-ci, c'est que vous ne transformez pas, dans un an, une situation. Ce qui est arrivé avec le réseau français, c'est que la position vis-à-vis l'auditoire du réseau français a augmenté depuis trois, quatre ans, elle est partie d'assez loin, et pense, elle a augmenté. Là vous avez la réflexion d'une année qui n'était pas celle où le succès est devenu apparent. Cette année, et en particulier avec les analyses d'auditoires le novembre et de janvier, le succès de Radio-Canada vis-à-vis son auditoire est devenu très apparent et à ce moment-là, la demande de la part des annonceurs pour l'achat d'émissions de Radio-Canada est devenue beaucoup plus forte, la situation a changé d'une façon importante.

Je ne sais pas, monsieur David, si vous pouvez donner des pourcentages, mais au point de vue des ventes d'émissions, quelle a été l'augmentation des ventes? Mais encore en janvier, il y a eu une dernière analyse d'auditoire et il y a eu encore un saut dans la vente des émissions. Alors c'est vraiment la situation qui existait au moment où la cote d'écoute se bâtissait, si on veut; les résultats se font sentir cette année, en 1968-1969, où la situation est différente.

**M. Raymond David (vice-président et directeur général du réseau français de la Société Radio-Canada):** Pour l'instant, nous vendons à peu près pour un demi million de plus que l'an passé et, évidemment, c'est pour l'année fiscale actuelle. Présentement, il y a des engagements des commanditaires qui nous conduisent à peu près à un surplus de \$700,000 par rapport à l'an dernier dans l'année fiscale actuelle, à cause de la remontée de l'écoute bien sûr.

**Dr. Davidson:** Could I just add one other comment on Mr. De Bané's observations. He referred quite correctly, I think, to the point at for private broadcasters the "force motrice" is the sale of a program. That is not

[Interprétation]

**Mr. De Bané:** I understand that it is the ratings, but Mr. Davidson said a while ago to Mr. Osler as follows: "If we take "*Bonanza*" at \$15,000 and we do not produce something that costs \$150,000 it is because "*Bonanza*" is popular", therefore, the CBC is interested in the ratings. Then I say to myself, perhaps I do not understand, we are in a vicious circle, meaning that we do not give the public's taste the importance to which it is entitled.

**Mr. Picard:** Excuse me, maybe I did not express myself well. This year, for instance, we discussed the problems of the English network. What is important in a problem such as this one is that in one year, you cannot change a situation. What happened with the French network is that the position with respect to the French audience ratings has increased since three, four years. It had a good way to go, I believe, but has gained ground. That was the reflection of a year, wherein success was not apparent. But this year, and particularly, with the various ratings analyses of November and January that have been taken, the success of the CBC with respect to its audience became quite apparent, and thereafter demand by sponsors for the purchase of CBC French programs increased greatly, thus causing an important change in the situation.

Mr. David, I do not know whether you are in a position to give me some figures. Can you tell me what has been the increase in the sale of programs? In January, another ratings analysis was held and there has been another great increase in the sale of programs. So this really represents the situation that existed when the ratings were being built up. The results are being felt this year, 1968-1969, in which the situation is different.

**Mr. Raymond David (Vice-President and General Manager, French Network, Canadian Broadcasting Corporation):** At present, we are selling about half a million more than last year and, obviously, this refers to the present fiscal year. At the present time, we have commitments from sponsors which lead us to a surplus of about \$700,000 in relation to last year, for the present fiscal year, thanks of course to increased ratings.

**M. Davidson:** Puis-je ajouter un commentaire aux observations de M. De Bané. Il se référerait très justement au point que pour les stations privées, la vente est la force motrice. Mais cette question des ventes n'est



[Text]

the "force motrice" so far as the Canadian Broadcasting Corporation is concerned, either on English or French networks. We are committed much more heavily than are the private broadcasters to public service broadcasting. If the "force motrice" as far as our programs was concerned were to be the selling of programs we would have quiz programs, we would be giving away monetary prizes, we would have hot-line programs, we would have disc jockey programs on radio.

As a matter of policy we do not program in that way and, unfortunately, because we program in the way that we do program, commercial advertisers are not as interested in buying spot announcements or sponsorship of the kinds of better quality program that we think we are producing, particularly on the radio. I happen to believe, and I say this publicly, that our radio programming is exceptionally good on the CBC in Canada. I may say, even if I make enemies for myself in the CBC, the radio programming is more consistently good than our television programs.

**An hon. Member:** Hear, hear.

**Dr. Davidson:** Unfortunately, people do not listen to our excellent radio programming in the numbers that they should. Our listening audience on radio programming, with the quality as good as it is, is disappointingly small. And this is the dilemma that we face, Mr. De Bané. The more we endeavour to produce quality programming, the more we face the difficulty that, good as the programming may be, for the kinds of audiences that appreciate this kind of programming, it is not, despite what we say here, a salable commodity in practical terms.

It may theoretically be salable, and the breakdown that is shown on page 54, if I may just come back to that for a moment, the breakdown on page 54 is a three-fold breakdown that shows, first, those programs which we are not willing to sell because they are public service broadcasting. They are new; they are controversial. We exclude them from sale. Then we have the programs that we are willing to sell and we are successful in selling. And finally we have a category of program that is theoretically salable, and on the sale of which we do not put any ban. But in practice it is not practical to think of selling that particular program because there is really no commercial market for it.

**Mr. De Bané:** As you have admitted, the number that I quoted was the one related to the programs that you consider can be sold.

[Interpretation]

pas la force motrice en ce qui concerne Radio-Canada, ni au réseau français, ni au réseau anglais. Nous sommes engagés d'une façon bien plus poussée à la diffusion d'un service public, si la force motrice, en ce qui nous concerne était la vente des programmes, nous aurions des programmes de quiz, on donnerait des prix, il y aurait des tribunes libres, nous aurions des disques-jockeys.

Notre politique est de ne pas concevoir des tels programmes et malheureusement à cause de la façon d'établir nos programmes, les commanditaires ne sont pas aussi nombreux. Ils ne sont pas intéressés à ces programmes de meilleure qualité que nous voulons produire, ainsi notre programmation radiophonique est particulièrement de qualité, il me semble. Je me ferais peut-être des ennemis mais je dirais que la programmation de la radio est souvent meilleure qu'à la télévision.

**Une voix:** Bravo.

**M. Davidson:** Malheureusement, les gens n'écourent pas nos excellents programmes à la radio dans la mesure où ils le devraient. Nos programmes à la radio sont fort peu écoutés et voilà le dilemme auquel nous avons à faire face. Plus nous essayons de produire des programmes de qualité, plus nous avons à faire face à des difficultés; aussi intéressants que soient ces programmes, pour le genre d'auditeurs qui les apprécie, il n'en reste pas moins qu'ils ne sont pas vendables.

Ils le sont uniquement du point de vue théorique. La répartition à la page 54 démontre la classification en trois catégories des programmes. Premièrement, les émissions que nous ne voulons pas vendre. Ce sont les nouvelles, les émissions d'affaires publiques, nous les excluons de la vente. Ensuite, nous avons les émissions que nous avons mises en vente et pour lesquelles nous avons obtenu un succès commercial. Troisièmement nous avons des émissions qui sont théoriquement vendables et dont nous ne décourageons pas la vente, mais qui, en pratique, ne sont pas vendables parce qu'il n'y a pas vraiment de marché commercial pour ces dernières.

**M. De Bané:** Le chiffre que j'ai cité était celui qui a trait aux programmes que vous considérez comme vendables. Permettez-moi

## [Texte]

May I continue in French, because I am more at ease in French.

Je reprends exactement ce que vous avez dit à M. Osler. Il est inutile de faire une émission belle en soi, mais que personne ne regarderait. Vous constatez vous-même que les émissions de radio ont beau être exceptionnelles, j'ai vu certains postes de radio de Radio-Canada, qui ont un auditoire d'à peine 4 p. 100. S'il est vrai que votre but doit être différent de celui des postes privés, il n'en reste pas moins que, malheureusement, d'après les chiffres de l'année passée, ne récolter que 10 p. 100 des frais de production et de distribution, signifie, pour moi, soit un manque d'effort pour vendre des émissions, soit une production d'émissions qui ne correspondent pas au public. Vous avez raison de dire que Radio-Canada ne devra jamais avoir les mêmes buts que l'entreprise privée, mais je trouve que 10 p. 100 seulement est absolument insuffisant.

**M. Picard:** Je voudrais simplement faire une remarque qui ne contredit pas ce que vous venez de dire, monsieur DeBané. Vous regardez le coût et le revenu du service de radio et vous parlez de 10 p. 100.

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Que ferait une station privée? Pour devenir rentable, une station privée ferait deux choses: premièrement, elle baisserait ses coûts considérablement en n'utilisant pas, par exemple, les orchestres symphoniques ou des choses semblables. Ceci revient au problème soulevé tantôt par M. Osler et au mandat que nous avons vis-à-vis la vie artistique. Elles pourraient donc baisser leurs prix considérablement et, deuxièmement, elles augmenteraient en même temps leur revenu de la publicité de deux façons.

La première, c'est d'avoir une politique de vente plus agressive et une production plus directement liée à quelque chose qui puisse être vendu. La deuxième, si on prend justement l'exemple d'un orchestre, c'est de créer des disponibilités de vente plus grandes.

Par exemple, si vous avez un orchestre qui joue à la radio, premièrement, vous devez payer l'orchestre pour son concert, et, deuxièmement, le temps pendant lequel un orchestre symphonique joue, vous ne faites pas de publicité. Si vous faites jouer un orchestre symphonique pendant une heure, il n'y a pas un sou de publicité qui se fait, de telle sorte que, si vous regardez ces deux mécanismes, il est évident qu'il y a un moyen de rendre rentable une opération en ne faisant aucune dépense inutile. Alors, la relation de 10 à 1

## [Interprétation]

de continuer en français parce que j'y suis plus à l'aise.

I am repeating exactly what you said to Mr. Osler. It is useless to produce a good program in itself that nobody will watch and you, yourself, are finding out that radio broadcasts may be excellent, still CBC radio stations have an audience of less than 4 per cent. If it is true that your goal must be different from that of the private stations, the fact remains that, unfortunately, according to last year's figures, to collect only 10 per cent of the cost of production and distribution means, for me, a lack of effort to sell programs, or else you did not produce programs that satisfied the public. You are right when you say that the CBC can never have the same goals as private enterprise, but still I find that only 10 per cent is really not enough.

**Mr. Picard:** Let me just point out something that does not contradict what you said, Mr. De Bané. You consider the cost and the revenues of the radio services and you talk about 10 per cent.

What do you expect a private station would do? To become profitable, a private station would do two things. First of all, it would decrease its costs considerably by not using symphonic orchestras, for instance, or such things. Which brings us back to the problem brought up by Mr. Osler and the mandate we hold with respect to the artistic field. They could thus decrease their rates considerably and, secondly, they would increase at the same time their income from advertising in two manners.

The first manner is to have a more aggressive sales policy and a production which is more directly linked with something that is saleable. The second one is, take the case of an orchestra, for instance, to create greater opportunities of sale.

For instance, say you have an orchestra playing on the radio. First of all, you have to pay this orchestra to play. Secondly, while the symphonic orchestra is playing you are not doing any advertising. If you have one hour of symphonic orchestra, you do not take one cent's worth of advertising. So, if you consider these two factors, you see that you can make an operation profitable by making no unnecessary expenditures. Then the ratio of 10 to 1 may go down to 4 to 1, by reducing cost, by not hiring orchestras and things like



[Text]

baissera peut-être à 4 à 1, en réduisant les coûts, en n'engageant plus d'orchestres, etc. Ce sera donc plus rentable par les disponibilités de temps et par les types de programmes dont vous nous parliez.

**M. DeBané:** Je veux vous donner mon impression.

**M. Picard:** Pourrais-je dire une autre chose?

**M. DeBané:** Oui, excusez-moi.

**M. Picard:** Lorsque vous parlez du 4 p. 100, je suis d'accord avec vous pour dire que dans certaines stations de Radio-Canada, on a un auditoire beaucoup trop faible pour ce qui est de la radio. Dans une grande ville où il y a quinze, vingt ou vingt-cinq postes de radio, on ne peut pas penser à des parts de marché de l'ordre de 35 à 40 p. 100.

**M. De Bané:** Je vais vous donner mon impression et j'espère me tromper. Je pense, à tort ou à raison, que la qualité pourrait être sensiblement la même si l'on administrait, si l'on gérât d'une façon beaucoup plus stricte.

Je vais vous donner un exemple. Moi, je viens de la ville de Québec. Je ne m'y connais pas dans votre métier, mais je remarque une chose à titre de profane. Radio-Canada a construit il y a un an ou deux à peine un édifice pour se loger. Or, que voit-on lorsque l'édifice est terminé? On y loge le service de télévision et le service de radio reste locataire de l'endroit où il était. Et pourtant, cet édifice a été construit à beaucoup plus grands frais que celui du poste privé de télévision, lequel produit infiniment plus d'heures de télévision.

Je vous donne un deuxième exemple. Le poste privé de télévision a infiniment moins de personnes qui travaillent au micro que le poste de Radio-Canada qui commence à produire, mais qui, jusqu'à dernièrement, était un poste de relais et qui avait un personnel beaucoup plus nombreux au micro. Que voyait-on à l'émission *Aujourd'hui*? Lorsqu'une personnalité de la ville de Québec devrait être interviewée, on envoyait l'interviewer de Montréal à Québec, alors qu'on aurait dû prendre quelqu'un de l'équipe de Québec.

Je suis d'accord que vous ne pourrez jamais atteindre la rentabilité des postes privés, parce que là n'est pas votre but. Mais, pour un profane, j'ai l'impression qu'on est loin d'administrer d'une façon très stricte.

**M. Picard:** Oui...

[Interpretation]

that. It will thus be more profitable thanks to the availability of time and the types of programs you mentioned.

**Mr. De Bané:** Let me give you my impression.

**Mr. Picard:** May I add something else?

**Mr. De Bané:** Yes, excuse me.

**Mr. Picard:** When you talk about this 4 per cent, I agree with you that for certain stations at the CBC, the audience is much too small with regard to radio. In a big city where there are 15, 20 or 25 radio stations, you cannot expect to have a share of the market to the order of 35 to 40 per cent.

**Mr. De Bané:** I will give you my own impression, and I hope I am wrong. I believe, rightly or wrongly, that the quality could be pretty well the same if you were much stricter in your management.

I will quote an example. I come from Quebec City. I do not know much about your field, but I note one thing from an outsider's point of view. The CBC, only one or two years ago, built a building to house its own services. Once the building is completed, what do we see? You have the whole television service there while the radio service is still renting the former building which it used to occupy. And yet, this building was constructed at a much greater cost than that of the private television station which produces far more hours of television.

A second example. The private television station has far fewer people working at the microphones than the CBC station which is just beginning to produce, but which until recently, was just a relay station that had far more people at the microphones. What did we see now on the "*Aujourd'hui*" program? When someone from Quebec City had to be interviewed, an interviewer was sent from Montreal to Quebec City while you could perfectly well have used the services of someone from the team in Quebec City.

I agree that you will never be able to become as profitable as private stations because this is not your goal. But, as an outsider it seems to me that your management is far from being carried out as strictly as it should.

**Mr. Picard:** Yes...



[Texte]

**M. De Bané:** Je vais vous donner un exemple enfantin. J'ai demandé dernièrement à quelqu'un de Radio-Canada, qui voyageait beaucoup à l'étranger si on lui a déjà recommandé, lorsque cela était convenable de prendre Air Canada. Il m'a répondu: «On ne me l'a jamais dit et d'ailleurs, je ne l'ai jamais pris.» Ce sont de petits exemples qui frappent un profane qui n'a pas accès à l'administration quotidienne.

**M. Picard:** Je ne suis pas dans une position pour répondre aux détails de chacune de ces questions. Il y a un certain nombre de variables autres que celles dont j'ai parlé jusqu'ici, et en particulier, nos contrats avec les syndicats, qui amènent aussi une certaine situation dans l'administration, qui n'est pas la même que dans un poste privé où il n'y pas de syndicat.

**M. De Bané:** Est-ce que j'ai raison de dire que les contrats que vous avez signés avec les syndicats ceux-ci n'ont pas réussi à les signer avec des postes privés?

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**M. Picard:** Il y a très peu de postes privés qui sont syndiqués. Ceci étant dit, monsieur De Bané, je serais prêt à admettre qu'il y a un grand nombre de ces détails-là qu'il va falloir corriger avec le temps. Il y en a beaucoup d'autres que vous pourriez indiquer. Quelle est l'ampleur exactement? Je pense que le premier pas est une clarification générale des responsabilités et des coûts. Ensuite, une partie de ces choses pourront se régler d'elles-mêmes. Je ne pense pas pouvoir nier un certain nombre d'inefficacités comme celles dont vous avez parlé.

**M. De Bané:** May I ask a last question?

**The Chairman:** A last question.

**M. De Bané:** Au point de vue de l'appropriation du budget, certaines choses me frappent. Je vais vous donner un exemple. Aux États-Unis, l'équipe de CBC est beaucoup plus nombreuse que celle de Radio-Canada. Et pourtant, il est beaucoup plus facile pour CBC de couvrir les États-Unis, qui peuvent facilement se brancher, que pour Radio-Canada qui, évidemment, ne peut pas se brancher sur le poste américain.

Je vous donne un exemple. Le soir des élections américaines, CBC, avec raison d'ailleurs, s'est alimenté beaucoup sur les réseaux américains, tandis que Radio-Canada a dû couvrir seule la soirée en question. Les gens de Radio-Canada à New York, que je connais, m'ont dit que CBC avait quinze fois plus

[Interprétation]

**Mr. De Bané:** I am going to give you a childish example. The other day I asked somebody from the CBC who travels widely abroad, if it was ever recommended to him to use, where it was feasible, the services of Air Canada. He replied: "No, this was never mentioned to me and I never did it". These are minor examples which strike an outsider who has no access to the daily operations of management.

**Mr. Picard:** I am not in a position to answer in detail to each one of those questions. There are a number of other variables beside those about which I have spoken thus far, and in particular, our contracts with unions which creates a different situation inside the administration which is not the case in private stations that have no unions.

**Mr. De Bané:** Do you mean that those unions did not succeed in signing the same agreements with private stations that they signed with you?

**Mr. Picard:** There are very few private stations that are unionized. Having said this, Mr. De Bané, I would be ready to admit that many of these details will have to be corrected with time. There are many others that you could point out. What is the extent of this? I think the first thing to do is to clarify generally the various responsibilities and the costs. Then part of these matters can iron themselves out. I do not think I can deny a certain amount of inefficiency such as the examples you have brought up.

**M. De Bané:** Puis-je poser une dernière question?

**Le président:** Une dernière question.

**Mr. De Bané:** Regarding the allocation of your budget, a few things strike me. I will give you an example. In the United States, the CBC English network team is much bigger than that of the French network of the CBC. Yet, it is much more easy for the CBC English network to cover the United States, since they can link up easily with these networks than for the CBC French network which, obviously, cannot link up with an American station.

For instance, on the evening of the American elections, the CBC, with good reason, fed to a considerable extent on American networks, while the CBC French network had to cover that evening by its own means. I was told by the CBC French network people in New York that the CBC English network had

## [Text]

d'effectifs que Radio-Canada pour cette soirée-là.

Parce que Radio-Canada, service français, est un centre de production plus important encore que CBC, je me demande si on ne devrait pas partager le budget d'une façon différente.

**Dr. Davidson:** On your last comment, Mr. De Bané, I am not prepared to say that we should endeavour to establish any mathematical balance between the amount of appropriations within our budget that are to be allocated to the French network or the English network, because we have, in fact, a vastly different situation existing in the territory that is presently covered by our French network and the territory that is presently covered by our English network.

At this morning's session, Mr. De Bané—I think you were not able to be present—I made the distinction between the genuinely nation-wide character of our English network where there is, in fact, a coast-to-coast network, and the mythical character, if I may say so, of our French nation-wide network where we have a French network centred essentially on Quebec with tentacles moving out into Ontario and New Brunswick and a few outposts beyond that.

This has a very direct impact on the allocation of funds because we have, in fact, to consider on the English language side of our operations, the fact that we have a network in Toronto corresponding to the French network in Montreal, and here the allocation of funds as between these two networks, as such, is very much on a par. But we have, in addition to that, the problem of production centres in the English language in places like Vancouver, Edmonton, Winnipeg, Halifax, St. John's, and Corner Brook, and the transmission costs that are involved in transmitting our network programs produced in Toronto into these centres.

It is inevitable, as a result of this, that the costs of the regional broadcasting which are essentially English, the cost of our regional production centres should be larger, when added to the Toronto network cost, than the cost of the French network alone which does not have these regional centres of production.

Among our priorities, to rectify this situation, we are planning this year to add a regional production centre for the French language in Moncton, New Brunswick. We are already in the process of acquiring the property and we expect that before the end of this calendar year we will be in business, produc-

## [Interpretation]

15 times more personnel than we had for that particular evening.

Since the French network of the CBC is a more important production centre even than the CBC English network, I wonder if the budget should be divided differently.

**M. Davidson:** Au sujet de votre dernier commentaire, M. De Bané, je ne suis pas du tout prêt à admettre que nous devrions essayer d'établir un équilibre mathématique entre les affectations à l'intérieur de notre budget, entre la part du réseau français et celle du réseau anglais. Parce que, nous avons, en fait, une situation qui est extrêmement différente dans le cas du territoire couvert actuellement par notre réseau français et le territoire couvert présentement par notre réseau anglais. A la séance de ce matin, à laquelle vous n'avez pu assister, j'ai établi la distinction entre la nature vraiment nationale de notre réseau anglais. J'ai dit que notre réseau allait vraiment d'un océan à l'autre, alors le caractère de notre réseau français national est plutôt mythique. En effet, nous concentrons nos services de langue française surtout dans le Québec et nous avons des tentacules qui s'étendent en Ontario et au Nouveau-Brunswick et quelques postes d'avant-garde dans des endroits plus éloignés.

Ceci dit, cette situation a une répercussion directe sur la répartition des fonds parce que nous avons effectivement, nous devons tenir compte du fait que nous avons un réseau à Toronto qui correspond au réseau français de Montréal. A cet échelon la répartition est faite quasiment à part égale, mais nous devons aussi tenir compte des centres de production du réseau anglais à des endroits comme Vancouver, Edmonton, Winnipeg, Halifax, St. John's et Corner Brook. Il y a aussi nos frais de transmission engagés dans la transmission de nos programmes produits à Toronto jusqu'à ces centres qui entrent en ligne de compte.

Il est alors inévitable que le coût de la production régionale, essentiellement anglophone, est plus élevé lorsqu'on y ajoute les coûts du réseau de Toronto, tandis qu'au réseau français, vous n'avez pas à tenir compte des centres régionaux de production.

Parmi nos priorités, nous avons l'intention cette année d'ajouter un centre de production pour le réseau français à Moncton au Nouveau-Brunswick. Nous sommes déjà en train d'acheter le bâtiment et nous avons l'intention, avant la fin de l'année en cours, d'être à même d'entreprendre la préparation de cer-



## [Texte]

ing some programing for the first time at that regional production centre in Moncton. This is an indication of the things that we will have to do, if we are going to convert the nucleus,

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the heart of our French network, into a truly nationwide French language network. As the regional centres of production and transmission of French language broadcasting are added and find a place in the budget, you will see the total balance being rectified as between total French language broadcasting expenditures and total English language broadcasting expenditures.

May I just give you one interesting figure to indicate the point that I have made. I have a table before me which shows our television program costs for 1967-68. This is broken down into network English and network French, and the network English costs amount to some \$33.3 million. The French network costs amount to \$30.6 million. If you were to stop there, you would say that there is something like a reasonable equality, mathematically, between the French and the English network broadcasting.

But one has to go beyond that and when one looks at the local English station production costs, that is to say, all of the regional production centres I have mentioned across the country, the costs here amount to almost \$18 million, whereas the production costs for local French stations amount to less than \$2 million because, frankly, we do not have any costs and therefore you cannot have costs in respect to local stations that do not exist. It is here that the imbalance arises in the relative allocation of funds as between...

**Mr. De Bané:** That, of course, cannot be corrected?

**Dr. Davidson:** That can only be corrected as and when we extend our French language production services and our French language broadcasting services to those parts of the country which lack them at the present time.

**Mr. De Bané:** Thank you, Mr. Chairman.

**Mr. Osler:** Mr. Chairman, could Mr. Davidson go further and...

**The Chairman:** Mr. Picard?

**M. Picard:** Je veux juste ajouter un deuxième élément général à propos de la question particulière des correspondants dont vous parliez. Tout d'abord, ces correspondants ne sont pas attachés aux réseaux, ce qui s'appelle chez nous, le réseau régional. Mais il y a des choix faits par les réseaux quant au type de programmation qu'ils considèrent le plus

## [Interprétation]

tains programmes en utilisant pour la première fois les installations de Moncton. Ceci vous montre concrètement les choses que nous avons à faire. Si nous devons convertir le cœur même de notre réseau français et finalement l'étendre pour en faire un réseau vraiment national, les centres régionaux de production et de diffusion des émissions en langue française seront ajoutés au budget, on verra alors s'équilibrer et finalement se corriger les dépenses totales du réseau français et celles du réseau anglais.

Puis-je vous citer maintenant un chiffre intéressant qui illustrera mon argument. J'ai devant moi un tableau qui montre quels sont les coûts de nos programmes de télévision pour la période de 1967-1968. On répartit les coûts en deux catégories: «Réseau français» et «Réseau anglais». Réseau anglais: le coût s'élève à quelque 33.3 millions de dollars. Réseau français: le coût s'élève à 30.6 millions de dollars. Si vous vous arrêtez là, naturellement, vous verrez qu'il y a apparemment, une certaine égalité mathématique entre les réseaux français et anglais.

Mais, il faut aller plus loin. Et lorsqu'on considère les coûts de productions locales anglophones, c'est-à-dire, les centres régionaux que j'ai mentionnés, à travers le pays, ici les coûts s'élèvent à presque 18 millions de dollars, tandis que les coûts de production pour les postes francophones locaux représentent moins de 2 millions de dollars, parce qu'en fait on n'en a presque pas. Vous ajoutez des coûts qui n'existent pas, en fait, et c'est ici que vous réalisez le déséquilibre de la répartition des fonds.

**M. De Bané:** Vous ne pouvez redresser la situation?

**M. Davidson:** Oui, au fur et à mesure qu'on va étendre nos services de langue française à travers le pays.

**M. De Bané:** Merci, monsieur le président.

**M. Osler:** Est-ce que M. Davidson peut aller plus loin et...

**Le président:** Monsieur Picard?

**Mr. Picard:** I just wish to add a second general factor with regard to the specific question of the correspondents about whom you spoke. First of all, these correspondents are not attached to the networks, to what we call the regional networks. But choices are made by the networks with respect to the type of programming which they consider



[Text]

important pour eux, en fonction de leurs besoins, de leurs demandes, et de leurs auditoires. Les choix du réseau français ne sont pas les mêmes que ceux du réseau anglais. Je pense en particulier, que le réseau français, du fait qu'il doit produire son propre matériel, met l'accent sur les programmes d'enfants beaucoup plus que ne le fait le réseau anglais avec, comme résultat, que celui-ci est beaucoup plus *self-sufficient* que le réseau français.

Dans le cas des correspondants, surtout aux États-Unis, il est évident qu'au moins jusqu'à il y a un certain temps, l'intérêt de ce qui se passe aux États-Unis pour les gens de langue française n'a pas du tout été le même que ce qu'il a été pour les gens de langue anglaise.

Alors, il y a à l'intérieur de cela, même si ce n'est pas le budget du réseau français, il y a à l'intérieur de ce budget-là, des choix qui ne sont pas nécessairement les mêmes quant au poids qui est mis à tel type de programmation au réseau français et au réseau anglais.

**Dr. Davidson:** May I just add one further comment. I do not want to bore you with figures but if, in addition to the figures I gave you, you were to set opposite those figures of expenditure the revenues earned by the English network and the French network, you would see that there is a much larger revenue accruing from commercial advertising earnings to the English network. If you net those against the gross expenditures on English language and French language broadcasting you come, I would have to say, Mr. De Bané, to a pretty reasonable balance as between the allocation of funds so far as the net funds provided by the Government of Canada are concerned.

**Mr. De Bané:** The only point I was concerned about was that I think the French network produced more hours than the English network. Thank you very much, Mr. Chairman.

**Mr. Osler:** Mr. Chairman, the President has been giving us some interesting figures. One is always hearing that the CBC is so inefficient and this, that and the other thing. I wonder if you could carry those figures through a little further and show us the distribution costs. The CBC networks are not, by the wildest imagination, built to be commercial networks and no private operator in his greatest nightmare would try to run a thing like this.

[Interpretation]

more important for them, in terms of their needs, their requests, and their audiences. The choices of the French network are not the same as those of the English network. I think, in particular, that as the French network must produce its own material, it puts far more emphasis on children's program than the English network, with the result that the latter is far more self-sufficient than the French network.

In the case of the correspondents especially in the United States, it is obvious that at least up until some time ago, interest for what goes on in the United States was not the same at all for French-speaking people as for English-speaking people.

So, within this budget—even though it is not the budget of the French network—there are choices which are not necessarily the same with respect to the weight which is ascribed to such a type of programming in the French network and in the English network.

**M. Davidson:** Est-ce que je peux ajouter un autre commentaire?

Je ne veux pas vous encombrer par des chiffres, mais si après ce que je viens de vous dire vous vouliez établir les dépenses brutes, les revenus gagnés par le réseau anglais, si vous les comparez aux revenus du réseau français, vous prouveront qu'on a beaucoup plus de revenus qui proviennent des gains commerciaux du réseau anglais. Et si vous comparez les réseaux français et anglais, vous arriverez, je dois dire, monsieur De Bané, à un équilibre assez raisonnable de la répartition des fonds nets fournis par le gouvernement du Canada.

**M. De Bané:** Le point qui m'inquiétait, c'était que le réseau français, je pense, a produit plus d'heures que le réseau anglais. Merci beaucoup.

**M. Osler:** Monsieur le président, le président de Radio-Canada nous a donné des chiffres intéressants. Radio-Canada n'est donc pas aussi inefficace qu'on le dit. Je me demande s'il pourrait aller un peu plus loin avec ses chiffres, et nous dire exactement ce que nous coûte la production. Apparemment les réseaux de Radio-Canada ne sont pas conçus pour être commerciaux. Ce n'est pas difficile à comprendre. Et c'est probablement un des plus grands cauchemars que d'essayer de mener une barque pareille.

[Texte]

**Dr. Davidson:** Do you mean we could not sell it like...

**Mr. Osler:** You could sell bits of it, I guess, but you go to Aklavik and you go up and down the country and all over the place. What proportion of this is to carry out your mandate in a geographical way? Is there any way of getting at that figure?

**Dr. Davidson:** I was going to refer you, Mr. Osler, to page 81 but I am not sure that this really meets your requirement. This shows the program costs of radio, the network distribution costs and the station transmission costs for both radio and television. If you look at page 80 you will see that it is broken down by headings as between French language and English language.

This shows you, for example, that on radio we have network distribution costs of \$2.8 million. This is to maintain the network service coast to coast and includes, of course, our network distribution costs to our more remote stations that are hooked up to the network.

Then we have our local station transmission costs, many of which, from the point of view of any commercial operation, are not viable commercially. They cost us something of the order of \$2.6 million. So, out of a total radio budget of \$33.8 million at least \$5.5 million of that is for network distribution and station transmission.

**Mr. Osler:** Which a commercial operator would not have because he would not bother with most of it.

**Dr. Davidson:** It depends on whether the commercial operator is operating a network or he is operating individual stations.

**Mr. Osler:** What other network is operated in the world? Are there any other radio networks in the world?

**Dr. Davidson:** In the world?

**Mr. Osler:** Or in North America?

**Dr. Davidson:** I do not think so.

**The Chairman:** Mr. Dinsdale?

**Mr. Dinsdale:** Mr. Chairman, on this matter of the costs of the CBC operation, I take it from the discussion and from the information we have just been examining in the official

[Interprétation]

**M. Davidson:** Voulez-vous dire que nous ne pouvons pas vendre, comme...

**M. Osler:** Vous pouvez avoir des petits bouts, j'imagine. Mais, vous comprenez, vous faites le tour du pays par monts et par vaux et je voudrais savoir exactement ce que vous faites pour réaliser votre mandat sur le plan géographique. Pouvez-vous nous éclairer?

**M. Davidson:** Monsieur Osler, j'allais vous dire de vous reporter à la page 81, mais je ne suis pas certain que ça réponde à votre question.

Vous y voyez le coût de la réalisation des émissions de radio, de distribution sur les réseaux et de diffusion par les stations, pour la radio et la télévision. Et si vous prenez la page 80, vous avez le détail de la répartition entre le français et l'anglais. Ça vous montre, par exemple, qu'à la radio, nous avons un coût de distribution, sur les réseaux, de 2.8 millions. Cela pour maintenir un service d'un océan à l'autre et répartir les coûts de distribution jusqu'aux stations les plus éloignées qui sont branchées sur le réseau.

Ensuite, nous avons les frais de transmission des stations locales dont plusieurs ne peuvent pas vivre sur le plan commercial, qui nous coûtent 2.6 millions. Au total, vous avez en budget, pour la radio, de 33.8 millions de dollars, dont 5.5 millions représentent la distribution sur les réseaux et la diffusion par les stations.

**M. Osler:** Ce qu'un exploitant n'aurait pas, car il n'en tiendrait pas compte.

**M. Davidson:** Ça dépend de si l'exploitant s'occupe d'un réseau ou de stations privées.

**M. Osler:** Est-ce qu'il y a d'autres réseaux radiophoniques dans le monde?

**M. Davidson:** Dans le monde?

**M. Osler:** Ou en Amérique du Nord.

**M. Davidson:** Je ne crois pas.

**Le président:** Monsieur Dinsdale?

**M. Dinsdale:** Monsieur le président, sur cette question de coût d'exploitation de Radio-Canada, je crois comprendre, à la suite de la discussion et des renseignements du



[Text]

report of the CBC that programming is the major cost, particularly in television. The figures here, for example, indicate that the programming costs for television in 1968 were some \$96.5 million, which is a good slice of your total budget.

**Dr. Davidson:** It is more than half the gross budget.

**Mr. Dinsdale:** Yes. This leads me to ask if there are any reciprocal arrangements between other similar broadcasting facilities with reference to exchange programs. I know in the CBC you carry some BBC material, you carry some Australian broadcasting material, as well as American material, of course. Is there any reciprocal arrangement for exchange of programs particularly between the BBC and the Australian broadcasting facility, whatever it calls itself?

**Dr. Davidson:** We have associations, Mr. Dinsdale, with a variety of broadcasting organizations in other parts of the world. For example, we are members of the Commonwealth Broadcasting Conference and we are members of La Communauté radiophonique de langue française, which comprises the French language broadcasting agencies of Switzerland, Belgium, France and ourselves. We have relationships through Intertel and we are associate members of the European Broadcasting Union.

I only mention these four to illustrate the fact that through a variety of associations and connections we maintain contact with broadcasting organizations in other parts of the world, and in many of these contacts we either have group or reciprocal arrangements which provide for program exchanges. I think Mr. Hallman is as well acquainted with this as perhaps any of...

**Mr. Dinsdale:** Is this on a non-commercial direct exchange or is it on a commercial basis?

**Dr. Davidson:** This is on a non-commercial basis. In some instances, if I understand correctly, it is either on a direct exchange basis or it is on a basis that involves sharing costs of joint programs in other circumstances.

**Mr. Dinsdale:** Mr. Hallman?

[Interpretation]

rapport de Radio-Canada, que la programmation constitue la majorité des coûts de production, surtout la télévision.

En 1968, je vois ici que la production a coûté, pour la télévision, quelque 96.5 millions de dollars, ce qui est une bonne tranche de votre budget total.

**M. Davidson:** C'est plus de la moitié du budget brut.

**M. Dinsdale:** Alors, permettez-moi de demander s'il y a des accords réciproques entre d'autres installations de diffusion analogues à l'égard de programmes d'échange. Par exemple, je sais qu'à Radio-Canada vous avez des documents qui vous viennent de la BBC, vous avez aussi des documents qui vous viennent de l'Australie, ainsi que des programmes émanant des États-Unis. J'aimerais savoir s'il y a un accord réciproque ou un échange de programmes surtout, par exemple, entre vous et la BBC ou les installations de l'Australie?

**M. Davidson:** Nous avons des associations à cet effet. Nous avons des associations où nous sommes en contact avec d'autres organisations de diffusion ailleurs dans le monde.

Par exemple, nous sommes membre de la Conférence de radiodiffusion du Commonwealth. Nous faisons aussi partie de la Communauté radiophonique de langue française qui comprend les organisations de diffusion en français de la Suisse, de la France, de la Belgique et nous-même. Nous entretenons des relations avec INTERTEL. Nous sommes membre associé de l'Union européenne de radiodiffusion.

Je le mentionne simplement pour signaler qu'il y a diverses associations; et les contacts que nous avons nous permettent de nous tenir en rapport constamment avec des organisations radiophoniques ailleurs dans le monde. Et grâce à ces différents contacts, nous avons des ententes de groupe, des ententes réciproques d'échange. M. Hallman connaît fort bien la question.

**M. Dinsdale:** Est-ce que c'est un échange, commercial, non-commercial, direct?

**M. Davidson:** Non commercial. C'est soit un échange direct, soit une entente sur une base qui implique un partage des frais des programmes conjoints.

**M. Dinsdale:** Monsieur Hallman?



[Texte]

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**Mr. Eugene Hallman** (Vice-President and General Manager, English Networks, Canadian Broadcasting Corporation): So far as television is concerned, there is not much exchange. Most countries are in the buying and selling operation. I would think that the one exception to that is Intertel, which is a consortium of NET in the United States, the BBC, Australia and the CBC, which produces programs for showing in each of these countries, and if there are profits they are shared among the participating members according to the number of productions they have put in in a 12-month period.

**Mr. Dinsdale:** I notice the operating cost for the CBC is higher than either the BBC or the Australian Broadcasting Commission. For example, in 1967-68 the BBC was \$154 million as compared with the CBC's \$185 million and the Australian Broadcasting Commission's \$51.8 million. What accounts for the higher operating expenses of the CBC? I realize that the U.K. is a much smaller geographic area but it covers twice or perhaps three times the population, and the Australian system is wrestling with a problem of geography similar to ours. Is there any reason for the difference?

**Dr. Davidson:** There are many reasons, Mr. Dinsdale. Let us talk about a few of them. There is colour broadcasting; there is the number of hours of broadcasting in the broadcasting day or week; there is the cost level in the different countries—wages and the cost of goods and services generally—and certainly, so far as Canada vis-à-vis the U.K. is concerned, there is quite clearly the cost of covering half a continent versus covering the cost of broadcasting to a tight little island.

As I have already mentioned, we also have a problem which is worth remembering; we have responsibility for providing a network service in the French language as well as in the English language. These are some of the factors which enter into the cost comparison and they would certainly not operate to our advantage in any of those contexts in comparison with, for example, the British Broadcasting Corporation.

Some of those, but not all of them, apply to a comparison with Australia but certainly the language problem, the additional cost of providing a broadcasting service in both languages, does add to our cost of operation.

[Interprétation]

**M. Eugene Hallman** (vice-président et directeur général du réseau anglais de Radio-Canada): Il n'y a pas tellement d'échanges en matière de télévision. Là, la plupart des pays s'occupent d'achats et de ventes. Je pense que la seule exception serait INTERTEL, qui est un consortium de NET aux États-Unis, de BBC, Australie, et de Radio-Canada, qui fournit des programmes qui devront être diffusés dans chacun de ces pays. Et on partage les profits sur une base de revenu de douze mois.

**M. Dinsdale:** Je crois comprendre que le coût d'exploitation de Radio-Canada est plus élevé que celui de la BBC ou de l'organisme de radiodiffusion de l'Australie.

Par exemple, en 1967-1968, la BBC dépensait 154 millions de dollars alors que Radio-Canada dépensait 185 millions et que le système de radiodiffusion australien dépensait 51.8 millions. Comment expliquez-vous les frais d'exploitation beaucoup plus élevés de Radio-Canada? Je sais bien que le Royaume-Uni est beaucoup moins étendu, mais la population est deux ou trois fois plus grande que la nôtre et le système australien fait face au même problème de géographie. Est-ce qu'il y a une raison pour expliquer cette différence?

**M. Davidson:** Il y a beaucoup de raisons, monsieur Dinsdale. Je vais vous parler de certaines de ces raisons. D'abord, la télévision en couleur. Ensuite, la quantité d'heures de diffusion et la quantité de jours de diffusion pendant la semaine. Un autre facteur, est le niveau des coûts, les salaires, etc. Et un autre facteur, du moins pour ce qui est de la comparaison entre le Canada et le Royaume-Uni, c'est le coût d'un service fourni à la moitié d'un continent par opposition à un service fourni à une petite île.

Comme je l'ai déjà mentionné, cela implique un problème qu'on ne doit pas oublier: nous sommes chargés de fournir des services en français aussi bien qu'en anglais. Ce sont là certains des facteurs qui expliquent la différence de coût. Évidemment, ce n'est pas avantageux pour nous dans aucun de ces contextes par rapport aux autres sociétés de diffusion.

Tous ces facteurs n'entrent pas en jeu lorsque l'on se compare avec l'Australie, mais du moins le problème de langue, le coût supplémentaire de services dans les deux langues ajoute aux frais d'exploitation de Radio-Canada.

## [Text]

**Mr. Dinsdale:** With reference to our French programming, I suppose Canada produces more high quality French programs than most other countries—even France itself. Do we have a market for these programs in other French-speaking countries, in France or in some of the newly-emerging French-speaking nations of Africa? Are there any potential commercial market areas available there?

**Dr. Davidson:** We receive a very modest revenue from sales of our programs outside of Canada, from export sales.

**Mr. Dinsdale:** This is the French programming.

**Dr. Davidson:** This covers both English and French, and I think I would be correct in saying that our revenue from export sales of French language programs is even more modest than our revenue from the English network sales. As I recall it, the total is something of the order of \$400,000 net in a year. This will give you some indication of how modest the sales really are.

**Mr. Osler:** When the French are supposed to be so interested in Eastern Canada, why do they not buy more of their programs? Is there no way of working up that angle?

**Dr. Davidson:** I will be glad to pass on to the appropriate French authorities your desire to sell more programs if you think I should, Mr. Osler.

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**Mr. Osler:** Thank you.

**Dr. Davidson:** I am not quite sure what the results of my representations on your behalf would be, but I think Mr. Dinsdale's question had reference to the underdeveloped countries—

**Mr. Dinsdale:** This would be part of it, as a sort of Canadian cultural contribution.

**Dr. Davidson:** I think a good many of the former French colonies which are now independent French-speaking nations in Africa, for example, members of francophonie, would no doubt be hungry to receive program materials from countries such as Canada, which is in a position to supply them with perhaps some balancing programming to offset the influence of those other countries which are providing most of their programming at the present time.

## [Interpretation]

**M. Dinsdale:** A part la question de la programmation en français, je suppose que le Canada fournit des programmes de langue française de meilleure qualité que la plupart des autres pays, même la France?

Est-ce que nous avons des débouchés pour nos programmes dans d'autres pays francophones? La France, ou d'autres nouveaux pays francophones en Afrique? Est-ce que sur le plan commercial nous avons un marché éventuel là-bas?

**M. Davidson:** Nous retirons un revenu très modeste de la vente de nos programmes à l'extérieur du Canada, des ventes à l'étranger.

**M. Dinsdale:** Des émissions françaises?

**M. Davidson:** Françaises et anglaises. Et je pense que j'aurais raison de dire que nos revenus découlant de la vente à l'étranger des programmes français sont plus faibles que les revenus que nous retirons de la vente de programmes anglais. Par exemple, ce revenu est de l'ordre de 400 mille dollars nets par année, ce qui vous donne quand même une idée de la modestie de nos ventes.

**M. Osler:** Les Français sont censés être tellement intéressés par l'Est du Canada! Pourquoi est-ce qu'ils n'achètent pas plus de programmes? Est-ce qu'il n'y a pas moyen de faire quelque chose?

**M. Davidson:** Je serais très heureux de transmettre vos idées aux autorités intéressées, monsieur Osler.

**M. Osler:** Merci.

**M. Davidson:** Je ne sais pas très bien quel sera le résultat de mes instances en votre nom, mais je pense que la question de M. Dinsdale avait trait aux pays en voie de développement.

**M. Dinsdale:** Oui, cela ferait partie d'une contribution canadienne sur le plan culturel.

**M. Davidson:** Il n'y a pas de doute que beaucoup des anciennes colonies françaises qui sont maintenant indépendantes aimeraient beaucoup recevoir des programmes des pays comme le Canada, qui pourrait fournir un certain équilibre de programmation qui contrebalancerait l'influence d'autres pays qui fournissent la plupart des programmes dans le moment.



[Texte]

**Mr. Dinsdale:** Such as the Soviet or the U.S.A., perhaps?

**The Chairman:** Or France.

**Mr. Dinsdale:** Or France?

**Dr. Davidson:** I do not know that I can add to all the suggestions that the members of the Committee have made on that list of nations that might come under it.

**Mr. Givens:** They prefer "Bonanza", as our people do.

**Mr. Davidson:** I think there is reason to believe that there is a desire to have programming materials that will enable them to be less dependent—let me put it that way—on any one major country as a supplier of their programs from outside, but it is a question of money. These small countries, which are not in a good financial position, are not able to meet the costs that we would have to offer our programs at if we were not subsidizing these programs, and this is a problem that we have not yet been able to resolve.

I have some ideas on the subject which I have discussed with my colleagues but we have not yet been able to solve the problem of supplying out of CBC funds the necessary funds to provide subsidized program material to some of these developing countries that I am sure would be glad to have Canadian program materials.

**Mr. Mongrain:** Is there an audience with TV sets in those countries? Would it be worthwhile?

**Dr. Davidson:** There certainly is. There is a very substantial radio listening audience.

**Mr. Mongrain:** Radio.

**Dr. Davidson:** And a number of the African countries have now established television facilities.

**Mr. Mongrain:** This is a beginning.

**Dr. Davidson:** It is a beginning and certainly it is an audience that is building steadily.

**Mr. Dinsdale:** Perhaps External Aid, Mr. Chairman, could be interested in this activity.

**Dr. Davidson:** One of the areas in which I have indicated my intentions of exploring is this very area. If we could interest—and I am now speaking of a Crown corporation which has something to sell to an agency of the Government of Canada—if we could influence—

[Interprétation]

**M. Dinsdale:** Comme par exemple les Russes ou les Américains?

**Le président:** Ou la France.

**M. Dinsdale:** Ou la France?

**M. Davidson:** Je ne sais pas si je peux ajouter les suggestions des députés à la liste des nations.

**M. Givens:** Ils préfèrent «Bonanza», comme nos gens.

**M. Davidson:** Je pense qu'il y a lieu de croire qu'il y a un désir d'obtenir des programmes, mais est-ce qu'ils veulent dépendre seulement d'un pays? C'est une question d'argent. Et ces petits pays, s'ils ne sont pas en bonne position financière, ne peuvent pas payer les frais que nous serions prêts à payer pour nos programmes, si nous ne les subventionnions pas. On n'a pas encore pu résoudre le problème.

J'ai certaines idées à cet égard et j'en ai discuté avec mes collègues, mais nous n'avons pas encore réussi à résoudre le problème de fournir à même les fonds de Radio-Canada, les fonds nécessaires pour subventionner des émissions destinées à certains pays qui seraient très heureux de recevoir l'aide du Canada.

**M. Mongrain:** Y a-t-il des gens qui possèdent des appareils de télévision dans ces pays? Est-ce que cela voudrait la peine?

**M. Davidson:** Certainement, il y a un auditoire radio important.

**M. Mongrain:** Radio.

**M. Davidson:** Certains pays africains ont maintenant une installation de télévision.

**M. Mongrain:** C'est un commencement.

**M. Davidson:** Ce n'est qu'un début. Il y a certainement un auditoire qui s'accroît graduellement.

**M. Dinsdale:** Peut-être que l'aide extérieure pourrait s'occuper ou s'intéresser à cette activité.

**M. Davidson:** J'ai justement l'intention d'explorer ce domaine-là. Et je pense maintenant à la position d'une société de la Couronne qui a quelque chose à vendre à une agence du gouvernement canadien. C'est justement ce domaine-là.



[Text]

**The Chairman:** At a high price.

**Dr. Davidson:** At a very low—at a bargain price, but at a price higher than we can get anybody else to pay for it. But there are possibilities here which I am most anxious to explore because if it were possible to work out an arrangement of this kind, I think it would be appreciated by the countries concerned; it would certainly be helpful from the point of view of the Canadian Broadcasting Corporation, and personally I believe that it would be something well worthy of the consideration of the Government of Canada through some program such as External Aid.

**Mr. Dinsdale:** Mr. Chairman, on the costs of CBC programming, what would be the explanation for a situation where the cost of bringing the activities of the Canadian contingent of the Olympic Games from Mexico is three times the actual cost of sending the delegation to the Olympic Games? Is this one of the problems of the high cost of CBC programming?

**Dr. Davidson:** Mr. Gilmore can supplement what I have to say but there are one or two things I would like to mention to indicate some of the elements that go into the cost. In the first place, the American Broadcasting Corporation—am I right, Mr. Gilmore?—had the exclusive rights for broadcasting the Olympic Games.

**Mr. Gilmore:** For which they paid \$4,500,000.

**Dr. Davidson:** We had to buy from the ABC the right to broadcast into Canada the Olympic Games. That cost us \$100,000 to begin with.

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Secondly, authorities such as the Canadian Broadcasting Corporation which went with their facilities to Mexico to carry out a broadcasting undertaking for their home audiences, had to incur more expenses in Mexico City and had less in the way of facilities provided for them by the host authorities than in any previous experience that we had gone through at any previous Olympic site.

Whereas, for example, Canada at Expo or Canada at the Pan-American Games in Winnipeg provided a generous array of facilities for non-Canadian broadcast organizations coming to our country, this was not the case in Mexico and therefore we had to incur all of the expenses ourselves for setting our operation up in Mexico City in order to enable us to broadcast.

[Interpretation]

**Le président:** A un prix élevé.

**M. Davidson:** A un très bas prix—à un prix de solde, mais à un prix qui sera plus élevé que celui que quiconque pourrait payer. Il y a des possibilités que j'aimerais beaucoup explorer et je crois que si on pouvait établir des arrangements de ce genre, ce geste serait apprécié par les pays dont on parle. Du point de vue de la Société Radio-Canada, cela serait une aide certaine, et je crois personnellement.

**M. Dinsdale:** Monsieur le président, en ce qui concerne le coût des émissions de la Société Radio-Canada. Comment peut-on expliquer le fait que d'envoyer une équipe de Radio-Canada aux jeux olympiques de Mexico a coûté trois fois plus cher que le coût de l'envoi de la délégation d'athlètes du Canada aux mêmes Jeux? Est-ce là un des problèmes qui touche le coût très élevé des émissions de la Société Radio-Canada.

**M. Davidson:** M. Gilmore sera à même de compléter ce que j'ai à dire, mais il y a une ou deux choses que je veux mentionner et qui visent certains éléments du coût de production. Tout d'abord, l'*American Broadcasting Corporation*, n'est-ce pas M. Gilmore, a obtenu les droits d'exclusivité mondiale pour la diffusion des Jeux Olympiques.

**M. Gilmore:** Ils ont déboursé \$4,500,000 à cet effet.

**M. Davidson:** Nous étions obligés d'acheter à l'*American Broadcasting Corporation* le droit de diffusion des Jeux au Canada et cela nous a coûté \$100,000. Deuxièmement les sociétés telles que Radio-Canada, qui sont allées à Mexico avec leur matériel pour diffuser leurs propres émissions, ont dû faire des dépenses plus considérables car les installations mises à leur disposition par les autorités locales étaient en quantité infimes comparé à n'importe que autre endroit où se sont tenus des Jeux Olympiques.

Le Canada à l'Expo, ou aux Jeux Panaméricains a fourni des installations très complètes aux organisations de télévision étrangères venant dans notre pays ce qui n'a pas été le cas au Mexique. Ainsi nous avons dû assumer toutes les dépenses pour nous installer afin de produire des émissions à partir de Mexico.

[Texte]

No. 3, we were not fortunate enough to be able to house our people who packed cameras and so on around through the various sites of the games in Mexico City and in Mexico. We were not fortunate enough to be able to get housing for them including, I am told, full board and lodging for \$6 a day, which was the rate at which the host country of Mexico provided accommodation at their Olympic village for the athletes from foreign countries.

These are at least three of the factors that have gone into the costs, the comparison of costs between the Olympic Team as such and our own team who went down to broadcast the Olympic Games back to Canada. This is not a complete explanation but these are among the elements; and there are other factors which could be taken into account in explaining the difference.

**Mr. Schumacher:** As a supplementary, Mr. Chairman, I wonder if I might ask Dr. Davidson what the thinking was behind sending our contingent down there?

**The Chairman:** The CBC, or the athletic...

**Mr. Schumacher:** Yes, the CBC. What did we gain by having our own people down there rather than using the facilities of the American Broadcasting Companies who were photographing and broadcasting the Olympic Games?

**Dr. Davidson:** I think this raises a fundamental question about the existence of the CBC, Mr. Schumacher, if I may say so. We could extend this argument and say, what do we gain by having a Canadian broadcasting agency of any kind to broadcast anything? We could pipe in American programs and get the total array of American programming with emphasis on sport, on public events, on every form of broadcast program as seen through American eyes.

I submit to you with respect that there is something of value in having the "reportage" of events of international importance, whether they be in the sports field, or at the United Nations or anywhere else, interpreted to Canadians through the eyes of Canadians who are participating actively and who are reporting as Canadians on the events which are taking place. I believe that this was done; that this interpretation was provided by Canadians through the facilities that we were able to station in Mexico City.

**Mr. Schumacher:** My only comment on that is that I think probably a lot of Canadians

[Interprétation]

Troisièmement, nous n'avons pas eu la possibilité de loger nos techniciens qui s'occupaient du transport de l'équipement, des caméras, près des emplacements où se tenaient les Jeux. Nous n'avons pu les loger aux endroits où le gouvernement du Mexique fournissait aux athlètes des pays participants le logement et les repas au coût de \$6. par jour. Ce sont au moins là trois des facteurs qui ont causé une différence entre le coût pour envoyer notre équipe à Mexico et celui de l'équipe canadienne des jeux olympiques proprement dite. Ce n'est pas là l'explication complète de la différence entre les coûts de l'envoi des deux équipes, mais ce sont quelques-uns des facteurs; il y a cependant d'autres facteurs dont il faudrait tenir compte.

**M. Schumacher:** Quelle était l'idée d'envoyer nos gens là-bas?

**Le président:** Les athlètes ou les gens de Radio-Canada?

**M. Schumacher:** Ceux de Radio-Canada. Qu'avons-nous gagné d'avoir nos gens là-bas, plutôt que de reprendre les émissions de l'*American Broadcasting Corporation*?

**M. Davidson:** Je pense que ceci soulève la question fondamentale quant à l'existence même de la Société Radio-Canada, monsieur Schumacher. Nous pourrions étendre cet argument et dire tout simplement, pourquoi avons-nous la Société Radio-Canada ou tout autre organisme de ce genre? Nous pourrions fort bien nous brancher sur les programmes américains, en mettant l'accent sur les sports ou les affaires publiques ou tout autre genre d'émissions, telles que les américains les voient.

Respectueusement, je vous dirais qu'il y a une certaine valeur d'avoir un reportage d'événements importants, qu'il s'agisse du domaine sportif ou des Nations Unies ou autres, interprétés aux Canadiens à travers l'esprit des Canadiens qui font le reportage. Et je pense que cette interprétation a été donnée aux Canadiens par les installations que nous avons été à même d'établir à Mexico.

**M. Schumacher:** Mon seul commentaire à ce sujet est que beaucoup de Canadiens pen-



[Text]

would feel that perhaps if the \$699,000 had been spent on the team and \$160,000 on the reporting we might have got a few more gold medals and we might have been happy to watch the results through the American broadcasting agency.

**Dr. Davidson:** I might agree with you on that, as a matter of fact. I might agree with you on that. I just ask you to consider what would be the viewpoint of the Canadian public if we were to announce that it is not the intention of the Canadian Broadcasting Corporation to send any representatives to the next Olympic Games to broadcast back to Canada the events that Canadian athletes would be taking part in.

**Mr. Schumacher:** To carry this a little further, I wonder if there is any merit in the idea of using the same system for this type of broadcasting as is used, for example, to cover the American presidential nomination conventions and the American elections, where you do use the facilities of the National Broadcasting Company but you put your own men in to report and to give the Canadian slant on the proceedings.

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**Dr. Davidson:** I would hate to tell you how many criticisms we got for doing exactly that.

**Mr. Schumacher:** Well, I know I have heard those criticisms . . .

**Dr. Davidson:** You cannot win.

**Mr. Schumacher:** ...because I criticized it myself to some extent because I do believe that perhaps Huntley and Brinkley are a little better informed on the goings-on of their own system than our people were who were attempting to report. But you do not necessarily have to have the whole system to get the Canadian viewpoint on the Olympic Games. Has there ever been any consideration given to using this method of having Canadian commentators commenting on American coverage?

**Dr. Davidson:** Mr. Gilmore tells me that that was in fact the way in which we proceeded at Rome when the Olympic Games were held there. I am not familiar with that situation. Perhaps you could add a word, Mr. Gilmore?

**Mr. Gilmore:** Yes, sir. We received an onslaught of criticism by parliamentarians, amateur athletic associations and the public at large because on that occasion the American

[Interpretation]

sent que si on avait dépensé \$699,000 pour l'équipe sportive, et \$160,000 pour les reportages, que nos athlètes auraient peut-être remporté plus de médailles d'or et que nous aurions été satisfaits de voir les résultats sur les chaînes américaines.

**M. Davidson:** Je serais éventuellement d'accord à cet effet. Je vous demanderais simplement d'imaginer ce que serait la réaction du public canadien si on annonçait que la Société Radio-Canada n'a pas l'intention d'envoyer une équipe de production aux prochains Jeux Olympiques, et qu'il n'y aura pas d'émissions où l'on pourra voir la participation des athlètes canadiens.

**M. Schumacher:** Est-ce que l'on ne pourrait pas agir de la même façon que lorsqu'il y a eu les élections et les conventions américaines? Vous vous servez des installations américaines, mais vous avez des reporters canadiens qui donnent le point de vue canadien lors du déroulement des événements.

**M. Davidson:** Ah! J'aimerais vous dire le nombre des critiques qui ont été formulées à notre égard parce que nous avons fait cela justement.

**M. Schumacher:** Je sais que j'ai entendu des critiques.

**M. Davidson:** On ne peut rien y faire.

**M. Schumacher:** Je l'ai critiqué moi-même parce que je pense que Huntley et Brinkley sont plus au courant de ce qui se passe dans leur propre système que nos gens. Ce n'est pas nécessaire d'avoir tout un système pour avoir le point de vue canadien des jeux olympiques. Est-ce que l'on a déjà envisagé de se servir de cette méthode, à savoir, des commentateurs canadiens faisant la couverture d'un événement, en se servant d'une couverture américaine?

**M. Davidson:** Je crois qu'il en a été ainsi aux Jeux Olympiques de Rome. Je ne suis pas très au courant. M. Gilmore va peut-être nous le dire.

**M. Gilmore:** Nous avons été très critiqués par le Parlement, par les associations sportives amateurs et par le public, parce que le réseau américain, ils font un très bon travail.



## [Texte]

networks—and this is no criticism of them; they do an excellent professional job—neglected to cover any Canadian athletes and the result was that the coverage we brought to Canada on that occasion, and indeed in Helsinki on radio to a lesser degree, was not by any stretch of the imagination adequate in the opinion of parliamentarians.

In Tokyo we took one step: we made a co-operative agreement with NHK, the Japanese broadcasting organization, and we paid for special coverage of our athletes there and brought it back to Canada. That coverage on television by satellite was much better than anything that had gone before it, and at Mexico we tried to do a pretty complete job.

I must say one aspect of cost that we must remember in relation to Mexico—and it is a big cost to Canada, \$270,000 to \$300,000—was physically bringing the programming back to Canada by microwave. We unfortunately encountered a tragedy early in the year before the Olympics, a tragedy in the form of the loss of a satellite. There was a satellite to be launched to supplement the facilities over the Atlantic and we had been pretty well guaranteed a channel to bring back Canadian programming direct. It would have cut the cost way down.

As it was we had to rent microwaves all the way from Mexico, coupled with the fact that the equipment pool was not adequate to give a Canadian coverage; a coverage which, by the way, when you net out the commercial revenue which we made from this operation, was within our budget. I am glad to tell you that. Incidentally, the viewing public was way beyond what we expected for that program. It was a smash success from the viewers' standpoint.

**The Chairman:** Mr. Mongrain.

**M. Mongrain:** Merci, monsieur le président, je serai très bref. Monsieur Davidson, combien d'années avez-vous été attaché au Conseil du Trésor?

**M. Davidson:** Quatre longues années.

**M. Mongrain:** Vous pouvez donc me comprendre. Je lis ici, que Radio-Canada, depuis 1964, a demandé au Parlement: quelque 78 millions en 1964, 85 millions en 1965, 95 millions en 1966, 112 millions en 1967, 139 millions en 1968, 151 millions en 1968 à 1969, et pour 1969 à 1970, vous nous demandez 166 millions.

Cette somme de 166 millions représente une augmentation de \$14,900,000, seulement pour

## [Interprétation]

du point de vue professionnel, avait négligé de faire des reportages sur les athlètes canadiens. Le résultat était que le reportage que nous avons fait au Canada, il s'est passé la même chose à Helsinki, à la radio, n'était pas, avec la meilleure volonté, adéquat de l'avis des parlementaires.

A Tokyo, nous sommes allés un peu plus loin, nous avons pris un accord, un certain accord avec l'organisation NHK de radio et télévision du Japon et nous avons payé un supplément pour qu'il y ait un reportage sur les athlètes canadiens et nous avons pu transmettre cela par satellite. C'était que ce que nous avions pu faire de mieux jusqu'à présent. Et au Mexique, nous avons essayé de faire un travail plus complet.

Il ne faut pas oublier que, en ce qui concerne Mexico, un montant de \$270,000 ou \$300,000 a été dépensé pour acheminer les émissions vers le Canada par micro-ondes. Nous avons été victimes d'une tragédie avant les Jeux, soit la perte d'un satellite, satellite qui devait être lancé pour aider à la transmission des émissions au-dessus de l'Atlantique. On nous avait promis un canal pour acheminer les émissions vers le Canada. Cela aurait baissé grandement les frais si tel en avait été le cas.

Mais là, nous avons été obligés de louer des relais micro-ondes jusqu'au Mexique, et ceci, additionné avec le fait que l'équipement n'était pas suffisant pour permettre une couverture canadienne qui, si vous tenez compte du revenu commercial que nous avons tiré de ces émissions, était dans les limites de notre budget. Et nous avons eu un très grand succès du point de vue de l'auditoire qui a regardé les émissions. Ce fut un très très grand succès.

**Le président:** Monsieur Mongrain.

**Mr. Mongrain:** Thank you, Mr. Chairman, I shall be very brief. Mr. Davidson, how long were you with the Treasury Board?

**Dr. Davidson:** Four long years.

**Mr. Mongrain:** Thus, you will understand me. I note here that the CBC, since 1964, has asked Parliament for some \$78 million in 1964, \$85 million in 1965, \$95 million in 1966, \$112 million in 1967, \$139 million in 1968, \$151 million in 1968-1969, and for 1969 through 1970, you have asked us for \$166 million.

This sum of \$166 million represents an increase of \$14,900,000 in relation to this year

[Text]

l'année en cours. Je crois que la plus grande partie de cette augmentation ira à la production et à la mise en ondes d'émissions. Je vois, par exemple, à la rubrique programmes réguliers, une augmentation de 10 millions de dollars. Monsieur Davidson, en tenant compte de la période d'austérité que nous traversons, en tenant compte du fait que le ministre des Finances a demandé à tous les ministères de couper leur budget à l'extrême limite, en tenant compte qu'il y a des priorités encore plus importantes que la radio, par exemple, l'élimination des disparités régionales, je me propose de demander au Comité de suggérer à la Chambre de couper votre augmentation de 10 millions cette année afin que vous aussi participiez à ce régime d'austérité. Pouvez-vous prouver au Comité pourquoi nous ne devrions pas?

**Dr. Davidson:** Well, anything is possible, Mr. Chairman. I have had experience before previous Parliamentary committees of motions such as this. This is no longer in the budget of the Canadian Broadcasting Corporation as it is presented to Parliament. This is no longer a decision of the Canadian Broadcasting Corporation. This is a decision of the Government of Canada. The Government of Canada through the Treasury Board, a committee of ministers of the Cabinet, having examined the Corporation's budget and having cut the Corporation's budget has agreed that \$166.2 million is required for the operations of the Corporation during the fiscal year 1969-70. That is a decision of the Government of Canada and that is a decision that Parliament will have to deal with.

**Mr. Mongrain:** Mais, vous savez que le Comité a le droit de faire une recommandation au Parlement.

**Dr. Davidson:** The Committee has the right to make a recommendation, but, having argued strenuously with the Cabinet Ministers and the officers of the Treasury Board that the requirements of the Corporation were of the order of \$178 million cut back to \$166.2 million, I am certainly not going to come before this Committee and tell you that I can reasonably and responsibly manage the affairs of the Corporation on less than the amount that the Government of Canada has accepted as being a reasonable request to place before Parliament, taking full account, Mr. Mongrain, of the question of priorities that the Government of Canada has considered in the total context of its financial requirements.

If the Parliament of Canada decides that it is going to reduce this amount, the Corporation, like any other body, is going to have to

[Interpretation]

only. I believe that this increase will be mostly for production and the broadcasting of programs. I notice, for instance, under the heading of regular programs, an increase of \$10 million. Taking into account the austerity period in which we find ourselves, and that the Minister of Finance has asked all Departments to cut down their budget to the maximum and taking into account that there are even greater priorities than radio, for instance the elimination of regional disparities, I would like to ask the Committee to suggest to the House of Commons that your increase be reduced by \$10 million this year, so that you might also participate in this austerity drive. Could you tell the Committee why this should not be done?

**M. Davidson:** Tout est possible, monsieur le président. J'ai entendu des motions de ce genre-ci dans d'autres comités. Il ne s'agit plus d'une décision de Radio-Canada, c'est une décision qui doit être prise par le gouvernement du Canada, par l'intermédiaire du Conseil du Trésor et du Cabinet. Après avoir examiné le budget de Radio-Canada, ces derniers sont d'accord sur le fait que 166.2 millions de dollars sont nécessaires à l'exploitation de Radio-Canada en 1969-1970. C'est une décision du gouvernement du Canada, et c'est cette décision que le Parlement doit assumer.

**Mr. Mongrain:** But you know that the Committee is entitled to make a recommendation to Parliament.

**M. Davidson:** Le comité peut faire une recommandation, mais après avoir discuté longuement avec les ministres du cabinet et les fonctionnaires du Conseil du Trésor du fait qu'on ait réduit la somme de 178 millions dont nous avions besoin, à 166.2 millions, je ne pourrais pas venir ici et vous dire que je peux faire fonctionner efficacement Radio Canada avec un budget inférieur à celui que le gouvernement canadien a accepté comme une demande raisonnable pouvant être présentée au Parlement, compte tenu, monsieur Mongrain, de la question des priorités que le gouvernement canadien a étudiée dans le cadre de ses besoins financiers.

Si le Parlement canadien décide de réduire cette somme, la Société, comme tout autre organisme, devra décider ce qu'elle doit faire.



[Texte]

decide what it is going to do to live on a lesser amount. Because I said this morning it is the policy of the Corporation to live within the funds that are allocated by the Parliament of Canada.

[Interprétation]

pour vivre avec un montant inférieur. Car j'ai dit ce matin que la Société a pour principe de fonctionner avec les fonds que lui affecte le Parlement canadien.

**M. Mongrain:** Je fais cette suggestion parce que nous sommes véritablement en période d'austérité. Nous avons dû couper des montants assez importants, par exemple, au chapitre du bien-être dans lequel nous avons besoin d'investir des montants très considérables, dans le secteur des disparités régionales, enfin, tous les ministères ont coupé. Le gens se plaignent, par exemple, des augmentations de tarif au ministère des Postes et de la diminution du service postal.

**Mr. Mongrain:** I make the suggestion because we are truly in an austerity period. We have had to cut fairly considerable amounts, for instance in the field of welfare in which we have to invest great amounts, also in the field of regional disparities. Briefly, all the various Departments have had cuts. People are complaining, for instance, about increasing Post Office rates and the reduction of postal service.

En comparaison avec tout ce que je viens d'énumérer, il reste quand même que Radio-Canada devient une espèce de luxe; les loisirs, en somme, la culture, c'est bien, c'est enrichissant pour tous les Canadiens. Mais quand il faut se serrer la ceinture au point de se priver, par exemple de son gagne-pain quotidien ou abandonner les questions sociales, je pense qu'on devrait penser aussi à couper du côté de la culture, des loisirs, du côté de l'amusement, qui à ce moment peuvent être considérés comme un luxe.

Compared with everything I have just listed, the CBC appears as a sort of luxury. Of course, entertainment, culture, are enriching for all Canadians. But when we have to tighten our belts to the point of depriving oneself, for instance, of one's daily bread or of abandoning social question, I think we should also be thinking about applying cuts in the field of culture, entertainment, and recreation which can then be considered as a luxury.

Et je pense que le grand public canadien s'attend à cette réduction. Vous nous dites que vos demandes ont déjà été coupées. C'est possible, mais il y a quand même une augmentation de \$14,900,000. Et puis, même en coupant nous restons généreux, nous vous en laissons \$4,900,000.

And I think that the public at large expects these cuts. You tell us that your requests have already been reduced. This may be so, but nevertheless there is an increase of \$14,900,000. And even though we suggest cuts, we are nevertheless generous since we leave you \$4,900,000.

**Mr. Broadbent:** Mr. Chairman, is this question really appropriate for these officials to discuss. Is not a question of government spending priorities a matter for Parliament? I really do not see how these gentlemen are in a position to answer that question.

**M. Broadbent:** Monsieur le président, est-ce que des fonctionnaires peuvent discuter cette question? N'est-ce pas au Parlement de discuter la question des dépenses prioritaires? Je ne vois pas du tout comment ces messieurs peuvent être en mesure de répondre à cette question.

**M. Mongrain:** Monsieur le président, je soutiens que ma question est pertinente parce que je demande au président de Radio-Canada si, dans l'hypothèse où je ferais cette suggestion il aurait des raisons sérieuses de me dire que l'administration de Radio-Canada serait compromise.

**Mr. Mongrain:** Mr. Chairman, I maintain that my question is pertinent because I am asking the President of the CBC whether—assuming I were making this suggestion—he would have any serious reasons for telling me that the administration of the CBC is endangered.

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**The Chairman:** Yes; but he has also told you that he made a request for \$178 million which he regarded as his necessary funds to carry on and that the government, in its wisdom, had cut him back to \$166 million.

**Le président:** Oui, mais il vous a dit aussi qu'il a demandé 178 millions de dollars, somme qu'il estimait nécessaire pour pouvoir continuer le travail, et que le gouvernement, dans sa sagesse, a réduite à 166 millions.

**M. Mongrain:** Monsieur le président, cette précision m'impressionne un peu moins parce

**Mr. Mongrain:** Mr. Chairman, that statement impresses me somewhat less because



[Text]

que les comités ont été formés pour examiner les budgets, non pas pour les voter. Les comités sont constitués pour étudier l'administration, les budgets, non pas pour les approuver les yeux fermés. Je veux savoir pourquoi. Peut-être le ministère est-il au courant, moi je ne le suis pas, et je ne pense pas que mes collègues le soient. Je pense que c'est leur privilège comme le mien de savoir pourquoi.

**The Chairman:** No; that is a point you should raise in the Committee's business meeting. If you wish to question a Minister on it, then you would have to question...

**Mr. Mongrain:** No, I am not questioning a Minister; I am questioning the President of CBC.

**The Chairman:** He cannot give you that answer.

**Mr. Mongrain:** Why is he here then? He is the one who asked for that money.

**The Chairman:** He is the one who has to justify to us where that money is going. If you were to question him on the basis of what he was going to do with the extra \$35 million that would be a legitimate form of questioning.

**M. Mongrain:** Alors pourquoi ces budgets-là sont-ils transmis au Comité? Que faisons-nous ici? A quoi ça rime tout ça? Nous allons passer la journée...

**The Chairman:** The annual report is before the Committee. But in point of fact the agreement was that we would have the annual report in lieu of the estimates so as to have more time to spend with the CBC. This was a means of getting around that difficulty. With that understanding I am prepared to admit this.

**M. Mongrain:** Monsieur le président, je soutiens que le comité n'a pas sa raison d'être si ses membres ne peuvent pas poser des questions sur le budget et faire des propositions en rapport avec le budget. Pourquoi passons-nous la journée à questionner ces messieurs? Que faisons-nous ici? A quoi ça rime tout ça?

**The Chairman:** They are here to provide a justification of the moneys which we, as the Parliament of Canada, have given them to spend. We are not here to question them on how they were able to get the government to increase the amount of money they are spending. There is a distinction.

**Mr. Broadbent:** Mr. Chairman, would it not be more appropriate to question one section

[Interpretation]

the Committees have been set up to examine the estimates and not to pass them. The Committees have been set up to study the administration and estimates, and not be a rubber stamp. I want to know why. Perhaps the Department is aware of the fact, I am not, and neither do I think that my colleagues are. I think it is our privilege to know why.

**Le président:** Non. Il faut soulever cette question aux réunions de travail du Comité. Si vous voulez interroger un ministre là-dessus, vous devrez alors interroger...

**M. Mongrain:** Je ne suis pas en train d'interroger un ministre, mais le président de Radio-Canada.

**Le président:** Il ne peut vous répondre.

**M. Mongrain:** Pourquoi est-il ici, alors? C'est lui qui a demandé cet argent.

**Le président:** Il doit nous justifier où va cet argent. Si vous lui demandez ce qu'il va faire avec 35 millions de dollars supplémentaires, ça c'est une question recevable.

**Mr. Mongrain:** Then why are these estimates sent to Committee? What are we doing here? What is the use of it all? We are going to spend the day...

**Le président:** Le rapport annuel est soumis au Comité. Mais l'accord a été que nous aurions le rapport annuel au lieu des prévisions budgétaires, pour que nous puissions consacrer plus de temps à Radio-Canada. C'était un moyen de surmonter la difficulté. Dans cette condition, je suis disposé à accepter cela.

**Mr. Mongrain:** Mr. Chairman, I maintain that the Committee has no reason for being here if its members are not allowed to put questions on the estimates and to make proposals relating to that. Why are we spending the day questioning these gentlemen? What are we doing here? What is the point of all this?

**Le président:** Ils sont ici pour justifier les fonds que nous, en tant que Parlement du Canada, leur avons alloués. Mais nous ne sommes pas ici pour les interroger sur la façon dont ils ont obtenu du gouvernement une augmentation de leur budget. Il faut distinguer.

**M. Broadbent:** Monsieur le président, ne vaudrait-il pas mieux étudier une partie du

[Texte]

of the budget and ask why they want to spend such-and-such on "x", or "y", or "z"? It seems to me that that might be more appropriate than just to say to the head of the CBC, "Why do you not lop off the 10 per cent, or \$10 million?"

**Mr. Mongrain:** Non, ce n'est pas cela que j'ai demandé. J'ai dit au président de Radio-Canada: je me propose de faire une demande pour couper votre budget de 10 millions. Pouvez-vous nous démontrer que cette mesure pourrait mettre en danger la bonne administration de Radio-Canada? Si M. Davidson me prouve que cette mesure peut compromettre la bonne administration de Radio-Canada, je serai peut-être prêt à accepter son point de vue. Mais on a coupé dans tous les ministères, monsieur le président, on a même coupé dans des ministères où ça fait mal.

**The Chairman:** Yes; that is a legitimate form of questioning.

**Mr. Mongrain:** On a en tous cas coupé les travaux d'hiver et bien d'autres choses. Nous autres, les députés, entendons le contribuable canadien nous dire ce qu'il en pense de tout cela: «on dépense des centaines de millions de dollars, notre argent, à Radio-Canada, pour des émissions folichonnes, ou pour encourager des gens qui prêchent le séparatisme, l'athéisme ou la révolution». Or ces gens là ne coupent eux, leur budget augmente de 14 millions de dollars, cette année.

**The Chairman:** No; that is a legitimate form of questioning, too.

**Mr. Broadbent:** Cut out programs on atheism.

**The Chairman:** You cannot put them into a position where they have to play the Cabinet role as well as their own.

**Mr. Mongrain:** No, no; we will be the ones who will discuss with Cabinet. I am asking questions of the one who is responsible for the CBC.

**Dr. Davidson:** Mr. Chairman, may I ask Mr. Mongrain to put the question to me?

**The Chairman:** Yes.

**Mr. Mongrain:** Je le répète, monsieur le président. J'ai l'intention de proposer au Comité qu'on recommande à la Chambre, en tenant compte du contexte d'austérité, de couper votre budget de 10 millions de dollars. Pouvez-vous me donner des raisons sérieuses pour me convaincre que cette diminution

[Interprétation]

budget et leur demander pourquoi ils veulent dépenser tant ou tant pour «x», «y» ou «z»? Il me semble que cela vaudrait mieux que de tout simplement demander au président de Radio-Canada pourquoi il ne coupe pas 10 p. 100, ou 10 millions de dollars de son budget?

**Mr. Mongrain:** No, that is not what I asked. I told the president of the CBC as follows: I am going to ask for a reduction of about \$10 million in your budget. Can you show us that this will endanger the sound administration of the CBC? If Mr. Davidson can prove that this will endanger the sound administration of the CBC, perhaps I would accept his point of view. But, Mr. Chairman, there have been reductions in all Departments, even in Departments where it hurts.

**Le président:** Oui, votre question est recevable.

**Mr. Mongrain:** In any case, winter works and a good many other items have been reduced.

We, the Members of Parliament, hear what the Canadian taxpayer thinks of all this. For instance: Hundreds of millions of dollars—our money—are spent by the CBC on silly programs to encourage people who preach separatism, atheism, or revolution. Moreover, these people do not make any cuts, on the contrary, their budget has this year been increased by \$14 million.

**Le président:** Cette question est aussi recevable.

**M. Broadbent:** Il n'y a qu'à éliminer les programmes sur l'athéisme.

**Le président:** Vous ne pouvez leur demander de jouer le rôle du cabinet, et le leur.

**Mr. Mongrain:** C'est nous qui allons discuter avec le cabinet. Je pose des questions à celui qui est responsable de Radio-Canada.

**M. Davidson:** Monsieur le président, puis-je demander à M. Mongrain de me poser la question à moi?

**Le président:** Oui.

**Mr. Mongrain:** I shall repeat it, Mr. Chairman. I have the intention to submit to the Committee that a recommendation be made to the House, taking into account the austerity context, to reduce your budget by \$10 million. Could you give me serious reasons to convince me that this reduction could endanger,



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pourrait mettre en danger la bonne administration de Radio-Canada pour l'année qui vient?

[Interpretation]

in the coming year, the sound administration of the CBC?

**Dr. Davidson:** I think I would have to say, Mr. Mongrain and gentlemen, that this would pose very serious consequences for the Corporation's budget. It would mean, for example, that, by one means or another, we would have to cut services which are presently being provided to the Canadian people.

**M. Davidson:** Je dois vous dire, monsieur Mongrain et messieurs, que cela poserait de graves conséquences pour le budget de la Société. Nous serions obligés, par exemple, de couper les services, d'une façon ou de l'autre, que l'on fournit à la population canadienne. L'augmentation du budget de la Société pour

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Almost the entire amount of the increase in the Corporation's budget for next year is required for the increases in wages resulting from collective bargaining that has been carried on with the Corporation's unions.

They are part of the built-in costs of carrying forward into next year operations such as the Frontier Coverage Packages, the new stations which have been opened up this year and which impose consequences on the 1969 budget.

For example: the taking over of a station in Charlottetown, Prince Edward Island, which is now an owned-and-operated CBC station; we have hopes of acquiring a television station in Moose Jaw for the purpose of providing for the first time a CBC-owned-and-operated station located in the province of Saskatchewan, to provide CBC programming to the people of Saskatchewan on the same basis as that on which the majority of other provinces are receiving it at the present time; and we have plans for opening up a Moncton French-language regional production centre.

These things cannot be done on the basis of the funds that have been provided us for the previous year. We cannot meet the increases in wages that have been negotiated with the unions for 1969-70 on the basis of the budget that we have geared to existing wage levels.

We cannot open and operate facilities such as the Charlottetown television station or the Regina centre or the Moncton production centre for the year 1969-70 unless we have additional funds for this purpose.

These are illustrative of the problem that is presented for us if we are required to operate the Corporation on less than the funds we have established with the Treasury Board and with the government as being necessary for next year's operation.

**M. Mongrain:** Monsieur Davidson vous me donnez plusieurs raisons. Mais je vois qu'au seul poste production, et distribution, il y a une augmentation de 10 millions de dollars.

l'année prochaine est due presque entièrement aux augmentations de salaire qui découlent de la négociation collective qui a eu lieu avec les syndicats de la Société, et aussi des coûts pour des opérations telles que les émissions pour les Territoires du Nord, les nouvelles stations qui sont mises en service, etc.

Par exemple, la reprise d'une station à Charlottetown, Île-du-Prince-Édouard, qui est maintenant une station de Radio-Canada; nous espérons acquérir une station de télévision à Moose Jaw pour fournir, pour la première fois, une station de Radio-Canada en Saskatchewan afin de leur fournir des programmes sur la même base que les autres provinces. Nous envisageons aussi d'ouvrir un centre régional de production française à Moncton.

Ces choses ne peuvent pas être faites avec les fonds qui nous ont été alloués pour l'année antérieure. Nous ne pourrions pas faire face aux augmentations de salaire qui ont été négociées avec les syndicats pour 1969-1970 avec le budget que nous avons et qui est établi en fonction des salaires actuels.

On ne peut pas avoir de nouvelles installations à Charlottetown, à Regina, ou à Moncton, pour 1969-1970, si nous n'avons pas ces fonds supplémentaires.

Cela explique le problème auquel nous avons à faire face si nous devons faire fonctionner la Société avec des fonds inférieurs à ceux que nous croyons nécessaires, avec le Conseil du Trésor, et le gouvernement, pour l'année prochaine.

**Mr. Mongrain:** Mr. Davidson, you have given me various reasons. But I see that the sole item covering production and distribution shows an increase of \$10 million. On the



## [Texte]

Par contre, vous nous avez dit aussi plus tôt que votre cote d'écoute s'améliorait considérablement. Il est donc raisonnable de penser que pour l'année prochaine, au lieu de récolter 40 millions de dollars de revenus, vous pourriez peut-être avec un peu d'effort récolter 42 millions; et vous pourriez peut-être dans certains secteurs faire des économies et survivre quand même. De la sorte, vous pourriez dire au public: «nous aussi avons subi le programme d'austérité.»

Je crois que cette mesure s'impose, parce que l'opinion publique est que à Radio-Canada, il y a un gaspillage effréné. Les gens se disent: on coupe dans tous les autres ministères, mais à Radio-Canada, non seulement on ne coupera pas, mais il y aura une augmentation de 14 millions. Nous autres, députés, qui recevons les plaintes, des gens qui paient les taxes avec lesquelles vit Radio-Canada, devons répondre à ces plaintes.

**Dr. Davidson:** I might mention, Mr. Mongrain, that our estimates on the revenue side, if I recall correctly, already contemplate an increase in the gross amount of revenue we are expecting from commercial advertising, and I think it is of the order of \$2 million.

**Mr. Mongrain:** Two million dollars?

**Dr. Davidson:** Yes; we have taken account of that.

With great respect, I am not all that convinced that the people of Canada, who are relying upon the Canadian Broadcasting Corporation for broadcasting services, regard the cost of the CBC, which amounts to two cents per day per person in Canada, as being an exorbitant cost for maintaining a national broadcasting service.

There are those who look at it differently, who say that there is waste and extravagance in the Corporation and that it is living at an extravagant rate. But we do reach out to cover potentially 20 million of the 21 million Canadians and when you reduce this cost of providing a typically Canadian broadcasting service, in both languages through the nine services that I have referred to, for something very close to two cents per person per day, I am not convinced, with great respect,

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that this is a cause of concern to the Canadian people generally, relative to cost.

**M. Mongrain:** Monsieur Davidson, je vais vous conseiller d'améliorer votre service de relations extérieures, parce que les gens, à travers toute la province de Québec, considèrent

## [Interprétation]

other hand, you told us, a while ago that your rating was improving considerably. Therefore, it is reasonable to expect that next year, instead of collecting \$40 million in revenue, with a bit of effort you could perhaps collect \$42 million. You might perhaps make some savings in some sectors and survive all the same. Thus, you could tell the public: We also have done our share in the austerity drive.

I believe that this measure is imperative because according to public opinion there is a great deal of waste at the CBC. People are saying that cuts are made in all other Departments, but nothing will be cut at the CBC. On the contrary, there will be an increase of \$14 million. We, the Members of Parliament, who receive the complaints from the taxpayers whose money keeps the CBC going, must answer these complaints.

**M. Davidson:** Nous prévoyons déjà une augmentation des recettes publicitaires brutes de l'ordre de deux millions de dollars.

**M. Mongrain:** Deux millions de dollars?

**M. Davidson:** Oui. Nous avons déjà tenu compte de ça. Je ne suis pas du tout convaincu que le peuple canadien, qui compte sur Radio-Canada pour les services de télévision et de radio, considère le coût de Radio-Canada, deux cents par personne par jour, comme un coût extrêmement élevé pour maintenir un service national de radiodiffusion.

Il y en a d'autres qui disent qu'il y a du gaspillage, des extravagances, au sein de la Société. Mais nous cherchons à atteindre 20 des 21 millions de Canadiens et quand nous réduisons le coût des services dans les deux langues, alors que nous fonctionnons sur une base de deux cents par jour par personne, je ne pense pas que cela soit quelque chose qui préoccupe beaucoup les Canadiens en général.

**Mr. Mongrain:** Mr. Davidson, I would advise you to improve your public relations service, because people throughout the province of Quebec, are of the opinion, rightly or

## [Text]

rent, à tort ou à raison, que Radio Canada... Vos relations extérieures sont déficientes, et à bien des points de vue.

**M. Picard:** Il faudrait dépenser plus d'argent sur les relations extérieures.

**M. Mongrain:** Peut-être pas dépenser plus d'argent, mais peut-être changer les méthodes de ces gens-là.

**M. Picard:** Puis-je faire une remarque, Monsieur Mongrain, qui ne répond peut-être pas directement à votre question, mais qui semble mettre l'accent sur certains aspects.

L'augmentation du budget cette année, 1967-1968, a été d'un peu moins de 4 p. 100. Il y a eu une augmentation importante des services, M. Davidson vous en a parlé, donc il y a eu une augmentation importante des services; il y a eu une augmentation du budget, 4 p. 100, et pourtant, l'augmentation des coûts est de l'ordre de 7 à 8 ou même 9 p. 100 selon les secteurs, en particulier, dans celui le la main-d'œuvre qui est un domaine où les coûts sont certainement les plus importants chez nous. L'augmentation accordée aux syndicats, et vous savez qu'à cet égard il n'y a quand même pas une liberté totale, l'augmentation qui leur a été accordée en termes de coûts totaux, c'est-à-dire d'augmentation de salaires et de bénéfices, est de l'ordre de 8 p. 100.

De telle sorte que si on analyse le budget de l'année 1967-1968, on peut calculer en gros une augmentation des coûts de 8 p. 100. Une augmentation des opérations, on en a parlé: *The Frontier Package Charlottetown*, ainsi de suite, et tout ça s'est fait avec budget accru de 4 p. 100. Cela répond un peu à la question, d'ailleurs.

**M. De Bané:** A quelle page, monsieur Picard?

**Une voix:** Moi, je vois au-delà de 10 p. 100.

**M. De Bané:** Alors, voulez-vous me dire où vous prenez le 4 p. 100 monsieur Picard?

**M. Picard:** Je suis à la page 81. L'augmentation du budget de 1967-1968 eu égard à ce qui a été accordé en 1967-1968 est passée de \$144 à \$151 millions, je pense.

**M. De Bané:** Regardons, si vous voulez, page 81, monsieur Mongrain, si vous le permettez...

**M. Mongrain:** Oui, oui.

**M. De Bané:** A la page 81 nous avons «Deniers Publics» en 1966, \$95 millions, «Deniers Publics», en 1967, \$112 millions, en 1968, \$139 millions.

## [Interpretation]

wrongly, that the CBC... Your public relations are deficient from many points of view.

**Mr. Picard:** We should spend more money on public relations.

**Mr. Mongrain:** Perhaps not spend more money, but change the method.

**Mr. Picard:** Allow me to make one comment, Mr. Mongrain, which perhaps does not answer your question directly but seems to put certain things in a better perspective.

The increase in the budget this year, 1967-68, was a little less than 4%. There was an important increase in services, Mr. Davidson talked to you about it, so there was a serious increase in the services; there was an increase of 4% in the budget, and yet, the increase in cost in the order of 7 to 8 or even 9% according to the various sectors, especially in the field of manpower which shows certainly the most important costs in our organization. The increase in salaries which was granted to the unions—and you know that with regard to this there is no absolute freedom—the increase that was granted to them in terms of total cost, i.e. the increase in salaries and benefits, is in the order of 8%.

So, if you analyse the 1967-1968 budget, you can calculate roughly an increase in costs of about 8%. An increase in operations, as mentioned earlier; the *Frontier Package Charlottetown*, and so forth, all this was carried out on a budget that was increased by 4%. Actually, this is part of the answer.

**Mr. de Bané:** On what page, Mr. Picard?

**An hon. Member:** I see over than 10%.

**Mr. de Bané:** Then where did you take your 4%, Mr. Picard?

**Mr. Picard:** Well, I am at page 81. The increase of the 1967-1968 budget, having regard to what was granted in 1967-1968, went from \$144 million to, I believe, \$151 million.

**Mr. de Bané:** Let's look at page 81, if you will allow, Mr. Mongrain...

**Mr. Mongrain:** Of course.

**Mr. de Bané:** On page 81, under Public Funds, we have in 1966, \$95 million, and under Public Funds, we have \$112 million in 1967, and \$139 million in 1968.



[Texte]

**M. Picard:** Oui.**M. De Bané:** Alors, ce n'est pas une augmentation de 4 p. 100, monsieur Picard.**Mr. Davidson:** This is the year 1967-68 Mr. Picard is talking about.**Mr. Picard:** You see we moved about \$140 million to \$151 million but the international service, which is about \$4 million, is not included in that \$140 million. So, the total increase of the grant this year was \$7 million which is slightly lower than 4 per cent in the total spending of the Corporation.

What I am saying is that with an increase in costs of 8 per cent, manpower and the increase in costs in buying services was even higher than that in some cases. With an increase in cost of 8 to 10 per cent—let us put it at 8 per cent; basically the union, wages and all that—with an increase in services we have financed all that with a 4 per cent increase in budget.

**M. Mongrain:** Bien, écoutez bien, monsieur Picard. Vous considérez cela dans le contexte, que je qualifierai de restreint, même si ça ne l'est pas, de Radio-Canada. Pour notre part, nous devons l'examiner dans un contexte plus large, dans le contexte dans lequel le voit de contribuable canadien qui a vu son impôt augmenter de 2 p. 100, qui a vu diminuer les services des Postes en même temps que le coût des Postes grimpait et qui a vu des coupures faites à différents paliers et qui l'affectent. Alors, il se dit: «Pour Radio-Canada, une augmentation de 14 millions.» A son point de vue, c'est encore tout de même du luxe, ou enfin ce qu'il faut pour occuper des loisirs, disons que cela aide à la culture aussi, mais le pain quotidien passe avant.

**M. Picard:** Monsieur Mongrain, dans la visite que vous ferez faire à M. Davidson, je vous demanderais de demander aux gens comment ils seraient prêts à payer simplement pour avoir le hockey le samedi soir. Je suis sûr qu'ils paieraient pour cela, seulement pour cette émission.

**M. Mongrain:** Oui, si on ne pose la question que de cette façon, mais si on leur dit: «Voici, il y a un budget de tant et à la fin de l'année, vous serez imposés pour tant.» Ils vont vous dire: «C'est correct, donnez-nous le hockey mais supprimez telle symphonie ou tel spectacle de ballet.» C'est ce qu'ils vont dire. Vous présentez un ballet, dimanche soir, je suis sûr que les ouvriers du comté de Trois-Rivières auraient préféré avoir une joute de hockey.

[Interprétation]

**Mr. Picard:** Yes.**Mr. de Bané:** So, it is not an increase of 4%, Mr. Picard.**M. Davidson:** M. Picard parle de l'année 1966-1967.

**M. Picard:** Nous sommes passés d'environ 140 millions à 151 millions, mais dans ces 140 millions ne figurent pas les services internationaux qui représentent environ 4 millions; de sorte que l'augmentation totale de l'octroi cette année a été de 7 millions, ce qui est légèrement inférieur à 4 p. 100 des dépenses totales de la Société.

Ce que je dis, c'est qu'avec une augmentation de 8 p. 100 du coût de la main-d'œuvre et une augmentation encore plus forte des services; avec une augmentation de coût de 8 à 10 p. 100, mettons 8 p. 100, essentiellement en traitements, etc., et une augmentation des services, nous avons réussi à tout financer avec une augmentation de 4 p. 100 du budget.

**Mr. Mongrain:** Yes, but look, here, Mr. Picard, listen carefully. You put all this in the context—which I will call limited, even though it may not be so—of the CBC. In so far as we are concerned, we must analyse it in a broader context, in that of the Canadian taxpayer whose income tax was increased by 2 per cent, who saw postal services being decreased while the cost of the postal services was increased, and who saw that cuts were made at various levels which affect him. So he says: "Well the CBC has another increase of \$14 million". From his viewpoint, it is still a luxury. This is after all for entertainment, it also helps culture, but one's daily bread is more important.

**Mr. Picard:** Mr. Mongrain, while visiting Mr. Davidson, I would ask you to ask people how they would be willing to pay to get their hockey program on Saturday evenings. I am sure that they would pay for that, for that program only.

**Mr. Mongrain:** Yes, if you only ask the question that way, but if you say: "Look, this is our budget and you will be taxed so much at the end of the year". They will say: "All right, do away with this symphony or this ballet and leave hockey". This is what they will say. For instance, when on Sunday nights you present a program on ballet, I am sure that the working people in Trois-Rivières would prefer to watch a hockey game.



[Text]

**M. Picard:** Oui, mais les membres de l'ACTRA et de la FAC aiment beaucoup mieux avoir un ballet.

**M. Mongrain:** C'est possible, mais enfin, cela ne répond pas à ma question. Alors, je m'arrête là, monsieur le président, je ne suis pas satisfait de la réponse, mais je veux laisser le temps à d'autres d'intervenir.

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**Mr. Stewart (Cochrane):** On a point of order, Mr. Chairman, can we have the witnesses back tomorrow at 3.30?

**The Chairman:** No, it will not be possible. We have made tentative arrangements for them to come back on the 11th March.

**Mr. Broadbent:** Can we stay an extra half hour?

**M. Mongrain:** J'invoque le Règlement, et pour appuyer la demande de mon collègue, j'avais demandé, et j'insiste, que M. Thibault comparaisse ici, j'aurais des questions à lui poser. Je n'ai pas eu de réponse. Ce n'est pas nécessaire que se soit aujourd'hui, ça peut être dans deux semaines ça peut être dans trois semaines.

**The Chairman:** I said that we would discuss this in the Steering Committee before we did anything. I think we would want to be very careful about the questioning of any individuals.

**Mr. Mongrain:** I thought it was understood, Mr. Chairman. You will remember we discussed it together.

**The Chairman:** Yes, and I apologize, I thought he would be here...

**Mr. Mongrain:** You told me he would be here.

**The Chairman:** ...as part of the delegation. Perhaps the next time they come back they could arrange that he be here.

**Mr. Mongrain:** May I ask a question of Mr. Davidson: have you any objection to Mr. Thibault appearing before this Committee?

**The Chairman:** I would be inclined to object to his appearing as a witness himself, but if he is part of a delegation here to answer questions on what he is doing, then I would have no objection.

**Mr. Mongrain:** I do not object to any delegation; let them be a dozen or two, if they wish.

[Interpretation]

**Mr. Picard:** Yes, but the members of ACTRA and FAC much prefer to have ballet.

**Mr. Mongrain:** This may be so, but anyway this does not answer my question. So, I shall stop here, Mr. Chairman, I am not satisfied with the answer, but I will give an opportunity to others to speak.

**M. Stewart (Cochrane):** J'invoque le Règlement, monsieur le président.

Est-ce que nous pouvons demander aux témoins de revenir demain à 3 h. 30?

**Le président:** Je regrette, ce ne sera pas possible. Nous avons tenté de convenir avec eux qu'ils reviennent le 11 mars.

**M. Broadbent:** Pouvons-nous rester une demi-heure de plus?

**Mr. Mongrain:** Point of order. And to support my colleague's request, I had asked, and I insist, that Mr. Thibault should appear here; I would have some questions to put to him. I received no answer. It does not have to be today, it could be in two or three weeks.

**Le président:** J'ai dit que nous en parlerions au sein du comité directeur avant de faire quoi que ce soit.

Nous voulons être très prudent en ce qui concerne les questions aux témoins.

**M. Mongrain:** Je pensais que c'était entendu, monsieur le président, rappelez-vous que nous en avons discuté ensemble.

**Le président:** Oui, je m'excuse. Je pensais qu'il serait ici...

**M. Mongrain:** Vous m'aviez dit qu'il serait ici.

**Le président:** Oui avec la délégation. Peut-être que la prochaine fois la délégation pourra s'arranger pour qu'il vienne.

**M. Mongrain:** Puis-je poser une question à M. Davidson? Avez-vous des objections à ce que M. Thibault vienne témoigner devant le comité?

**Le président:** Comme témoin lui-même. Je tendrais à m'opposer à ce qu'il vienne lui-même comme témoin mais s'il fait partie d'une délégation venant ici pour répondre à des questions, alors, je n'ai pas d'objection.

**M. Mongrain:** Je n'ai aucune objection à une délégation même s'ils sont une ou deux douzaines.

[Texte]

**The Chairman:** Are there any further points of order?

**Mr. Osler:** On a point of order, I would be violently opposed to it.

**The Chairman:** It being past ten o'clock perhaps we had best adjourn. We will confirm with you later that Mr. Davidson and his colleagues will be able to come back on March 11.

Our next meeting will be held on Thursday at 9.30 when the Association of Canadian Television and Radio Artists will be appearing; and on February 25 we will have Bill S-5, an Act to amend the Canadian Overseas Telecommunication Corporation Act.

**Mr. Osler:** May I ask one question which will fit into this? I do not really mean to open a can of worms. What is your present employment figure?

**Dr. Davidson:** It is 8900 and some, the same as it was two years ago.

**The Chairman:** Meeting adjourned.

[Interprétation]

**Le président:** Y a-t-il d'autres personnes qui veulent invoquer le Règlement?

**M. Osler:** Si c'était un point de Règlement je m'y opposerais violemment.

**Le président:** Comme il est passé 10 heures, je pense que le mieux serait d'ajourner. Nous confirmerons plus tard que M. Davidson et ses collègues reviendront le 11 mars.

La prochaine réunion du comité sera jeudi à 9 h 30. L'Association des artistes de la radio et de la télévision témoignera devant nous, et le 25 février nous aurons le bill visant à amender la loi sur la Société canadienne des télécommunications transmarines, le Bill S-5.

**M. Osler:** Une autre question qui peut s'insérer dans ces délibérations, je ne voudrais pas avoir l'air inquisiteur mais quel est votre nombre d'employés?

**M. Davidson:** Environ 8,900 comme il y a deux ans.

**Le président:** Réunion ajournée.

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OFFICIAL BILINGUAL ISSUE

FASCICULE BILINGUE OFFICIEL

HOUSE OF COMMONS

CHAMBRE DES COMMUNES

First Session

Première session de la

Twenty-eighth Parliament, 1968-69

vingt-huitième législature, 1968-1969

STANDING COMMITTEE  
ON

COMITÉ PERMANENT  
DE LA

**BROADCASTING,  
FILMS AND ASSISTANCE  
TO THE ARTS**

**RADIODIFFUSION,  
DES FILMS ET DE L'ASSISTANCE  
AUX ARTS**

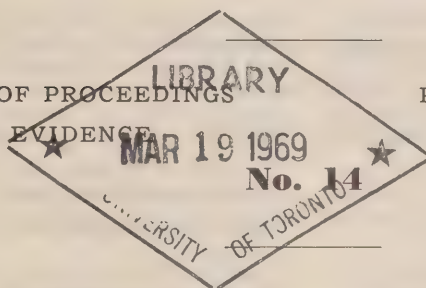
*Chairman*

**M. John M. Reid**

*Président*

MINUTES OF PROCEEDINGS  
AND EVIDENCE

PROCÈS-VERBAUX ET  
TÉMOIGNAGES



THURSDAY, FEBRUARY 20, 1969

LE JEUDI 20 FÉVRIER 1969

*Respecting*

C.B.C. Annual Report (1967-68)

*Concernant*

le rapport annuel de la Société Radio-Canada (1967-1968)

WITNESS—TÉMOIN

*(See Minutes of Proceedings)*

*Voir le procès-verbal)*

The Queen's Printer, Ottawa, 1969  
L'Imprimeur de la Reine, Ottawa, 1969

STANDING COMMITTEE ON  
BROADCASTING, FILMS AND  
ASSISTANCE  
TO THE ARTS

*Chairman:* Mr. John M. Reid  
*Vice-Chairman:* Mr. J. A. Mongrain  
and Messrs.

<sup>1</sup> Alexander,	Givens,
<sup>3</sup> Asselin,	Guilbault,
Barrett,	La Salle,
Broadbent,	Matte,
Corbin,	Osler,
De Bané,	Schreyer,

COMITÉ PERMANENT DE LA  
RADIODIFFUSION, DES FILMS ET DE  
L'ASSISTANCE AUX ARTS

*Président:* M. John M. Reid  
*Vice-président:* M. J.-A. Mongrain  
et MM.

Schumacher,  
Stafford,  
Stanbury,  
Stewart (*Cochrane*),  
Valade,  
<sup>2</sup>Yewchuck—(20)

*Le secrétaire du Comité*

M. Slack

*Clerk of the Committee*

<sup>1</sup>Mr. Alexander replaced  
Mr. Dinsdale on Wednesday,  
February 19.

<sup>2</sup>Mr. Yewchuck replaced  
Mr. Comeau on Wednesday,  
February 19.

<sup>3</sup>Mr. Asselin replaced  
Mr. McCleave on Wednesday,  
February 19.

<sup>1</sup>M. Alexander remplace  
M. Dinsdale le mercredi  
19 février.

<sup>2</sup>M. Yewchuk remplace  
M. Comeau le mercredi  
19 février.

<sup>3</sup>M. Asselin remplace  
M. McCleave le mercredi  
19 février.

Text]

## MINUTES OF PROCEEDINGS

Thursday, February 20, 1969.  
(17)

The Standing Committee on Broadcasting, Films and Assistance to the Arts met this day at 9.40 a.m. The Chairman, Mr. John M. Reid, presided.

*Members present:* Messrs. Alexander, Asselin, Broadbent, DeBané, LaSalle, Matte, Mongrain, Osler, Reid, Schreyer, Schumacher, Stafford, Stanbury, Stewart (*Cochrane*), Yewchuk—(15).

*Member also present:* Mr. Danson.

*Witness:* Mr. Victor Knight, National President, Association of Canadian Television and Radio Artists (ACTRA).

The Committee resumed consideration of the C.B.C. Annual Report, (1967-68).

The Chairman introduced Messrs. Knight and Siren of the Association of Canadian Television and Radio Artists (ACTRA); Mr. Knight then made a statement relating to the problems of Canadian writers and performers in the television and film production industries, and was examined thereon.

At 11.00 a.m., Mr. Osler replaced Mr. Reid in the Chair in the absence of the Vice-Chairman; at 11.58 a.m., the Vice-Chairman, Mr. Mongrain, replaced Mr. Osler in the Chair.

The examination of the witness being completed, at 1.00 p.m., the Committee adjourned until 3.30 p.m., on Tuesday, February 25.

[Traduction]

## PROCÈS-VERBAL

Jeudi, le 20 février 1969  
(17)

Le Comité permanent de la radiodiffusion, des films, et de l'assistance aux arts s'est réuni en ce jour à 9h.40, sous la présidence de M. John M. Reid, président.

*Présents:* MM. Alexander, Asselin, Broadbent, DeBané, LaSalle, Matte, Mongrain, Osler, Reid, Schreyer, Schumacher, Stafford, Stanbury, Stewart (*Cochrane*), Yewchuk—(15).

*De même que:* M. Danson.

*Témoins:* M. Victor Knight, président national de l'Association canadienne des artistes du théâtre et de la radio (ACTRA).

Le comité reprend l'étude du Rapport annuel de la Société Radio-Canada (1967-1968).

Le Président présente MM. Knight et Siren de l'Association canadienne des artistes du théâtre et de la radio (ACTRA); M. Knight présente ensuite un exposé sur les problèmes des écrivains et des artistes canadiens dans les industries du film et de la télévision et a ensuite répondu aux questions à ce sujet.

A 11h., M. Osler remplace M. Reid à la présidence en l'absence du vice-président; à 11h.58, le vice-président, M. Mongrain remplace M. Osler comme président.

L'interrogatoire des témoins étant terminée, à 13h. le président lève la séance jusqu'à 15h.30, mardi le 25 février.

*Le secrétaire du Comité,*  
M. Slack.

*Clerk of the Committee.*





## EVIDENCE

*(Recorded by Electronic Apparatus)*

Thursday, February 20, 1969.

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**The Chairman:** Gentlemen, I think we can begin. We have the number of people we agreed to have on this end of testimony.

We have with us representatives of the Association of Canadian Television and Radio Artists: Mr. Victor Knight, the national president and Mr. Paul Siren, the general secretary.

As you know, we are continuing to hold hearings on the CBC Annual Report. I will turn the floor over to Mr. Knight who has a 15 minute statement to make, then we will proceed in the usual way with questions.

For the benefit of new members on this Committee, we operate on the basis of questions by topic, and we exhaust a topic before going on to the next one. Generally speaking, we do not run a clock on you but you do become a little too long then we cut you off.

I will now ask Mr. Knight to make his presentation.

**Mr. Victor Knight (National President, Association of Canadian Television and Radio Artists):** Thank you, Mr. Chairman.

Canadian T.V. Broadcasting has tended to follow quite naturally a North American pattern established first in the United States of America, where local stations have been responsible for creating programs of local news and programs of Community Affairs. The national or regional networks generally speaking have supplied national news and the larger public affairs programs, while the independent producers, essentially Hollywood, have supplied that section of programming that can loosely be described as entertainment. All of this has been financed by American industry and commerce who have found it profitable to use TV as a means of advertising.

This has been possible because of the large number of stations, and although the unit cost of manufacturing a program is extremely high, the share of the cost to each station or network is such that it can be sold to advertisers within bearable limits and at the same time return a profit to the producer.

This form of organization of Broadcasting—it is an ad hoc form of organization which has grown up with the industry—seems to serve the United States public

## TÉMOIGNAGES

*(Enregistrement électronique)*

Le jeudi, 20 février 1969.

**Le président:** Messieurs, nous sommes en nombre. Nous avons avec nous des représentants de l'Association des artistes de la radio et de la télévision; M. Victor Knight, le président national, et M. Paul Siren, le secrétaire général. Nous entendrons des témoignages sur le rapport annuel de la Société Radio-Canada. Je remettrai la parole à M. Knight, qui a une déclaration d'environ 15 minutes à vous faire, et nous allons ensuite passer aux questions. Je dirai, pour le bénéfice des nouveaux membres, que nous posons les questions sur chaque sujet, à tour de rôle, et nous épuisons un sujet avant de passer à un autre. Nous ne voulons pas vous limiter à une certaine période de temps mais, si vous parlez trop longtemps, nous allons vous prier de céder la parole à quelqu'un d'autre. Monsieur Knight, vous avez la parole.

**M. Victor Knight (président national, Association canadienne des artistes de la radio et de la télévision):** Je vous remercie, monsieur le président. La télévision, au Canada, tend à suivre les politiques établies aux États-Unis, où les postes locaux préparent les émissions de nouvelles locales et d'intérêt général dans le domaine des affaires locales. Les réseaux s'occupent des émissions de nouvelles nationales et d'affaires publiques alors que les producteurs indépendants, je songe à Hollywood, fournissent les programmes de divertissement. Tout ceci a été financé par l'industrie américaine qui a trouvé profitable de se servir de la télévision comme véhicule publicitaire.

Ceci a été rendu possible en raison du grand nombre de stations et, même si le coût original est très élevé la part que doit verser chaque station est telle que l'émission peut être vendue aux annonceurs et rapporter un profit au producteur.

Cette forme d'organisation de la radiodiffusion a bien servi la population américaine mais lorsqu'on s'en sert au Canada, elle a toutefois certaines faiblesses. Les

## [Text]

extremely well, but when it is used in Canada is has certain weaknesses. The local stations in Canada, for instance, have indeed been able to provide local news and community affairs programs in a very satisfactory manner in most cases. The two networks have in the main provided good coverage of national and international news. Public affairs programs from both networks have in the main been provocative and thought-provoking, although sometimes lacking in depth. That is an opinion, if you will excuse it. They tend too frequently to treat public affairs shows as journalism, rather than the study of the social problems, but as we said, in the main their work has been worthwhile and laudatory.

## ● 0950

It is in the realm of the loosely classified entertainment section that the greater difficulties have arisen. The U.S. system depends very largely on independent producers, mainly Hollywood, for this section of their programming. But Hollywood is in California and its Canadian equivalent does not to all intents and purposes exist. The U.S. system can maintain Hollywood because the U.S. stations collectively form a huge market. The Canadian imitation of the U.S. system with its much smaller number of stations has been unable to support any large independent producing industry in Canada, and in consequence has had to supply its needs from the same source as its U.S. counterparts, namely Hollywood.

The result has been that entertainment in Canadian TV has been spoken with an American accent, that Canadian TV has been unnaturally divided, that public affairs have been written and presented by Canadians for Canadians, and that entertainment has been written and presented by Americans for Americans, and Canadians, as it were, have simply plugged in. This may seem like an ideal arrangement if considerations were limited to economic ones, and if entertainment was mere titillation, but neither of these is true. I will deal if I may with entertainment first.

A closer examination of the economics of the entertainment industry reveals two things, first: that in spite of the size of the U.S. market, it is not sufficient to support its own productions centres entirely alone, and needs a world market to be economically viable, and secondly: that Canada is considered by the Americans to be part of the North American or the domestic market and not a foreign market as in Britain, for instance. Therefore in theory at least any Canadian Producer should be in the same relationship to the North American market as is a U.S. producer.

Through an accident of history and geography, however, the U.S. producer is in a position of privilege over any potential Canadian counterpart. The series of accidents that created Hollywood in the early days of cinema history, the need for reliable natural light being the most important, has given the U.S. in general and California in particular, a place of primacy in

## [Interpretation]

postes locaux au Canada ont pu présenter les nouvelles locales et des émissions d'affaires publiques locales d'une façon très satisfaisante dans la plupart des cas. Les deux réseaux ont assez bien couvert les nouvelles nationales et internationales. Les émissions d'affaires publiques des deux réseaux ont forcé, en général, le public à penser, même si parfois elles étaient un peu superficielles. Trop souvent, on tente de faire du journalisme au lieu d'une étude des problèmes sociaux en profondeur, mais nous le répétons, en général, ces émissions en valaient la peine.

C'est dans le domaine des divertissements que les problèmes se sont posés. Le système américain dépend beaucoup des producteurs indépendants, ceux de Hollywood, pour ces émissions. Mais Hollywood est en Californie et sa contrepartie canadienne n'existe pas, toutes fins pratiques. Le système américain peut conserver Hollywood parce que les postes des États-Unis constituent un marché énorme. Le nombre de stations étant plus limité, le Canada n'a pu aider au maintien d'une grande industrie indépendante au pays, et il dû s'approvisionner à la même source que les États-Unis.

Le résultat, c'est que les programmes du divertissement au Canada ont un accent américain. Le résultat est que les émissions d'affaires publiques sont de nature canadienne, alors que les émissions de variété ont été écrites par des Américains pour des Américains. Cela semblerait peut-être idéal si les seules considérations étaient d'ordre économique et si variété voulait uniquement dire rire. Mais tel n'est pas le cas. Permettez-moi de traiter d'abord du deuxième point.

Un examen minutieux de l'aspect économique de l'industrie du divertissement révèle deux choses. D'abord, en dépit du marché américain, elle ne peut pas se suffire et a besoin d'un marché mondial; deuxièmement, le Canada fait partie, d'après les intentions des Américains, du marché local. En théorie, un producteur canadien devrait avoir le même rapport avec le marché nord-américain que les producteurs américains.

Toutefois, le producteur américain se trouve dans une situation privilégiée par rapport aux réalisateurs canadiens.

Cette série d'accidents qui a amené la création de Hollywood au début du siècle, dont le besoin d'un bon éclairage naturel est le plus important, a accordé aux États-Unis, et à la Californie en particulier, une place de première importance en Amérique du Nord, et à un certain moment, dans le monde. L'action gouvernementale en Grande-Bretagne, en France, en Italie



## [Texte]

North America—primacy that was at one time world wide, but is so no longer. Due very largely to government action in Britain, Italy, France and the Scandinavian countries, those places now have achieved an equitable share of the total world-market and are able to speak with indigenous voices on their own cinema and TV screens. The governments of European countries that have taken action to assist the TV and film production industries have concentrated in the main in two areas:

They have required foreign film and TV producers to leave a portion of their earnings in the country, to be used in the development of an indigenous production industry.

Secondly, they have attempted to develop a quota system requiring an exchange of some kind between the native productions and foreign productions entering the country.

These two actions have had the effect of creating a pool of capital for the creation of production companies and ensuring a world wide market for the products. No such action has yet been taken by a Canadian government and yet the new Broadcasting Act has pointed to the need for such action.

**Mr. Stanbury:** Mr. Chairman, on a point of order. The witness is reading from a long statement. I presume there will be copies for all members?

**Mr. Knight:** No, there are not, Mr. Stanbury. I did not consider this to be a brief. Perhaps I should explain. The instructions I got were that if we were to present a brief 50 copies in English and 20 copies in French would be required. It was not my intention at that time to present a brief basically because I have not been able to do the statistical research work which would support this in such a manner that I could call a brief as such. I am of a particularly nervous nature, Mr. Stanbury and, frankly, I did not feel secure enough in myself to make this presentation orally without reference to a written script.

0950

**Mr. Stanbury:** I am sure you must have a carbon copy. Perhaps we could send it out and have copies made while you continue to read.

**Mr. Knight:** I brought a few extra copies with me. One is now with the translators and one is with the porters. So I am left with the one only.

**Mr. Stanbury:** Well I am sure one of them could be picked up so that members of the Committee could get one out of this brief than they could by just listening to you read it.

**The Chairman:** Yes. I think as a result of this experience, Mr. Stanbury, that we will have to rewrite the

## [Interprétation]

dans les pays scandinaves a permis à ces pays de s'emparer d'une part du marché mondial et de faire entendre leur propre voix sur leurs propres écrans de cinéma et de télévision. Les gouvernements de ces pays européens qui ont décidé d'aider les industries nationales de cinéma et de télévision ont concentré leurs efforts sur deux points:

1. On a obligé les producteurs étrangers à laisser une partie de leurs recettes au pays, pour servir à l'épanouissement de l'industrie locale.

2. On a également établi un système de quotas, nécessitant un échange entre les productions indigènes et les productions étrangères.

Ces deux décisions ont eu pour effet l'accumulation de capitaux en vue de la création de sociétés de production et la distribution des produits à l'échelle mondiale.

Rien de semblable n'a été fait par le gouvernement canadien même si la nouvelle Loi sur la radiodiffusion souligne la nécessité d'une mesure en ce sens.

**M. Stanbury:** Je crois que le témoin va lire une longue déclaration. Je pense qu'il doit y avoir un exemplaire à l'intention de chaque député?

**M. Knight:** Non, il n'y en a pas, monsieur, car je ne considérerais pas la présente comme un mémoire. Permettez-moi d'expliquer. On m'a dit que si nous devons présenter un mémoire, j'aurais à remettre 50 copies en anglais et 20 copies en français. Je n'avais pas à ce moment-là l'intention de présenter un mémoire, car je n'ai pas pu faire le travail de recherches statistiques nécessaires pour appuyer ce document et le qualifier de mémoire. Je suis un peu nerveux, monsieur Stanbury, et je n'ai pas assez confiance en moi pour vous présenter un exposé sans avoir un texte écrit.

**M. Stanbury:** Vous en avez certainement au moins une copie. Nous pourrions en faire tirer plusieurs photocopies pendant que vous continuez votre lecture.

**M. Knight:** J'en avais quelques-unes. Les interprètes ont un de ces exemplaires, et l'autre est aux mains des sténographes. Il ne me reste que la mienne.

**M. Stanbury:** Quelqu'un pourrait peut-être se passer de la sienne, temporairement, pour que les membres du Comité n'aient pas à se contenter d'en écouter la lecture.

**Le président:** Je crois qu'à la suite de cette expérience, monsieur Stanbury, il faudra rédiger, à

## [Text]

basic instructions which we send out to people. Perhaps we will put an arbitrary limit of five minutes on oral statements and insist on copies of anything longer than that.

**Mr. Stanbury:** Otherwise, Mr. Chairman, I am afraid, people will be choosing to call their briefs statements so as to avoid providing members of the Committee with something that we can follow.

**The Chairman:** That is correct. Will you proceed, Mr. Knight.

**Mr. Knight:** If I may remind you, the new Broadcasting Act provides a policy which requires anyone using radio frequencies to "safeguard, enrich and strengthen the cultural, political, social and economic fabric of Canada." In addition to requiring Canadian ownership and control of the broadcasting system. Section 2(d) of the Broadcasting Act demands: "The programming provided by the Canadian broadcasting system\* should be varied and comprehensive and should provide reasonable, balanced opportunity for the expression of differing views on matters of public concern, and the programming provided by each broadcaster should be of high standard, using predominantly Canadian creative and other resources."

\*"Canadian Broadcasting System" as used in the Act refers to both public and private elements in broadcasting.

Foreign-made variety and dramatic programs, dominating the television screen are not "using predominantly Canadian creative and other resources." Foreign-produced commercials and the engagement of foreign talent for television and radio commercials do not "safeguard, enrich and strengthen the cultural, political, social and economic fabric of Canada".

It is not only the performers and writers who have cause for disappointment. They are being denied the opportunity to live and work in Canada, but Canada is being denied a recording industry, a film industry, and any significant Canadian television or radio production.

The lack of a feature film industry in Canada has become a matter of concern to Parliament. The Canadian Film Development Corporation has been created "to foster and promote the development of a feature film industry in Canada." In defining a Canadian feature film. Section 10 (2) of the CFDC Act requires:

(a) that the completed film will, in the judgment of the Corporation, have a significant Canadian creative, artistic and technical content, and that

## [Interpretation]

nouveau, les directives que nous faisons parvenir aux témoins. Il faudrait limiter les déclarations orales à 5 minutes et exiger des copies de la déclaration si elle est plus longue.

**M. Stanbury:** Autrement, les gens préféreraient appeler leurs mémoires des exposés, afin de ne pas avoir à en remettre des exemplaires aux députés.

**Le président:** Exactement. Veuillez continuer monsieur Knight.

**M. Knight:** Si vous me permettez de vous le rappeler «La nouvelle Loi sur la radiodiffusion comporte une politique qui veut que toute personne qui se sert de fréquences doit le faire de façon à sauvegarder, enrichir et raffermir la structure culturelle, politique sociale et économique du Canada.» En plus d'exiger la propriété et le contrôle du réseau de radiodiffusion par des Canadiens, l'article 2 (d) de la Loi sur la radiodiffusion exige «que la programmation offerte par le système de radiodiffusion canadienne\* devrait être variée et compréhensive et qu'elle devrait fournir la possibilité raisonnable et équilibrée d'exprimer des vues différentes sur des sujets qui préoccupent le public et que la programmation de chaque radiodiffuseur devrait être de haute qualité et utiliser principalement des ressources canadiennes créatrices et autres.

\*Système de radiodiffusion canadienne tel qu'employé dans la Loi s'applique aux éléments de la radiodiffusion publique et privée.

Les émissions de variété et dramatiques réalisées à l'étranger, qui dominent l'écran de télévision «n'utilisent pas principalement des ressources canadiennes créatrices et autres». Des messages publicitaires réalisés à l'étranger et l'engagement d'artistes étrangers pour la réalisation de messages commerciaux pour la télévision et la radio ne servent pas «à sauvegarder, enrichir et raffermir la structure culturelle, politique, sociale et économique du Canada».

Ce ne sont pas seulement les artistes et les auteurs qui sont déçus. On leur refuse l'occasion de travailler au Canada, mais on refuse en même temps au Canada l'occasion d'avoir une industrie d'enregistrement, une industrie de film et une proportion considérable de réalisations canadiennes pour la radio et la télévision.

Le manque d'une industrie de longs métrages au Canada devient une inquiétude pour le Parlement. La Société de développement de l'industrie cinématographique canadienne a été créée précisément à cette fin. Lorsqu'on a pensé de définir l'expression «long métrage canadien», l'article 10 (2) de la Loi sur la Société de développement de l'industrie cinématographique canadienne prévoit que:

a) que, une fois achevé, le film, de l'avis de la Société, possédera, par sa création, son caractère artistique ou son aspect technique, un caractère



## [Texte]

arrangements have been made to ensure that the copyright in the completed film will be beneficially owned by an individual resident in Canada, by a corporation incorporated under the laws of Canada, or a province or by any combination of such persons; or

(b) that provision has been made for the production of the film under a co-production agreement entered into between Canada and another country.

These are the requirements that the Canadian people through the Canadian parliament see as essential if the cultural, political social and economic fabric of Canada is to be enriched, strengthened and safeguarded.

Unfortunately an Act of Parliament is not sufficient. Canadians with the acquiescence of past Canadian parliaments have invested in the private sector of the Canadian broadcasting system without such requirements having been imposed on them in the past. So they now have the resources to change their programming in order to comply with the new act? Without further help from those American producers who are using Canada most profitably as a market, their ability to do so remains in doubt.

Up until now we have been discussing the dilemma of the Canadian broadcasting industry in its search for ways and means to provide a form of indigenous programming that will achieve the safeguarding and strengthening of the Canadian fabric, that everyone, 0955

the Canadian people, the Canadian parliament, the Canadian broadcasters and the Canadian writers and performers see as desirable. If Canadian programming and films are to be provided then this last group, the writers and the performers, will have an essential part in its creation. They are a group of Canadians who have a very special stake in the future of Canadian broadcasting and who have been among the victims of the present system of organization, especially the victims of the system of organization that has caused an unnatural division between a discussion of public affairs and entertainment. Or, to put it another way, a division between the pamphleteer and the poet.

If the journalist together with the social and political scientist is to discuss public affairs, the poet and the actor must be able to demonstrate the effect of social, political and economic realities on the lives of the people. If this is to be done at all it must be done by the poet and the actor who are native and to the manner born as it were. So that we see that the dilemma of the Canadian broadcast industry and the dilemma of the Canadian writer and performer are essentially the same dilemma.

We are going to suggest, therefore, that a close examination of the problems of the Canadian writer and performer, together with a search for ways and means to solve their particular problems, might point the way to a method of providing the broadcasting industry with the necessary resources to provide the

## [Interprétation]

canadien appréciable et que des ententes ont été conclues afin d'assurer que le droit d'auteur relatif au film achevé sera détenu par un particulier résidant au Canada ou par une corporation constituée en vertu des lois du Canada ou d'une province, ou par une combinaison quelconque de ces personnes; ou

b) que des mesures ont été prises pour que le film soit produit aux termes d'un accord de coproduction intervenu entre le Canada et un pays étranger.

Voilà donc des questions qui sont jugées nécessaires par la population canadienne si on veut enrichir la structure culturelle, politique, sociale et économique du Canada et la sauvegarder. Malheureusement, une Loi du Parlement ne suffit pas. Les Canadiens avec le consentement de parlements précédents, ont investi dans le secteur privé sans imposer de rigides conditions par le passé. On sait maintenant que les ressources nécessaires pour modifier les représentations afin de se conformer à la nouvelle Loi sans recevoir d'aide des producteurs américains qui se servent du Canada comme un marché profitable et ils se trouvent dans une situation assez délicate.

Jusqu'ici nous avons parlé du dilemme de l'industrie de la radiodiffusion au Canada dans sa recherche de moyens pour fournir une forme de programmation indigène qui apportera la sauvegarde et le renforcement de la structure canadienne, un fait qui est le désir

de tout le monde, la population canadienne, le Parlement canadien, les radiodiffuseurs canadiens, les acteurs et les écrivains canadiens. Toutefois, si des émissions et des films canadiens doivent être réalisés, ce groupe aura un rôle essentiel à jouer. Les écrivains et les acteurs ont un intérêt bien particulier à cette question. Ils ont été les victimes de ce système qui a établi une division anormale entre les programmes d'intérêt public et les programmes de divertissement. Ou, en d'autres termes, une division entre le pamphlétaire et le poète.

Si le journaliste et le politicien vont discuter de questions publiques, le poète et l'acteur doivent pouvoir exposer les effets de réalités sociales, politiques et économiques sur la vie des gens. Si cela doit être fait du tout, il doit l'être par le poète ou l'acteur né au pays ou pour ainsi dire né dans le milieu. Le dilemme de l'écrivain et de l'acteur canadien est essentiellement le même que celui de la Société Radio-Canada. Alors, à ce moment-là, nous croyons qu'un examen intensif du problème de l'écrivain et de l'acteur pourrait permettre de fournir les programmes requis en conformité de la Loi sur la radiodiffusion. Je vais vous donner certains exemples fournis par l'introduction de la télévision par câble.



*[Text]*

kind of programming required by the Broadcasting Act. For the purposes of this examination we will use the examples provided by the introduction of Community Antenna Services, or cable television.

The Canadian Copyright Act attempts to define the rights due to the creator of an intellectual work. Among others, those rights include the absolute right of the creator of an intellectual work to determine the distribution of that work and the exclusive right to reap the profit from that work. The Act defines those rights, but provides no means of redress against a violation of those rights, except through an action in the courts.

Since there is no machinery for redress, composers of musical works, for instance, have long since realized that while the principle of the Act gives them the right to compensation for the performance of their works the Act does not provide them with the real means of getting the money. Forced by necessity they have formed world embracing performing rights societies that collect on their behalf. No such organization exists for dramatic, comedy or other writers of semi-dramatic works for television, or public affairs writers for television.

Community Antenna services take a programme created in one locality and deliver it to another, and by providing this service are able to make a profit. However, the original broadcaster, the writer, and the performer of the programme are not consulted, and very frequently the programme is being distributed against the will of the owner of the copyright. I would give as an instance there, perhaps, the Canadian Football League's attitude towards Community Antenna Television services. Also, it is done without any compensation to the owner of the copyright. In other words, the Community Antenna operator is taking an intellectual work of another person and using it for his own profit, without any obligation to the owner of that work. This action is most certainly contrary to the spirit of the Copyright Act and, we believe, a legal breach of the Act. In the case of writer he has the possibility of legal action through the courts; the performer has no such recourse.

The writers ability to act in this case is more apparent than real. He is an individual with only an individual's resources. The CATV operators are in the main fairly large corporations with far greater resources than the writer. The writer has to be able to establish in law that a breach of copyright has taken place, and has to do so against each and every CATV operator, if he is able to establish such a breach at all. Even if he were able to establish a breach, there is no clear definition in law as to the monetary equivalent of his rights, neither does he know what he could expect to recover. In other words, he does not have the resources to protect himself in spite of the apparent protection that the law provides.

The writer normally contracts with a broadcaster in order that the original programme may be created and that he may be rewarded for his work. The CATV

*[Interpretation]*

La Loi sur les droits d'auteur du Canada définit les droits qui reviennent aux créateurs d'une œuvre intellectuelle en ce qui concerne la distribution de cette œuvre et les profits qui en découlent. La Loi définit ces droits mais ne permet pas d'obtenir une indemnité à la suite de la violation de ces droits, sauf devant le tribunal. Étant donné qu'il n'y a pas de mécanisme de réparation, les compositeurs de musique ont depuis lors compris que même si, en principe, la Loi leur donne le droit de recevoir une indemnité, ils ne peuvent pas vraiment obtenir leur argent. Ils ont formé une association qui perçoit ces droits en leur nom. Aucune organisation semblable n'existe dans le domaine dramatique ou de la comédie.

Le service de rediffusion sur câble prend une émission créée dans une région et la transmet dans une autre, et, en fournissant ce service, réalise un bénéfice. Mais le radiodiffuseur, celui qui écrit l'émission, d'autres, ne sont pas consultés. Et l'émission est distribuée sans la permission du propriétaire du droit d'auteur. Par exemple, songez à l'Association canadienne de football. Il fera effet sans verser de compensation à l'auteur. En d'autres termes, l'opérateur de l'antenne communautaire prend le travail intellectuel de quelqu'un d'autre et l'utilise à ses propres fins, sans aucune obligation. Cette mesure est contraire à l'esprit de la Loi sur les droits d'auteur. Nous pensons qu'il s'agit d'une violation de cette loi. Celui qui rédige l'émission devrait avoir un recours légal, tandis que l'acte n'a aucun recours.

Mais les auteurs ont des droits plus apparents que réels. Il s'agit d'une personne qui a des ressources individuelles et les antennes communautaires représentent de grandes sociétés qui ont beaucoup plus de ressources que les auteurs. L'auteur peut établir le fait qu'il y a eu violation de droits d'auteur, et il doit faire et poursuivre tous les opérateurs d'antennes communautaires s'ils veulent obtenir un résultat. Même s'il pouvait établir qu'il y a violation de la loi, il n'y a pas de définition précise dans la Loi sur l'équivalent monétaire de ces droits et il ne sait pas non plus ce qu'il peut s'attendre de recevoir. En somme, il n'a pas les ressources nécessaires pour se protéger, malgré la protection apparente de la Loi.

L'auteur traite ordinairement avec le radiodiffuseur pour que l'émission soit diffusée et qu'il reçoive une compensation. La distribution et la présentation

## [Texte]

distribution of his work amounts to a separate showing of his work, but the writer cannot hold the contracting broadcaster responsible for this other broadcast since it is taking place outside of the control of the broadcaster.

► 1000

The performer is even worse off, since he does not have even the apparent protection of the Copyright Act. In 1961 at a convention in Rome, the International Community that is concerned with copyright created an international convention which had the effect of extending to performers similar protection to that which the Bern Convention had granted to the writer. Canada has not yet signed or ratified the Rome Convention of Neighbouring Rights, as that convention is called.

**Mr. Osler:** Has the United States ratified it?

**Mr. Knight:** No, sir. We do not know the reasons for Canada's reluctance to protect its performers in the same way that it protects its writers, but perhaps the remarks used by the Minister of Consumer Affairs, when he introduced Bill S-20 into the Canadian Senate, might provide some clue as to those reasons. Bill S-20, which is an act to amend the Copyright Act was introduced into the Senate as a direct result of the actions of a newly formed performing rights society, whose function was to collect royalties on behalf of a number of record manufacturing companies.

The amount of the royalties was estimated as being between \$3 million and \$5 million per annum and a direct cost to the Canadian broadcasting industry.

The Minister argued in part that the cost was excessive and an undue burden for the broadcasters, and since the records referred to were in the main in origin of foreign manufacture, the moneys paid would be leaving the country and could not therefore be used to develop better programming for Canadian broadcasting. To quote him directly the Minister said:

"It is only fair to say that Sound Recording Licences (SRL) Ltd.

which is the performing rights society referred to,

... has inferred that part of the fees collected would be expended on Canadian artists and performers in an attempt to develop Canadian talent and truly Canadian recordings. But this, of course could only come about as the result of private agreement, as the Copyright Appeal Board has no jurisdiction to set terms and conditions. "Honourable senators should also be reminded that if this legislation is not enacted and the copyright Appeal Board sets a tariff for Sound Recording Licences (SRL) Ltd. for the year 1969, much of the fees collected would eventually go abroad as the major record manufacturers in Canada are subsidiaries or foreign corporations.

## [Interprétation]

son œuvre par câble est un fait distinct, mais l'auteur ne peut tenir le radiodiffuseur responsable de cette émission, puisque cela échappe au contrôle du radiodiffuseur.

Et l'acteur est dans une situation encore plus difficile: il n'a même pas la protection apparente de la Loi sur les droits d'auteur. En 1961, à un congrès à Rome, on s'est intéressé aux droits d'auteur à l'échelle internationale et on a créé une convention internationale qui s'adresse aux acteurs, une protection semblable à celle que la convention de Berne accorde aux écrivains. Le Canada n'a pas encore signé ou ratifié la Convention de Rome sur les droits voisins, comme on l'appelle.

**M. Osler:** Les États-Unis l'ont-ils ratifiée?

**M. Knight:** Nous ne savons pas pourquoi le Canada hésite tant à protéger ses acteurs comme elle protège ses écrivains. Mais comme le ministre des Affaires des consommateurs l'a dit en présentant le bill S-20 au Sénat, cela peut nous donner quelques indications.

Le Bill S-20 est une Loi pour modifier la Loi sur les droits d'auteur qui a été présentée au Sénat à la demande de la Société des droits d'auteurs nouvellement formée pour recueillir les droits d'auteur pour un certain nombre de compagnies de disques.

Les droits d'auteur étaient évalués entre 3 et 5 millions par année et étaient payés directement par la radiodiffusion canadienne.

Le ministre a dit que le coût était excessif pour les radiodiffuseurs, et comme les disques étaient en majorité d'origine étrangère, l'argent quitterait le pays et cela ne servirait pas à l'amélioration de nos émissions.

Le ministre a dit et je cite:

Il faut mentionner que la *Sound Recording Licences Limited*

qui est la Société des droits d'auteurs en question,

a dit qu'une partie des frais perçus reviendraient aux artistes canadiens afin d'essayer de développer les talents canadiens et les enregistrements canadiens. Mais ceci se produira seulement à la suite d'ententes personnelles, car la Commission d'appel sur les droits d'auteur n'a pas juridiction pour fixer les termes et les conditions. Les honorables sénateurs devraient aussi se rappeler que si cette loi n'est pas mise en vigueur et si la Commission d'appel sur les droits d'auteur fixe un tarif pour *Sound Recording Licences Limited* pour 1969, une grande partie des sommes recueillies ira à l'étranger car les fabricants de disques au Canada sont des filiales de compagnies étrangères.



## [Text]

The Rome Convention for Neighbouring Rights provides protection for writers and performers and record manufacturers, both domestic and foreign, and would have the same effect as that feared by the Minister of Consumer and Corporate Affairs with the record manufacturing performing rights society.

Yet to refuse to sign and ratify the Rome Convention and to amend the Copyright Act by the introduction of Bill S-20, although it does prevent the flow of money from Canada, does nothing to create better Canadian programming, nor does it do anything to assist the Canadian writer and performer. If the government's reasons for not signing the Convention of Rome, and for the introduction Bill S-20 are indeed to prevent the siphoning off of Canadian broadcasting resources into foreign hands, then we can only applaud the intentions, whilst deploring the method.

May we suggest a method that in our opinion will ensure that the interest of the Canadian writer and performer are protected, and at the same time may provide the means to finance in part, at least, the establishment of a Canadian production industry.

The American television and radio broadcasting industry is able to finance itself for the reasons that I have already given. We have already suggested that a form of program exchange might enable the Canadian producers to use the North American markets more fully than they are now able to do. There seems to me to be no reason that this exchange arrangement could not be achieved when one considers the amount of money spent by Canadian television stations and cinemas for the purchase of programs and films. Surely this large amount of money, and I cannot quote it specifically, is good bargaining material.

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However, the financing of the programs to be exchanged would remain a problem and it is here perhaps, that a solution to the writers and performers problems might point to a possible source of capital for investment into a production industry. Authors and performers rights could be regarded as falling into two categories, which we shall refer to as primary rights and secondary rights.

Primary rights might be defined as those rights which accrue to the author or performer as a result of a broadcaster or producer engaging his services and guaranteeing payment for them by contract. These would include the original recording and the subsequent exploitation of that recording by the contractor or by other companies or persons working under an agreement with the original contractor.

Secondary rights might be defined as unauthorized re-recording and unauthorized uses of these re-recording by persons or companies not under the control, or without the agreement, of the original contractor and without the permission of the writer or the performer.

## [Interpretation]

La convention de Rome sur les droits connexes protège les écrivains, les acteurs et les fabricants de disques, nationaux et étrangers, et aurait le même effet que craint le ministre de la Consommation et des Corporations pour la Société des droits d'auteurs en ce qui concerne la fabrication des disques.

Et pourtant, si on refuse de signer et de ratifier la convention de Rome et si on refuse de modifier la Loi sur les droits d'auteur comme le Bill S-20 le propose cela ne donnera pas de meilleures émissions au Canada et cela ne donnera rien non plus pour aider l'écrivain et l'acteur canadiens. Si le gouvernement ne signe pas la convention de Rome et si la présentation du Bill S-20 vise à empêcher que les ressources ne tombent en de mains étrangères, alors nous ne pouvons qu'applaudir leurs intentions et déplorer leur méthode.

Permettez-nous de suggérer une méthode qui, à notre avis, protégerait les auteurs et les acteurs canadiens et, en même temps, permettrait peut-être de financer, en partie du moins, la création d'une industrie de production canadienne. L'industrie de radio-diffusion et de télévision américaine peut assurer son propre financement pour des raisons que j'ai déjà données. Nous avons déjà suggéré qu'un échange d'émissions pourrait permettre aux producteurs canadiens d'utiliser les marchés nord-américains beaucoup plus qu'ils ne peuvent le faire maintenant. Il n'y a pas de raison pour que cet échange n'existe pas, lorsqu'on songe à la quantité d'argent dépensé par les postes de télévision canadiens et les cinémas pour l'achat de émissions et des films étrangers. Ces sommes importantes, je ne peux donner de chiffres, mais ce sont de fortes sommes, sont un excellent atout pour discuter.

Toutefois, le financement des émissions à échange resterait un problème et c'est là peut-être qu'une solution aux problèmes des écrivains et des acteurs pourrait être une source de capital qui pourrait être investie dans une industrie de production. Les droits des auteurs et des acteurs tombent dans deux catégories que nous appellerons, les droits premiers et les droits secondaires.

Les droits premiers sont des droits qui s'appliquent à l'auteur ou à l'acteur, lorsqu'un réalisateur engage ses services, et lui garantit le paiement des droits par contrat. Cela comprend l'enregistrement original et l'exploitation ultérieure de cet enregistrement par le contractant ou d'autres compagnies ou personnes travaillant sous contrat avec le premier contractant. Les droits secondaires s'appliquent aux réenregistrements non autorisés et aux usages non autorisés de ces enregistrements par des compagnies ou des personnes qui ne sont pas contrôlées ou qui n'ont pas d'accord avec le contractant original et qui n'ont pas la permission de l'auteur ou de l'acteur.



[Texte]

It must be remembered that these uses of both types of recordings, authorized and unauthorized, might occur within Canada or abroad. The writer and the performer through their own efforts and through collective efforts have in the main controlled disposition of primary rights, in Canada at least.

Secondary rights remain uncollected and it seems most at the moment uncollectable both at home and abroad. The only way these rights could be collected abroad is through international copyright or the Rome Convention of Neighbouring Rights, but this implies a reciprocity in the collection of rights for foreign writers and performers and the distribution of those moneys abroad.

Considering the domination of foreign produced programs on Canadian television and radio stations, the collection of residual rights on behalf of foreign performers and writers might prove too costly for Canada and for the Canadian broadcaster, but it might not prove too costly, however, if both Canada and the Canadian broadcasters get a return for their money—namely, an independent Canadian production industry and Canadian programs of international quality.

As we have said, the Canadian writer and performer have controlled the problems of primary rights. In the case of secondary rights he might consider a collective rather than a personal method of distribution, if the collective can be of benefit to the industry, including himself.

The experience of another country may help us to discover how this is to be done. The Norwegian Government has signed and ratified the Rome Convention for Neighbouring Rights to collect on behalf of the Norwegian writers and performers all accruing secondary rights, and on behalf of foreign writers and performers all primary and secondary rights where they apply.

The moneys collected on behalf of foreign performers and writers are not, however, distributed abroad, but are pooled within Norway together with the funds collected through secondary rights for the indigenous writers and performers and the whole amount is then used as a fund to encourage the production of Norwegian programs.

The effect of that pool has been that this capital has been available to finance Norwegian production and the number of foreign productions is being gradually reduced and the fabric of Norwegian life is being strengthened and preserved. The international copyright community have accepted the Norwegian method, and it has become known, as being a legitimate disposition of performing rights as defined by the Convention of Rome.

We said that the Canadian performer and writer might agree to a collective form of distribution of his secondary rights, if he can see a benefit from so doing. The benefit that would accrue would be increased work opportunities through increased Canadian pro-

[Interprétation]

On doit se rappeler que l'utilisation de ces deux types d'enregistrements autorisés et non autorisés peut se produire au Canada ou à l'étranger. L'auteur et l'acteur, par leurs efforts personnels et collectifs, ont dans l'ensemble le contrôle des droits premiers, au Canada du moins.

Les droits secondaires ne sont pas perçus et ils semblent pour le moment impossibles à percevoir, ici ou à l'étranger. La seule façon de collecter ces droits à l'étranger, serait par l'intermédiaire des droits d'auteur internationaux ou de la convention de Rome sur les droits connexes, mais cela implique une réciprocité, c'est-à-dire qu'il nous faudra collecter les droits d'auteur des écrivains et des acteurs étrangers et distribuer cet argent à l'étranger.

Considérant que la majorité de programmes à la télévision et à la radio canadiennes sont étrangers peut-être que cela coûterait trop cher au Canada et aux radiodiffuseurs canadiens. Mais peut-être aussi que cela ne coûterait pas trop cher, si le Canada et les radiodiffuseurs canadiens y trouvaient un avantage. A savoir une industrie de production canadienne indépendante et des programmes canadiens de qualité internationale.

Comme nous l'avons dit, les écrivains et les acteurs ont contrôlé le problème des droits primaires. Dans le domaine des droits secondaires, ils considéreront plutôt une méthode collective que personnelle pour la distribution, si cela peut servir à l'industrie, dont ils font partie.

L'expérience d'un autre pays peut nous permettre de voir comment cela peut se faire. Le gouvernement norvégien a signé et ratifié la convention de Rome pour les droits d'auteur connexes et a accepté de recueillir, au nom des écrivains et des acteurs norvégiens, tous les droits secondaires et au nom des acteurs et écrivains étrangers de recueillir tous les droits primaires et secondaires, lorsque cela s'applique.

Les sommes recueillies pour les étrangers ne sont pas distribuées à l'étranger, mais sont gardées en Norvège avec les fonds recueillis pour les auteurs et acteurs norvégiens au titre des droits secondaires et le tout est utilisé comme un fonds pour encourager la production d'émissions norvégiennes.

Ces capitaux sont disponibles pour les productions norvégiennes et le nombre de productions étrangères est graduellement diminué et cela protège le mode de vie norvégien. Le groupe des droits d'auteurs internationaux a accepté cela comme étant une disposition légitime sur les droits tels que définis par la convention de Rome.

Nous avons dit que l'écrivain ou l'interprète canadien pourrait accepter une formule de distribution collective pour les droits secondaires s'il peut y trouver un bénéfice. Un bénéfice qui augmenterait les possibilités de travail pour l'augmentation de la production

## [Text]

duction. In any case, the Canadian writer and performer would probably be reluctant to contribute to such a fund if he were to be the only contributor. Other sources of income to the fund would be needed and could probably come from two other sources.

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The first of those might be a payment in the form of a tax by the CATV operators of part, at least, of the cost of both the foreign and domestic programs that they are exploiting, and second, the imposition of an excise duty on the importation of all recorded programs and commercials based upon a percentage of the total production costs.

Mr. Osler: May I ask a question?

Mr. Knight: Yes, by all means. I have got one paragraph left and then I am finished.

The Chairman: You may finish.

Mr. Knight: In this way, all parties who are exploiting the Canadian airways for their own profit—that is to say the writer, the performer, the station owner, the CATV operator and the foreign program producer—will all be contributing to a fund that would enable Canada to produce a kind of programming that will strengthen and protect the fabric of Canadian life as required by the Canadian Parliament.

The Chairman: Perhaps what I could do, Mr. Osler, is just turn the floor over to you. You are the first on my list.

Mr. Osler: Thank you. This is not on a general subject, but I would like to ask a specific question to clarify that statement on advertising duty. Now, my understanding, Mr. Chairman, is that advertising imported into Canada to be shown on television or radio or anything else has a duty imposed on it of something like 9 cents a foot, so you are talking about advertising that comes over the airwaves and strays into Canada and is picked up on television or radio sets, are you?

Mr. Knight: No, I am talking about the importation of the recording itself which is, generally speaking, on either film or tape and at the moment I understand duty is charged at 9 cents per linear foot of the raw stock of either tape or film, which really does not represent by any means the true value of either the film or the tape that is being imported.

Mr. Osler: That is what I wanted to clarify because it seems to me that this 9 cents duty—it is very nice to hear all these things, but we are looking for specific ways in which we can help people—was set years ago. I forget the date.

Mr. Siren: It was 1952, if I may add that.

## [Interpretation]

canadienne. Dans tous les cas, l'auteur ou l'interprète canadien hésitera peut-être à contribuer à ce fonds s'il est le seul à y contribuer. Il faut d'autres sources et cela pourrait venir de deux endroits. Le premier moyen pourrait être par le paiement d'une taxe

imposée aux opérateurs de télévision par câble, sur les émissions canadiennes et étrangères qu'ils présentent; le second une taxe d'accise imposée sur tous les programmes et commerciaux enregistrés, basée sur un pourcentage du coût total de production.

M. Osler: Puis-je poser une question?

M. Knight: Oui, certainement. Je n'ai plus qu'un paragraphe à lire et j'aurai fini.

Le président: Vous pouvez finir.

M. Knight: De cette façon, tous ceux qui exploitent les ondes canadiennes, pour leur bénéfice, c'est-à-dire l'auteur, l'interprète, le propriétaire de station, l'opérateur de télévision par câble et les réalisateurs d'émissions étrangères contribueraient tous à un fonds qui permettrait au Canada d'avoir des émissions qui protégeraient le mode de vie canadien, tel que le Parlement du Canada le demande.

Le président: Maintenant, je pense que je pourrais vous donner la parole, monsieur Osler vous êtes premier sur la liste.

M. Osler: Merci. J'ai une question précise à propos des droits perçus sur les annonces publicitaires. Si je comprends bien, monsieur le président, la publicité importée au Canada et présentée à la radio ou à la télévision est frappée de droits de douane de l'ordre de 9 cents le pied: mais parlez-vous de la publicité transmise au Canada par les ondes et captée par nos récepteurs?

M. Knight: Non, je parle de l'importation des enregistrements eux-mêmes, qu'il s'agisse de films ou de bandes magnétiques; les droits de douane sont de neuf cents le pied linéaire de film ou de bande magnétique, ce qui est loin de représenter la valeur réelle du film ou de la bande sonore importée.

M. Osler: C'est ce que je voulais savoir, car il me semble que ce droit de douane de neuf cents—même si leur publicité est très intéressante, nous cherchons tout de même des moyens d'aider les gens—existe depuis longtemps.

M. Siren: Depuis 1952.



[texte]

**Mr. Osler:** In 1952; well, it would be more realistic to increase that to about 25 cents or 30 cents. If there were any legitimate reason for setting 9 cents in 1952, it should be one heck of a lot higher now because all production costs have gone up astronomically, and I would suggest that this is a specific sort of thing that you could easily recommend to us for consideration.

**Mr. Knight:** It is the disposition of the moneys collected that we are concerned with rather than the collection of the moneys, in this particular instance. We are concerned with creating a fund of money which can be used to finance Canadian production in this particular presentation. The other concern, of course, is to prevent the dumping of foreign programs and commercials into Canada at a price which is far below the possibilities of production within Canada.

**Mr. Osler:** Mr. Chairman, to clarify this point it seems to me that it is one thing for the Government of Canada to put a duty on something to protect an industry, and it is another thing entirely for it to collect royalties for the benefit of somebody else and I am trying to clarify, which is what you are trying to do at.

**The Chairman:** They would like the royalties.

**Mr. Osler:** They would like the royalties. I do not know; I am new here but it seems to me that it would be rather outside the scope of the Government of Canada, would it not, to collect royalties for people?

**The Chairman:** Well . . .

**Mr. Osler:** If they collected a tax and handed it over . . .

**The Chairman:** What you are really asking for is a royalty collected in the form of a tax set up in a special fund.

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**Mr. Osler:** All right, we have clarified what they are asking for. Now, on this question of dumping which I think is very interesting, the CBC has this problem, as you are well aware. To take "Bonanza" as an example, it costs about \$190,000 a week to produce. It is dumped in Canada—I will not say dumped—it is sold in Canada for about \$8,500. This is apart from any contribution costs, airwave costs or anything like that.

Now, it would be just lovely for the whole industry if you could prove that there was a case of dumping here. "Bonanza" is just an example. It happens all the time, but unfortunately the CBC tell me that it would be very difficult to prove dumping. If you could prove dumping you already have laws that could apply. If you take the total number of people who see "Bonanza" the Hollywood people can build a pretty

[Interprétation]

**M. Osler:** 1952. Il serait plus réaliste de porter ce taux à 25 ou 30 cents. Si l'on avait une raison valable de demander neuf cents en 1952, il devrait y en avoir une aujourd'hui pour qu'on exige beaucoup plus car tous les frais ont augmenté de façon astronomique. Il me semble que vous pourriez recommander au comité d'envisager une augmentation.

**M. Knight:** C'est l'usage qu'on fait des fonds recueillis qui nous intéresse, plutôt que leur perception, dans le cas présent du moins. Nous voulons créer un fonds qui pourra servir à financer les productions canadiennes en ce domaine. Nous voulons également empêcher que les émissions et la publicité étrangères envahissent le marché canadien à un prix qui est beaucoup moins élevé que ce que nous pourrions produire ici.

**M. Osler:** Il me semble, monsieur le président, que le gouvernement du Canada peut soit imposer des droits de douanes pour protéger une industrie, soit percevoir des droits d'auteur au profit des autres, et j'aimerais savoir laquelle de ces politiques vous poursuivez.

**Le président:** Elles aimeraient qu'on perçoive des droits d'auteur.

**M. Osler:** Vous croyez? A vrai dire je n'en sais rien. Je suis nouveau ici mais il me semble que le gouvernement du Canada n'a pas à percevoir des droits d'auteur pour les autres.

**Le président:** Oui, mais . . .

**M. Osler:** S'il imposait une taxe et la versait . . .

**Le président:** Il s'agirait donc de droits d'auteur recueillis sous forme de taxe et constituant un fonds spécial.

**M. Osler:** D'accord, nous y sommes. Quant au dumping, c'est un problème intéressant qui préoccupe fort la Société. Le coût de réalisation de "Bonanza", par exemple, est de \$190,000 par semaine. On le vend au Canada pour \$8,500 environ, sans compter les frais de distribution ou de diffusion.

Les industries aimeraient évidemment que l'on puisse prouver qu'il s'agit d'un cas de dumping. "Bonanza" n'est qu'un exemple parmi tant d'autres. Malheureusement, la Société Radio-Canada pense qu'il serait très difficile de prouver qu'il y a dumping. Si on pouvait le prouver, il suffirait d'appliquer les lois qui existent déjà. Si l'on considère le nombre total de personnes qui regardent Bonanza, Hollywood peut



## [Text]

good case that \$8,500 is a legitimate price to charge for Canadian viewing—English-speaking Canada—13 million people, or whatever it is. Therefore, there does not appear to be a solid case for dumping.

There is, for instance, a case for dumping when it turns up in some African state for \$60,000, because you cannot deliver the damn thing to Africa for that price. I am sorry, not \$60,000—\$60. is what they charge in one African state where "Bonanza" is distributed. This is obviously subsidized by the American Foreign Office or somebody. That would be a case of dumping, but unfortunately the African state wants the film and it is quite happy to take it at the price it is given it for; it is not trying to protect anything. However this does not happen in Canada, evidently, and it appears the price that these things come in at are legitimate based on the viewing public and the total audience and what is charged in the United States relatively for it.

**The Chairman:** You are saying that the unit costs for a program like "Bonanza" in Canada is equivalent to that in the United States.

**Mr. Osler:** Right, and yet we could not produce the thing for \$25,000 or \$30,000, so on a commercial basis anybody would be mad to buy anything but "Bonanza". What we would like, I think, would be firm guidelines as to how you are going to get around a situation like that. You want a quota, or you want something equivalent to a quota?

**Mr. Knight:** Using the old regulations that the Board of Broadcast Governors created, for instance, where they made a requirement on broadcasters to program 55 per cent Canadian 45 per cent other than Canadian, if this type of regulation could be expanded so that it was spread across the program day, and throughout the program mix—that is to say that the regulations would apply through both sections of the day; prime time and non-prime time, as they are known in the industry—and second, that the type of regulation could be enacted throughout the program mix—that is to say, if a television station is using 10 hours of drama in the course of a week, then 5.5 of those hours should be Canadian and 4.5 can come from any other sources—this is the type of regulation that we would like to see.

However, I do believe that first and foremost we have to overcome the difficulties of the organization of Canadian broadcasting, because it has grown up in an *ad hoc* fashion following a pattern created by the United States and there are certain build-in difficulties of finance. Some form of collectivity has to be created because I do not believe an individual station, for instance, in Vancouver can program for itself. The way this is done in the United States is through an independent production industry which, in Canada, does not exist to any large extent.

## [Interpretation]

facilement prétendre qu'il est raisonnable d'exiger \$8,500 des téléspectateurs canadiens—13 millions de Canadiens anglais ou à peu près. Il ne me semble donc pas que l'on puisse vraiment parler de dumping.

L'on pourrait parler de dumping si l'on vendait l'émission à certains États africains pour \$60,000, car on ne vendrait rien en Afrique à ce prix-là. Excusez-moi, non pas \$60,000 mais \$60. C'est ce que paient les États africains qui reçoivent «Bonanza»; il y a certainement là des subventions du ministère des Affaires étrangères américain ou de quelque autre organisme. Nous pourrions parler de dumping, si les États africains en question ne tenaient à avoir le film, surtout à ce prix, si l'on considère qu'ils n'ont rien à protéger. Ce n'est pas le cas au Canada, où le prix de l'émission paraît raisonnable si l'on tient compte du nombre de téléspectateurs et du prix de revient aux États-Unis.

**Le président:** Vous dites que le coût d'une émission comme *Bonanza* au Canada est le même qu'aux États-Unis.

**M. Osler:** Oui, et cependant nous n'avons pu la réaliser pour \$25,000 ou \$30,000, et du point de vue publicitaire, il serait insensé de miser sur autre chose que *Bonanza*. Nous aimerions des directives précises pour savoir comment vous allez régler un problème comme celui-là. Voulez-vous des contingents équivalents ou voulez-vous quelque chose d'équivalent?

**M. Knight:** Si l'on se rapporte à l'ancien règlement du Bureau des gouverneurs, l'on trouve une disposition obligeant les radiodiffuseurs à diffuser un minimum de 55 p. 100 d'émissions canadiennes et un maximum de 45 p. 100 d'émissions étrangères. Si ce genre de règlement pouvait s'appliquer aux émissions du jour et du soir, c'est-à-dire aux deux périodes du jour période de pointe et période morte dans le jargon de la radio, ce règlement pourrait s'appliquer à l'ensemble des émissions. Par conséquent, si une station télévision dix heures de films par semaine, cinq heures et demie devraient être consacrées à des réalisations canadiennes et quatre heures et demie à d'autres réalisations. C'est le genre de règlement que nous aimerions avoir.

Mais je pense que d'abord et avant tout, il nous faudra surmonter les difficultés d'organisation de la radiodiffusion canadienne, puisqu'on suit des modèles créés aux États-Unis, et également certaines difficultés financières. Il faudra une certaine coopération, car je ne crois pas qu'un poste isolé, comme celui de Vancouver, puisse faire toutes ses émissions lui-même. Or on le fait aux États-Unis, par l'entremise d'une entreprise indépendante de production, dont on ne peut pas vraiment l'équivalent ici.

[exte]

[Interprétation]

Now, what we are searching for is ways and means to finance such an independent industry so that it could provide first and foremost Canadian television with the programs that it needs in order to comply with the Broadcasting Act, and second, the productive capacity of such a high quality that they can enter first, in the North American market and second, the world market.

We do not believe the industry itself can do this without assistance. This has been realized and recognized by most European governments and the British government, for instance, has given assistance to the British film industry in the form of a quota system on the importation of foreign films and an exchange quota with those companies exporting to Britain, in addition to which a requirement that some money, which is representative of the revenue earned by foreign film makers in Britain be left in Britain and used to produce films in Britain.

To a large extent this kind of encouragement has uncovered a great deal of talent for the industry in Great Britain and has, in fact, established an industry in Britain. This is the kind of solution that I believe we must search for here in Canada in order that we can, first, provide our own programming and second, enter into the North American and world markets on a competitive basis.

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**Mr. Osler:** Mr. Chairman, from an outsider's point of view, straying along that path for a moment, it appears, loosely speaking, as though there were far too many very small, very proud and very independent operators in the film industry in Canada—or who attempt to be in the film industry in Canada, if you could call it an industry.

It would appear to me that in the type of climate that this country operates in, where that happens in any other business there has to be some form of consolidation within the industry before government can do much about it. The industry itself has to be rationalized, and I am suggesting—and I would like comment on this—that if this is the case the question is: Which came first, the chicken or the egg? Whatever the government does it would appear to me to be futile unless the industry makes attempts to rationalize itself. If that were to happen, then the government might be able to do some things that would help the industry, but—

**Mr. Knight:** May I draw your attention to something which I consider, at least, to be a fundamental problem with the Canadian film industry and this is in the realm of distribution which is almost entirely foreign-owned.

The Canadian Film Development Corporation, which is a child of this Parliament, has been set up to develop assistance to the film industry and has made

Quant à nous, nous aimerions trouver un moyen de financer une industrie indépendante pour offrir d'abord des émissions canadiennes, et des émissions conformes à l'esprit de la Loi sur la radiodiffusion; et deuxièmement nos réalisations devraient être d'une qualité telle que nous puissions les distribuer sur le marché nord-américain d'abord et sur le marché international ensuite.

Nous ne pensons pas que l'industrie y parvienne sans aide. La plupart des gouvernements d'Europe l'ont reconnu, et le gouvernement britannique subventionne l'industrie du film, après avoir fixé un contingentement sur l'importation de films et conclu des ententes avec les compagnies qui exportent en Grande-Bretagne. On exige également qu'une partie des revenus que les producteurs ont réalisés en Grande-Bretagne soient réinvestis au pays dans la production de films en Grande-Bretagne.

Ce règlement a stimulé l'industrie et révélé des talents inconnus, permettant même la création d'une industrie cinématographique. Je pense qu'il faut songer à une solution semblable au Canada; d'abord pour réaliser nous-mêmes nos émissions et ensuite pour nous lancer sur le marché nord-américain et international tout en résistant à la concurrence.

**M. Osler:** Il semble de façon générale qu'il y ait beaucoup trop de producteurs indépendants et pas très importants dans l'industrie cinématographique canadienne, si toutefois l'on peut parler d'une industrie.

Il me semble que dans le climat qui règne au pays, il faut, dans ce domaine comme dans bien d'autres, une certaine consolidation de l'industrie en question avant-même que le gouvernement puisse faire quelque chose. Il faut rationaliser cette industrie. J'aimerais que vous me disiez lequel, de l'oeuf ou du poussin, est antérieur à l'autre. Je pense que le gouvernement perdrait son temps à moins que cette industrie s'organise davantage. Si l'industrie s'organise un peu, le gouvernement pourra peut-être lui venir en aide.

**M. Knight:** Puis-je attirer votre attention sur ce qui me semble un problème fondamental de l'industrie cinématographique canadienne, à savoir le domaine de la distribution qui est presque entièrement entre les mains d'étrangers.

La Société de développement de l'industrie cinématographique canadienne que le Parlement a mis sur pied est destinée à fournir de l'aide à l'industrie ciné-



## [Text]

as one of its conditions, before investing or lending money to a film company, that that film company shall have a distribution contract. The net effect of this is quite clear and frightening, because the only film distributors live somewhere other than Canada and quite clearly they know of this condition that is imposed upon the Canadian film maker, that he must have a distribution contract. Therefore, when the film maker goes to the distributor the distributor looks at him and thinks to himself: "Well, you need me brother, you cannot operate without me because you cannot get any money for your film without my distribution contract. Therefore, I can swing any deal I want with you because you need me badly." The net effect of this is going to be, I am quite sure, that the ownership of those films will fall into the hands of those distributors eventually, as a result of the conditions made by the Canadian Film Development Corporation.

**Mr. Osler:** I am glad you mentioned that because, Mr. Chairman, it seems to me this is another "chicken and egg" proposition.

**The Chairman:** Mr. Osler, I think on about March 13 we will be hearing from the Montreal branch of the Canadian Society of Cinematographers, which will be the first in a series of hearings which we hope to hold over about the next year into the condition of the film industry. I would expect that we would probably want to call the distributors who operate in Canada to appear before us and to explain their business, and also what assistance they have been, including how they are prepared to help in the future, to producers of Canadian feature films.

**Mr. Stanbury:** A supplementary question, Mr. Chairman. Would Mr. Knight have any knowledge of the sort of requirement that a bank has for putting up money for a feature film?

**Mr. Knight:** No.

**Mr. Stanbury:** One would think that they would be interested too in the film being distributed and seen and paid for.

**Mr. Knight:** Yes There are all kinds of sources of money in the United States for investment into films where the industry is an established industry. I think the reluctance of banks and other interested parties to invest in Canadian industry lies in the fact that the industry itself has no firm foundation at this moment. Again, the chicken and the egg.

**Mr. Stanbury:** It is a high risk business too.

**Mr. Knight:** Yes, it is.

## [Interpretation]

matographique. Une des conditions exigées avant d'investir ou de prêter à une société cinématographique, c'est qu'elle ait un contrat de distribution. Les conséquences en sont claires et nettes car les seuls distributeurs de films habitent ailleurs qu'au Canada. Ils sont très bien au courant de la condition imposée aux réalisateurs canadiens, qu'ils doivent avoir un contrat de distribution. Par conséquent, lorsque les réalisateurs de films vont aux distributeurs, les distributeurs les voient venir et se disent: «Vous avez besoin de moi car vous ne pouvez pas obtenir d'argent pour votre film sans un contrat de distribution. Je peux donc vous offrir le contrat qui me plaît». Il s'ensuit certainement que la propriété de ces films passera aux distributeurs étrangers à cause des conditions imposées par la Société de développement de l'industrie cinématographique canadienne.

**M. Osler:** Je suis heureux que vous l'ayez mentionné car je pense que c'est encore le même problème: l'oeuf et de la poule.

**Le président:** Je pense que vers le 13 mars nous entendrons la section de Montréal de l'Association canadienne des cinématographes, ce qui sera la première d'une série de témoignages sur les conditions de l'industrie cinématographique. Je pense aussi que nous devrions inviter les distributeurs qui exploitent au Canada à témoigner devant le Comité, pour expliquer leur travail et le genre d'aide qu'ils accordent, et qu'ils sont prêts à faire à l'avenir pour les réalisateurs canadiens de longs métrages.

**M. Stanbury:** Question supplémentaire, s'il vous plaît.

Monsieur Knight aurait-il une idée des conditions exigées par les banques avant d'accorder des prêts pour la production de films?

**M. Knight:** Non.

**M. Stanbury:** Ne croyez-vous pas qu'ils seraient également intéressés au film qui est distribué et payé?

**M. Knight:** Oui. Il y a toutes sortes de sources d'argent pour la production de films aux États-Unis lorsqu'il s'agit d'une industrie bien établie. Je pense que l'hésitation de la part des banques et d'autres à investir dans l'industrie canadienne vient du fait que l'industrie n'est pas encore bien fondée. C'est toujours le problème de l'oeuf et de la poule.

**M. Stanbury:** Les risques de cette industrie sont élevés aussi.

**M. Knight:** Oui.



[texte]

**Mr. Stanbury:** You referred to investment: it implies that the investor is going to get his money back so he can invest it again.

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**Mr. Knight:** I do not know, in any depth, the statistics of the film industry investment but I do know a good deal about the theatre as such, which is a related industry. I understand in New York City, where the theatre is very highly and professionally organized, that one production out of 10 that goes into rehearsal turns the investor his money.

**Mr. Osler:** It is a chancy type investment.

**The Chairman:** A supplementary, Mr. Schreyer:

**Mr. Schreyer:** You say that the operating practice of the Canadian Film Development Corporation is such as to make the film developers captives of the distributors. In general terms, what way do you see out of this kind of impasse? What change should there be in policy?

**Mr. Knight:** I think the type of change that has been created in Great Britain through parliamentary action, where they have required the film industry, which distributes throughout Great Britain, to leave some of the profits there for the production of films, and have also created an exchange quota system which tends to guarantee distribution of British films without putting the film producer into the individual clutches of the film distributor.

**Mr. Schreyer:** Thank you.

**Mr. Osler:** Following up Mr. Schreyer, it seems to me, and I may be wrong, that shortly after the war when the film industry in Britain became seriously interested in getting going, one of the first things that happened was that Mr. Rank came over here and bought a chain of theatres. So, he had a distribution in Canada. I am not sure whether you are suggesting that the Canadian government should persuade somebody to buy a chain of theatres in our country or whether they should not. It is very difficult to criticize the Canadian Film Development Corporation for not finding money if the film is not going to be distributed and not shown; and yet, the distributor problem, I think we all agree, is the big problem. How does one persuade somebody to make a chain of theatres available to the Canadian distributors?

**The Chairman:** The other problem which is related to that is, how do you make sure that you have some form of quality control if you insist that the distributor must take any film on a feature length basis produced in Canada? There has to be some discretionary power over this feature too. They are all related.

[Interprétation]

**M. Stanbury:** Vous parlez d'investissements. Les investisseurs vont donc recouvrer leur argent afin de l'investir de nouveau.

**M. Knight:** Je ne connais pas les statistiques des investissements dans ce domaine, mais je connais mieux le théâtre, qui est une industrie connexe, et à New York, par exemple, où le théâtre est très bien organisé, il y a une production sur dix où les investisseurs entrent dans leur argent.

**M. Osler:** C'est un investissement risqué.

**Le président:** Question supplémentaire, monsieur Schreyer.

**M. Schreyer:** Vous dites que les conditions exigées par la Société de développement de l'industrie cinématographique canadienne sont telles qu'elles rendent les réalisateurs esclaves des distributeurs. Selon vous, comment peut-on s'en sortir? Quels changements faut-il apporter à cette politique?

**M. Knight:** Les changements qui ont été apportés en Grande-Bretagne, grâce à des mesures parlementaires, ont exigé que l'industrie qui distribue les films dans tous le pays, y laisse une part de ses bénéfices pour la réalisation d'autres films, et mis sur pied un système de contingentement des échanges pour assurer la distribution de films britanniques sans que les producteurs soient à la merci des distributeurs de films.

**M. Schreyer:** Merci.

**M. Osler:** Il me semble, et j'ai peut-être tort, que peu de temps après la guerre lorsque l'industrie cinématographique du Grande-Bretagne a pris de l'ampleur, M. Rank est venu ici et a acheté une série de salles de cinémas. Il avait donc un moyen de distribution au Canada. Je ne sais pas si vous allez proposer que le gouvernement canadien encourage quelqu'un à acheter une série de salles de cinéma dans notre pays. Il est très difficile de critiquer la Société de développement de l'industrie cinématographique canadienne de ne pas prêter d'argent si le film ne sera pas distribué ou projeté. Mais la distribution constitue toujours le problème majeur. Mais comment peut-on convaincre quelqu'un de mettre une série de salles de cinéma à la disposition des distributeurs canadiens?

**Le président:** Comment peut-on également assurer un certain contrôle de la qualité si on exige que le distributeur accepte tous les longs métrages réalisés au Canada? Il doit y avoir des pouvoirs discrétionnaires à cet égard. Tout ceci se tient.

## [Text]

**Mr. Knight:** May I deal with the first one first? I believe that the problem is that we are discussing both the specific and the general at the same time, which tends to be confusing.

The former results from the Canadian Film Development Corporation's requirement that there be a film distribution contract before they will lend or invest money in that particular film. That is specific to that one film producer. It puts him in a position where he must get that contract before he can get his money and the film distributor knows that and is able to take advantage of that fact.

**The Chairman:** Has this in fact been happening?

**Mr. Knight:** It is yet to be tested really, and yet it is clearly indicated in the terms of reference. Knowing the film distributing industry, they will obviously, as anyone would under the circumstances, take full advantage of their bargaining position.

**Mr. Stanbury:** Every film needs distribution, Mr. Knight.

**Mr. Knight:** Absolutely.

**Mr. Stanbury:** Nobody wants to make films that are going to sit in a container.

**Mr. Knight:** I agree with you. But now we come to the other part of the question which is the general one rather than the specific. Perhaps I point to a possible way out of this. If, however, rather than saying to a particular film producer that he must have a film distribution contract, we have instead a series of contractual arrangements with film distributors created by the Canadian government whereby they undertake to distribute Canadian films in return for being allowed to exploit their films in Canada and to gain the large profits that they now gain in Canada, the individual film producer would be in an entirely position.

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He then would be able to bargain with a number of film distributors who have an obligation of some kind to the Canadian film producer. Although he still has to get distribution and sell his individual film on the basis of its quality, it removes this obligation on him before he can get finance for his film and, therefore, frees him from this rather sad bargaining situation caused by the present conditions of the Canadian Film Development Corporation. Now, on the question of quality, did we understand that?

**Mr. Osler:** I think we better elaborate.

**Mr. Stanbury:** Maybe we should leave it to Mr. Osler.

## [Interpretation]

**M. Knight:** Je crois que nous sommes à discuter en même temps de questions précises et générales.

La première résulte des exigences de la Société de développement de l'industrie cinématographique canadienne, soit qu'un film fasse l'objet d'un contrat de distribution avant qu'elle lui accorde un prêt. Cette exigence s'applique au réalisateur en particulier, qui doit obtenir un contrat avant de recevoir l'argent, et comme distributeur le sait, il peut en tirer avantage.

**Le président:** Est-ce que cela s'est produit en fait?

**M. Knight:** Cela reste à voir, mais, d'autre part, c'est indiqué de façon précise dans les termes de renvoi. Toutefois, connaissant l'industrie cinématographique, il est évident qu'ils vont profiter de la situation avantageuse dont ils jouissent.

**M. Stanbury:** Chaque film a besoin de distribution, monsieur Knight.

**M. Knight:** C'est évident.

**M. Stanbury:** Personne veut réaliser des films qui ne seront pas distribués.

**M. Knight:** Je suis tout à fait d'accord, mais il y a l'aspect général de ce problème. Je crois que je peux indiquer une façon de contourner le problème. Si au lieu de dire à un réalisateur qu'il lui faut d'abord un contrat de distribution, nous avons conclu toute une série d'ententes contractuelles avec des distributeurs de films mis sur pied par l'État en vertu desquelles ils s'engagent à distribuer les films canadiens en retour de quoi on leur permet d'exploiter leurs films au Canada et d'en tirer des bénéfices considérables, le producteur serait alors dans une situation bien différente.

Il pourrait alors s'adresser à plusieurs distributeurs qui ont des obligations en quelque sorte à son égard. Bien qu'il doit quand même trouver un distributeur et vendre son film selon sa qualité, il n'est plus sujet à cette exigence s'il veut obtenir des finances pour son film et ceci lui permet d'échapper à la situation actuelle. Pour ce qui est de cette question de qualité, avons-nous bien compris?

**M. Osler:** Je crois qu'il faudrait insister davantage là-dessus.

**M. Stanbury:** Nous devrions peut-être laisser cela à M. Osler.



Texte]

**Mr. Osler:** I do not understand that proposition. Maybe the others do.

**Mr. Stanbury:** You are suggesting that the government should in some way direct distributors to distribute certain films that a government agency decides would be of good quality.

**Mr. Knight:** No, I am not at all.

**Mr. Stanbury:** Then how. . .

**Mr. Knight:** I was just going to get to the question of quality.

**Mr. Stanbury:** How are you going to ensure that a film which has been subject to investment by the Film Development Corporation gets distributed unless the government or an agency of government is able to direct the distributors as to the specific film, the showing of the specific film.

**Mr. Knight:** There is only one way to determine and ensure quality in anything, and that is to try and sell it. That is the only way.

**Mr. Schumacher:** I think in order to clarify this distribution question raised by Mr. Stanbury, is it not our suggestion, Mr. Knight, that there should be some sort of government agency set-up, something like the old Board of Broadcast Governors, that would say there must be a certain amount of Canadian content in the films shown in the exhibition houses in this country? Therefore, if there is going to be 55% American production coming in or some percentage of American production or foreign production, they have to show a certain percentage of Canadian production, and that is how you are going to get around the distribution problem.

**The Chairman:** I think that is a new interpretation.

**Mr. Knight:** No, that is not a new interpretation. This is really what I have in mind. I did not have a new kind of BBG in mind, particularly, but the result could be the same. A distributor in Canada, who is making his living in Canada, or a portion of his profits in Canada, would be required to show a certain number or a quota of Canadian films.

**Mr. Stanbury:** But not necessarily the ones, in which the Film Development Corporation has invested.

**Mr. Knight:** By no means.

**Mr. Stanbury:** And, therefore, that suggestion could be of no help in getting around the problem at Mr. Osler tried to zone in on, the problem of getting distribution for films in which the Corporation is invested.

[Interprétation]

**M. Osler:** Je n'arrive pas à comprendre cette proposition. Peut-être les autres comprennent-ils.

**M. Stanbury:** Vous dites que le gouvernement devrait, d'une façon ou d'une autre, demander aux distributeurs de distribuer certains films qui, d'après l'agence gouvernementale, seraient des films de bonne qualité.

**M. Knight:** Non, pas du tout. Je n'ai pas dit cela.

**M. Stanbury:** Alors, . . .

**M. Knight:** J'allais en venir à la question de la qualité.

**M. Stanbury:** Comment va-t-on s'assurer qu'un film qui fait l'objet d'un investissement de la part de la Société de développement de l'industrie cinématographique va être distribué, à moins que le gouvernement, ou une agence du gouvernement, puisse exiger que les distributeurs présentent tel ou tel film?

**M. Knight:** Il n'y a qu'une façon d'assurer la qualité de tous les films, c'est de tenter de les vendre. C'est la seule façon de procéder.

**M. Schumacher:** Afin de donner plus de détails au sujet de cette question de la distribution, croyez-vous qu'on devrait organiser une société de distribution, comme l'ancien Bureau des gouverneurs de la radiodiffusion, qui déterminerait le pourcentage obligatoire des productions canadiennes? Si on doit avoir 55 p. 100 de productions américaines, ou un certain pourcentage de productions américaines ou étrangères, on devra aussi avoir un certain pourcentage de productions canadiennes, et c'est le meilleur moyen de résoudre le problème de la distribution.

**Le président:** Voilà une nouvelle interprétation.

**M. Knight:** Ce n'est pas une nouvelle interprétation. C'est précisément ce à quoi je songeais. Il ne s'agit pas toutefois de créer un nouveau Bureau des gouverneurs. Les résultats seraient essentiellement les mêmes. Toutefois, une agence de distribution, au Canada, qui est établie au Canada et qui tire une partie de ses profits du Canada, devra présenter un certain nombre ou un certain contingentement de films canadiens.

**M. Stanbury:** Mais pas nécessairement ceux dans lesquels la Société aura investi.

**M. Knight:** Pas du tout.

**M. Stanbury:** Cette proposition ne serait donc pas utile pour permettre de contourner le problème mentionné par M. Osler. La question est de trouver moyen de distribuer les films au sujet desquels la Société a fait un investissement.



[Text]

Mr. Osler: Well, no, I do not really worry about whether it is the corporation or not. If the Corporation has not backed a particular film, or has not backed any film, and conditions are such that the private investor or another investor was able to get his film distributed, I guess the purpose of the Corporation would have been achieved.

Mr. Knight: Indeed.

Mr. Stanbury: Would it be getting its money back though so that it could invest in other Canadian feature films?

The Chairman: In other words, what you are saying is that distributors should have the obligation to produce or to distribute one Canadian film, say, for every ten outside ones they show, or some ratio of that nature. Or are you suggesting that they should have an obligation to distribute any Canadian film of an acceptable quality that comes along?

Mr. Knight: No, no.

The Chairman: I think in your suggestion there is the implication of coercion.

Mr. Knight: Oh, very definitely.

The Chairman: Therefore, when you have a form of coercion, you must have fairly strict guide lines.

Mr. Schumacher: As I understood Mr. Knight's proposal, it would still be on the basis of competition. The coercion would be that they must show a certain percentage of Canadian films and, therefore, we depend on quality or competition to decide which ones are going to be distributed.

The Chairman: Well, no. If you set a quota you say you must show one Canadian film for every ten foreign ones you show. That means you are going to end up showing Canadian films, not because they are worth while showing but because they are being ground out to make up this section of a quota.

Mr. Schumacher: But there are several distributors involved. And I think that is what Mr. Knight is depending on. The distributors will naturally want to pick the best Canadian ones, if they must show so many Canadian ones.

The Chairman: Yes, but the problem is that your quality is not—you just cannot dictate quality. That is a very chancy business.

Mr. Knight: I have not been given an opportunity to answer this question on quality, Mr. Chairman. But I think it needs an answer.

Mr. Osler: Yes, I think so.

[Interpretation]

M. Osler: Je ne sais pas si c'est la Société ou non q doit le faire. Si la Société n'a pas jugé bon de donner son appui à tel ou tel film, et si un investisseur privé pouvait assurer la distribution du film, le but recherché par la Société ne serait pas atteint.

M. Knight: En effet.

M. Stanbury: Pourrait-on toujours récupérer l'argent et l'investir dans la production d'autres films canadiens?

Le président: Autrement dit, le distributeur serait alors obligé de distribuer un film canadien pour dix films étrangers. Croyez-vous plutôt qu'il devrait distribuer tous les films canadiens d'une qualité acceptable?

M. Knight: Non.

Le président: Vous semblez dire qu'il faudrait un certain élément d'obligation.

M. Knight: C'est évident.

Le président: Lorsqu'il y a coercion, il faut des directives bien précises, n'est-ce pas?

M. Schumacher: Si je comprends bien la proposition de M. Knight, il y aurait toujours une certaine concurrence qui s'exercerait. Il faudrait toutefois que le distributeur présente une certaine proportion de films canadiens. Et c'est la concurrence qui va déterminer lesquels seront distribués.

Le président: Si vous dites qu'il faut distribuer un film canadien pour dix films étrangers, cela veut dire qu'on va présenter des films canadiens non pas à cause de leur qualité mais parce qu'on est obligé d'en présenter un certain nombre.

M. Schumacher: Toutefois, il y a plusieurs distributeurs, et cela revient à l'argument de M. Knight: ils vont certainement choisir les meilleurs films canadiens.

Le président: La qualité, on ne peut pas l'imposer.

M. Knight: On ne m'a jamais permis de répondre à cette question sur la qualité, monsieur le président. Je crois que c'est une question qui mérite une réponse.

M. Osler: En effet.

[texte]

**The Chairman:** Perhaps we can let Mr. Knight explain what he means by quality.

**Mr. Knight:** I suppose in the end what we all really mean by quality is acceptability. Is it acceptable to the people who are going to pay their money to go in to see the thing? This is really what we mean by quality, is it not? Quality is what people will buy.

**An hon. Member:** That is a very dangerous definition.

**Mr. Knight:** This whole problem came up in Britain, and in the same way it will no doubt come up here. People will see an opportunity to make a fast buck out of this situation. They will find low-budget films that they can produce cheaply which will not be very good, and they will attempt to sell them as a result of these regulations, if they ever come into being. This happened in Britain and it happened every place where such regulations have been introduced.

But it no longer happens. It no longer happens, because the market place will determine what film is going to be acceptable in the end and, and it must, because I do not go and see a film which I am not going to enjoy. And I use the same criteria that everybody else does, namely: I have seen one of his films before; I liked it, and I will go and see this one, to see if he has kept up the standard. I have seen his films before: they were junk, therefore, I will not go to see this one.

These are the standards that people use when discriminating between which cinema they are going to pay their dollar to. And these will continue to be the standards that they will use.

Quality will allow a man to be able to sell his film, and therefore reap a profit on his film, and therefore get a return on his money and be able to stay in business.

**Mr. Osler:** But, Mr. Chairman, the sort of thing I am worried of, and I am trying to be a devil's advocate rather than a pessimist, is this: that if you had such a law or such a set-up that required mandatory 40%, 50%, or 55% Canadian content in theatre chain, you have roughly 12 or 13 million English-speaking people, which is the audience you are speaking about, presumably, as against 200 million in the United States. You would really have the same problem with the desirable effects, I think, because if you produced a film that could break even or make money for 13 million people but was so lousy that it was not going to have international distribution, but it still met Canadian requirements, you would have the Canadian theatres filled for 40% of the time with the kind of junk you have just been talking about. And the excuse then would be that you cannot make a "Ben Hur" or something like that because you have not got the distribution.

[Interprétation]

**Le président:** M. Knight pourrait peut-être nous dire ce qu'il entend par «qualité».

**M. Knight:** Par qualité, je crois que nous entendons tous acceptabilité. Le film est-il acceptable par ceux qui vont dépenser de l'argent pour le voir? La qualité, c'est ce que les gens vont acheter.

**Une voix:** C'est une définition très dangereuse.

**M. Knight:** Tout ce problème s'est posé en Grande-Bretagne, comme ici. Les gens vont vouloir gagner de l'argent rapidement, de cette façon-là. Ils vont produire et réaliser à peu de frais des films d'une qualité douteuse, et ils vont tenter de faire distribuer ces films.

Mais cela ne se produit plus en Grande-Bretagne, parce que le marché va déterminer quels sont les films qui sont acceptables à la fin. Et il faudra que cela se produise, car il est certain que je n'irai pas voir un film que je ne m'attends pas à apprécier. Et je sais, par exemple, que dans le cas d'un réalisateur, on va se rappeler qu'on a vu tel ou tel de ses films auparavant. Le film était bon ou mauvais et c'est là-dessus que les gens se fonderont pour discuter où ils vont aller. Et cela continue à être la norme. La qualité c'est ce qui permet à une personne de vendre son film et de demeurer en affaires.

**M. Osler:** Je vais me faire l'avocat du diable. Ce qui m'inquiète, c'est que si on adopte une loi comme celle-là, exigeant telle ou telle proportion de contenu canadien, il y a environ douze ou treize millions de Canadiens anglophones par opposition à 200 millions d'anglophones aux États-Unis. Il y a toujours le même problème qui se posera avec des effets moins désirables. Je pense que, si on réalise un film qui peut rapporter du profit avec 13 millions de personnes et qui n'est pas assez bon pour se mériter une place sur le marché mondial, à ce moment-là, les cinémas canadiens diffuseront des films qui sont d'une qualité inférieure. On donnerait alors comme excuse qu'on ne peut réaliser «Ben Hur» sans un bon réseau de distribution.

## [Text]

**Mr. Knight:** I do not believe it, frankly. I do not think you can make a film that will break even with a Canadian market only. You have got to enter into the world market in the film business today. You have got to compete with every other film maker, the Antoninis and all the others in Italy, France, Great Britain and the United States.

**The Chairman:** Czechoslovakia.

**Mr. Knight:** And Czechoslovakia. And you must compete on this basis. You are not going to make any money on a film that is distributed in Canada only, and you will go broke very quickly.

**Mr. Osler:** All right, can we approach this from a slightly different angle, and it may be a naive question. But the film distribution chains are owned by whom? The same people who own the films?

**Mr. Knight:** There is a kissing cousin sort of relationship between them. Very frequently the distributing houses invest in films. They are, generally speaking, separate corporate bodies, but not always. Generally speaking the distributor is investing in the film anyway.

**Mr. Osler:** He wants a piece of it if he can get it.

**Mr. Knight:** He is in a position to demand it, and he gets it.

**The Chairman:** Even in the United States?

**Mr. Knight:** Even in the United States.

**Mr. Osler:** Yes, all right. Then what is there to prevent a Canadian from making the same deal today? If there is no lock-in between the producer and the distributor—if there is a lock-in, perhaps this is anti-monopoly or there may be some other way it can be attacked from a different point of view—if there is no lock-in, what is there to prevent a Canadian film industry from putting things into the pipe-line just the same way an American industry does?

**Mr. Knight:** The Canadian Film Development Corporation could add to its regulations and specify the type of contract that they would consider to be acceptable. At the moment, you see, the only regulation they really have, although the act says something quite different, their regulation seems to be that they will not invest in a film until the potential film producer has a distribution contract.

**Mr. Osler:** The same as any other bank. This is what happened in the United States, too.

**Mr. Knight:** Yes but the investor in the film has a voice in the nature of that contract, and at the moment the Canadian film Development Corporation

## [Interpretation]

**M. Knight:** Je ne crois pas qu'un film puisse réaliser des recettes seulement sur le marché canadien. Il faut un marché mondial. Il faut faire concurrence aux films de l'Italie, de la France de la Grande-Bretagne et de États-Unis, etc.

**Le président:** De la Tchécoslovaquie.

**M. Knight:** Oui. C'est à ces films qu'il faut faire concurrence. Il est certain qu'on ne réalisera pas de profits simplement sur un marché canadien.

**M. Osler:** Vous trouverez peut-être ma question naïve, mais les réseaux de distribution appartiennent à qui? Aux propriétaires de films?

**M. Knight:** Je crois qu'il y a un rapport plus ou moins étroit entre l'investisseur et les producteurs. D'une façon générale, le distributeur va fournir un investissement pour la réalisation du film.

**M. Osler:** Il veut sa part et peut l'obtenir.

**M. Knight:** Il est en mesure de l'exiger et c'est ce qu'il obtient.

**Le président:** Même aux États-Unis?

**M. Knight:** Oui.

**M. Osler:** Je me demande alors ce qui pourrait empêcher un Canadien de conclure un marché semblable aujourd'hui, s'il n'y a pas de limite ou de barrière entre le réalisateur et le distributeur—s'il y a un monopole, on peut envisager le problème sous un autre aspect—mais je ne vois vraiment pas ce qui empêcherait un réalisateur canadien de procéder de la même façon qu'un réalisateur américain.

**M. Knight:** Je crois que la Société de développement de l'industrie cinématographique pourrait ajouter à ses règlements et préciser le genre de contrat qui serait considéré comme étant acceptable. A l'heure actuelle les seuls règlements qui existent sont quelque peu différents. Ces règlements semblent prévoir qu'on n'investira pas dans la réalisation d'un film, à moins que le réalisateur n'ait déjà conclu un contrat de distribution.

**M. Osler:** Comme n'importe quelle banque. C'est ce qui est arrivé aussi aux États-Unis.

**M. Knight:** Toutefois, celui qui investit dans un film a quelque chose à dire au sujet de la nature de ce contrat. Et, actuellement, la Société de développement de



## [Texte]

does not seem to be interested in having a voice in the nature of that film distribution contract, whereas I think, since he is going to be a major investor in the film, he has the perfect right to have a voice in the nature of that contract. He has equal bargaining rights o any other party to that contract.

It is the leaving of the film director or producer himself to achieve that distribution contract alone, within his own resources, without any capital until he gets it from the Canadian Film Development Corporation, that puts him in a very bad bargaining position. Whereas, if the Canadian Film Development Corporation were to examine the nature of film distribution contracts that have been signed with American corporations in the past and can choose a type of contract which is acceptable to them, because it is their money which is being invested, it will ensure the requirements of the Act—that the copyright remain in Canadian hands. Then of course this would be putting the horse and the cart in the right order instead of in the wrong order, as they now are. This is what I mean by government negotiation with the film distributors rather than leaving it to the individual Canadian Film producer who is not in a position to bargain with them.

**Mr. Stanbury:** Government negotiation or imposition of a quota?

**Mr. Knight:** It is both really, is it not? It amounts to one and the same thing.

Now suppose the Canadian Film Development Corporation meets with an individual distributor and says, "We are willing to invest in films if you are willing to distribute them, and negotiates a contract with that distributor for films that the film corporation will invest in. Here you have a voluntary acceptance of a form of quota as a result of negotiations. That is one way of achieving a quota system. Now assuming that this can be done at all, then it can be done with more than one film distributor.

**Mr. Stanbury:** The difference between that and the present situation being that the negotiation is done by government agency or a Crown corporation instead of a film maker.

**Mr. Knight:** To put it in other words, Mr. Stanbury, a major investor in the films, which happens to be a Crown corporation, yes.

**Mr. Stanbury:** But that is the only difference between your suggestion and the present situation that the Canadian Film Development Corporation enters into the negotiations with the distributor.

**Mr. Knight:** That is essentially it. The effective difference would be that the people who go to the

## [Interprétation]

l'industrie cinématographique ne semble guère s'intéresser à la nature de ce contrat. Toutefois, comme il s'agit d'un investisseur important, il a le droit de déterminer ce qui se passe dans le cas de ce contrat. Il a les mêmes droits de négociation que n'importe quelle autre partie au contrat.

C'est le fait de laisser le metteur en scène ou le réalisateur assurer seul la distribution de son film, par ses propres moyens et sans aucun capital en attendant qu'il obtienne des fonds de la Société de développement de l'industrie cinématographique canadienne, qui le place dans une situation très défavorable pour négocier. Alors que si la Société de développement de l'industrie cinématographique canadienne devait examiner la nature des contrats de distribution de films signés par le passé avec des sociétés américaines, et pouvait choisir un type de contrat qu'elle trouve acceptable, puisque c'est son argent que l'on place, cela satisferait aux exigences de la Loi, à savoir, que le droit d'auteur reste entre des mains canadiennes. Cela replacerait les boeufs avant la charrue, contrairement à ce qui se fait à l'heure actuelle. C'est cela que j'entends par avoir des négociations des gouvernements avec les distributeurs de films, au lieu d'en laisser le soin au réalisateur canadien lui-même, qui n'est pas en mesure de négocier avec les distributeurs.

**M. Stanbury:** Parlez-vous des négociations gouvernementales ou de l'imposition d'un contingentement?

**M. Knight:** Les deux, en fait, non? Cela revient exactement au même.

Supposons que la Société de développement de l'industrie cinématographique canadienne rencontre un distributeur et lui dise qu'elle est prête à investir dans des films si lui accepte de les distribuer, et négocie un contrat avec ce distributeur pour des films dans lesquels elle va faire un placement. Il y a là acceptation volontaire d'une forme de contingentement par suite des négociations. C'est une façon d'en arriver à un système de contingentement. Si cela est faisable, on peut le faire avec plusieurs distributeurs.

**M. Stanbury:** La différence entre la situation actuelle et ce que vous proposez, c'est que la négociation sera faite par un organisme gouvernemental ou par une société de la Couronne, et non par le réalisateur.

**M. Knight:** Autrement dit, monsieur Stanbury, cela se fait par un important acheteur de films, qui se trouve être une société de la Couronne, en effet.

**M. Stanbury:** Mais, c'est la seule différence entre la solution que vous proposez et la situation actuelle—à savoir, que la Société de développement de l'industrie cinématographique canadienne entreprenne des négociations avec les distributeurs.

**M. Knight:** C'est surtout cela, en effet. La différence réelle, c'est que les gens qui s'adressent aux distribu-

## [Text]

film distributors already have the available finances and they are not searching for finances at this point. Therefore they are in a much stronger bargaining position than if they go to a film distributor and say "Look, I am entirely dependent upon you signing this contract with me in order to get my finances" which is the present position.

**Mr. Osler:** In reality, is this not the present position always? If I were in Hollywood and the same sort of thing were going on the conversation would be something like this, I am sure, "I have bank backing if you distribute". It has to be always this way, does it not? A banker is not going to say to Mr. X: "I will back you on a film" unless he happens to be one of the world's greats whom the banker is absolutely sure of because they have had success with him before or something of this nature.

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**Mr. Knight:** I can assure you that the major investors in the film industry in the United States take part in the negotiations for distribution. They do not vacate it for somebody else. They watch their own interests. They ensure that the distribution contract is advantageous to themselves before they put their money into it.

**Mr. Stanbury:** That is just what you have criticized, that the CFDC should not satisfy itself that the distribution has been arranged adequately. The only difference you are suggesting is that they themselves become involved in the negotiations to exert whatever pressures they can.

**Mr. Knight:** Precisely. That is exactly what I am suggesting.

**The Chairman:** I understand that they do that now in that, generally speaking, because of the way the CFDC operates, there is usually some financial consultations, and even loans, in the preparation of a script. After the script has been prepared the producer takes it to the distributors to try and arrange for distribution. Having got a contract for distribution he then takes that contract along with his completed script to the CFDC and after these documents are scrutinized and accepted by the CFDC then the final loan comes through. So, in point of fact, if my description is correct, the CFDC already does that.

**Mr. Knight:** Your description is absolutely correct but it is not what I am suggesting. What I am suggesting is that the Canadian Film Development Corporation having decided that a script is worthwhile—they do invest in the development of the script

## [Interpretation]

teurs de films disposent alors déjà des fonds nécessaires et n'ont pas à rechercher des fonds à ce moment-là. Ils peuvent donc négocier avec beaucoup plus de liberté que s'ils allaient dire au distributeur: «Il faut absolument que vous signiez ce contrat avec moi pour que j'obtienne les fonds dont j'ai besoin.»

**M. Osler:** N'est-ce-pas, en fait, ce qui se produit toujours à l'heure actuelle? Si j'étais à Hollywood et si la même chose se produisait, la conversation serait à peu près comme ceci: «Je bénéficierai du prêt d'une banque si vous acceptez de distribuer mes films». Il en est toujours ainsi, n'est-ce-pas? Un banquier ne va pas accepter de prêter de l'argent à M. Untel pour un film à moins que cette personne ne soit une grande célébrité internationale dont le banquier est absolument sûr car ses expériences passées avec elle ont été très réussies, ou quelque chose de ce genre.

**M. Knight:** Je peux vous assurer que les grands acheteurs de l'industrie cinématographique des États-Unis prennent part aux négociations en vue de la distribution des films. Ils n'en laissent pas le soin à quelqu'un d'autre. Ils surveillent leurs propres intérêts. Ils s'assurent que le contrat de distribution est avantageux pour eux, avant de placer leur argent dans cette affaire.

**M. Stanbury:** C'est justement ce que vous avez critiqué—le fait que la Société de développement de l'industrie cinématographique canadienne ne s'assure pas que l'accord en vue de la distribution s'est fait comme il le fallait. La seule modification que vous proposez, c'est que la Société elle-même prenne part aux négociations pour exercer la pression dont elle dispose.

**M. Knight:** Oui, c'est exactement ce que je propose.

**Le président:** Je pense que cela se fait déjà, étant donné que généralement, la manière dont fonctionne la Société de développement de l'industrie cinématographique canadienne, il y a des consultations financières, et même des prêts, au stade de la préparation d'un scénario. Lorsque le scénario a été préparé, le réalisateur le remet aux distributeurs pour essayer d'obtenir un contrat de distribution. Lorsqu'il a obtenu le contrat, il l'apporte en même temps que le scénario achevé à la Société, et lorsque la Société a examiné avec soin et a accepté ces documents, le prêt final est accordé. Donc, en fait, si ma description est exacte, la Société fait déjà ce dont vous avez parlé.

**M. Knight:** Votre description est tout à fait exacte mais ce n'est pas ce que je propose. Je propose plutôt que la Société de développement de l'industrie cinématographique canadienne, lorsqu'elle a décidé qu'un scénario en vaut la peine, et qu'elle est prête à fournir



[texte]

metimes—and having decided to make an investment in the development of a script, should not let the producer of the film, where they have invested in the script, be thrown to the wolves to find his own distribution. They should, with the weight of the investment that they are going to make in the film, then approach the distributors themselves and with bargaining power that their money represents negotiate jointly with the producer of the film a distribution contract.

**Mr. Stanbury:** This is the sort of thing that is done at the Bank of America, for instance.

**Mr. Knight:** Of course it is.

**The Chairman:** I do not see why the CFDC, if it so far, could not be doing that at the present time, and I would rather suspect that they do.

**Mr. Knight:** It has not happened so far.

**The Chairman:** The CFDC is in the position where they would like to not only make a loan but to get a piece of the action too. As Mr. Lapalme and Mr. Spencer explained to us, they would like a piece of the action so they could invest those profits in avant-garde or a far-out type of film so as to stimulate that aspect of the film industry as well.

**Mr. Knight:** Which is the way the British council operates.

**The Chairman:** This may well be the pattern that they have accepted. Have you completed that subject, Mr. Osler?

**Mr. Osler:** Would you allow us to slide into this royalties matter, which is the next thing to be brought up?

**The Chairman:** I think perhaps we should hold that. Mr. Stewart has another committee at 11 so perhaps it might give him an opportunity.

**Mr. Stewart (Cochrane):** Thank you, Mr. Chairman. This is very considerate of you.

First of all, since we did not have the background of Mr. Knight I would like to ask a couple of basic questions. Are you yourself an actor, Mr. Knight?

**Mr. Knight:** Yes, I am.

**Mr. Stewart (Cochrane):** And are you located in Toronto?

[Interprétation]

des fonds pour sa réalisation, ne laisse pas le réalisateur du film—dans les cas où elle a accepté de fournir des fonds pour le scénario—se battre tout seul pour obtenir un contrat de distribution. Elle devrait, avec le poids de l'investissement qu'elle va faire dans le film, se mettre elle-même en rapport avec les distributeurs, le réalisateur, elle devrait négocier conjointement avec et, avec le pouvoir de négociation que lui donne son argent, négocier, conjointement avec le réalisateur du film, en vue d'un contrat de distribution.

**M. Stanbury:** C'est ce que fait, par exemple, la Banque des États-Unis?

**M. Knight:** Bien sûr.

**Le président:** Je ne vois vraiment pas pourquoi la Société de développement de l'industrie cinématographique canadienne ne pourrait pas faire cela dès maintenant, si elle le voulait; et j'imagine qu'elle le fait, d'ailleurs.

**M. Knight:** Cela ne s'est jamais produit, jusqu'à présent.

**Le président:** La Société voudrait bien ne pas seulement accorder un prêt, mais retirer aussi une part des profits. Comme nous l'ont expliqué M. Lapalme et M. Spencer, elle aimerait bien pouvoir réaliser des profits, afin de les placer dans la réalisation de films d'avant-garde, par exemple, pour encourager aussi cet aspect-là de l'industrie cinématographique.

**M. Knight:** C'est ce que fait le British Council.

**Le président:** C'est sans doute la façon de procéder qui a été acceptée. Avez-vous épuisé vos questions, à ce sujet, monsieur Osler?

**M. Osler:** Nous permettriez-vous d'aborder la question des droits d'auteur, qui est le sujet suivant?

**Le président:** Nous devrions garder cela pour plus tard. M. Stewart a un autre comité à 11 heures, et nous pourrions donc peut-être lui donner l'occasion de s'exprimer.

**M. Stewart (Cochrane):** Je vous remercie, monsieur le président. C'est très aimable à vous.

Tout d'abord, étant donné que l'on ne nous a rien dit de la carrière de M. Knight, j'aimerais poser deux questions fondamentales. Êtes-vous vous-même acteur, monsieur Knight?

**M. Knight:** Oui.

**M. Stewart (Cochrane):** Et vivez-vous à Toronto?



## [Text]

Mr. Knight: No, in Montreal.

Mr. Stewart (Cochrane): Do you take part in television shows from Montreal?

Mr. Knight: Yes, I do.

Mr. Stewart (Cochrane): On the English network?

Mr. Knight: Yes.

Mr. Stewart (Cochrane): There is one thing that I have been concerned about, have brought up before, and would like to ask you about. It seems to me that there are a number of actors in Canada, on the CBC particularly, who are not Canadian and I am wondering if it is because there are so many non-Canadians who are actors in Canada or if it is considered that people from other countries are better actors?

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Mr. Knight: That is a difficult question. There are many, many motives which sit behind this particular problem. There are many people involved in the production—a producer, a director, a musical arranger, an actor—and very frequently these people have ambitions above and beyond those of simply the production that they are working on at any given moment. Very frequently, for instance, a director might have an eye on becoming a director in another region or in another area. Therefore he might wish to sell his services. He might wish to have somebody of international reputation working on his film with him in order that he could sell his services by taking a video-tape down to Hollywood and saying: "Look, this is what I did in Canada".

This kind of thing can happen. There are many people in Canada particularly who fall under the same general mistake of people.

By and large the acting community is an international community. It is a community which works with the language that it uses. Quite obviously the best actor for a Canadian play is the indigenous actor. It is the actor who knows the background to the part that he is playing. For instance, it is very difficult for a New York actor to come up here and play the part of a person from eastern Ontario. The whole background of eastern Ontario is foreign to him. Therefore if he is going to create that part he must do all kinds of research that the indigenous actor would not have to do and, frankly, it is a waste of time and money, to employ him.

We have an attitude about this. We have always taken the attitude—and when I say "we" I mean we people at ACTRA, the actors and performers of Canada—that the stage really falls into two categories, the international stage and the indigenous stage. It is almost a separation between tragedy and comedy. Tragedy is said to be the representation of all men at

## [Interpretation]

M. Knight: Non, à Montréal.

M. Stewart (Cochrane): Participez-vous à des émissions télévisées de Montréal.

M. Knight: Oui.

M. Stewart (Cochrane): Au réseau anglais?

M. Knight: Oui.

M. Stewart (Cochrane): Il y a une question qui m'intéresse, que j'ai déjà mentionnée, et que je veux vous poser. Il me semble qu'il y a beaucoup d'acteurs au Canada, en particulier à Radio-Canada, qui ne sont pas canadiens, et je me demande si c'est parce qu'il y a tant de non-Canadiens qui travaillent dans ce domaine au Canada ou parce que l'on considère que les étrangers sont de meilleurs acteurs?

M. Knight: C'est une question très délicate. Il y a un nombre infini de raisons à la base de cette situation. Il y a beaucoup de personnes qui travaillent à la réalisation—réalisateurs, metteurs en scène, arrangeurs musicaux, acteurs—et beaucoup d'entre eux ont des ambitions qui dépassent largement le cadre de la réalisation à laquelle ils sont en train de participer à tel ou tel moment. Très souvent, par exemple, un metteur en scène a l'ambition de devenir metteur en scène dans une autre région ou dans une autre zone. Il voudrait donc peut-être vendre ses services. Il peut vouloir faire participer un acteur de renommée mondiale à son film, pour pouvoir vendre ses services en emportant une bande vidéomagnétique à Hollywood en disant: «Voyez ce que j'ai fait au Canada».

Ce genre de choses peut se produire. Il y a beaucoup de gens, en particulier, au Canada, qui font la même erreur générale que les gens partout qui ont tendance à croire que la personne qui habite un autre quartier ou qui vient de l'étranger est plus compétente que le voisin. C'est un trait humain qui fait partie intégrale de la vie. Il y a tellement d'implications à cette question

[texte]

[Interprétation]

time and comedy is said to be a representation of individuals everywhere, who assume that the man down the street, around the block, across the ocean, is better than the man who is living next door. I think this is a common, human trait which is part and parcel of life. There are so many intricate, involved answers to this particular question. I think as matter of policy—

**Mr. Stewart (Cochrane):** I think it is rather unfortunate but I believe that assessment is quite correct, that we seem to have the attitude that because somebody is from somewhere else they must be better. In that particular respect I am wondering if people from the United Kingdom, for example, come here with the intention of becoming Canadian citizens—are they here for just a short while, intending to go back or to go to American television, or what have you.

**Mr. Knight:** That is an individual question and I think it must be answered by the individuals. For instance, I was born in the United Kingdom. I have been in this country since 1950, which seems to dictate that I intend to stay here. Man in an individual situation within the framework of his own environment and his own life.

Basically the acting community is an international community—it moves—because the film industry is international, it moves. The Americans are making films in Great Britain, Sicily, the Soviet Union, Czechoslovakia—all over the world—and they take their actors with them and they recruit actors in the locality where they go. British film companies are making films in Canada. There was one made in Vancouver last year or the year before by a British company, where they brought two British actors with them and recruited the rest of the cast in the locality.

We would like to encourage this movement but unfortunately in some sense we are being prevented in large part from moving ourselves unless we want to become Americans. We can go if we want to become citizens but we cannot go just to work. This is our problem.

**M. Stewart (Cochrane):** Je crois que c'est dommage, mais que vous avez assez raison de dire que parfois notre attitude est que si une personne vient d'ailleurs, elle doit nécessairement être plus compétente. À cet égard, je me demande si les gens du Royaume-Uni, par exemple, qui viennent ici veulent devenir citoyens canadiens ou s'ils viennent seulement pour une brève période, avant d'aller à la télévision américaine?

**M. Knight:** Je crois que c'est une question que seule la personne en cause peut répondre. Pour ma part, je suis né au Royaume-Uni et je suis ici depuis 1950, ce qui permet de conclure que j'ai l'intention de rester.

Je sais que, en général, le groupe des acteurs est essentiellement un groupe international. Évidemment, dans le cas d'une réalisation canadienne, le meilleur acteur c'est l'acteur canadien, car il connaît tout le contexte de son rôle. Il est très difficile pour un acteur de New York de venir ici et d'adopter le rôle d'une personne de l'est de l'Ontario. Il ne connaît aucunement le contexte. Il devra faire des recherches qu'un acteur canadien n'aurait pas à faire. Il y aura donc une perte d'argent et de temps.

Nous croyons, à ce sujet, et lorsque je dis nous, je parle des acteurs du Canada, les membres de l'ACTRA, nous croyons qu'il faut distinguer entre le théâtre international et le théâtre national. C'est presque la même distinction qu'entre la tragédie et la comédie. La tragédie, c'est la présentation de situations universelles, alors que la comédie présente une personne dans une situation particulière dans son milieu.

Au fond, le groupe des acteurs est une communauté internationale qui se déplace puisque l'industrie cinématographique est une industrie internationale. Les Américains tournent des films en Grande-Bretagne, en Sicile, en Tchécoslovaquie, en Union soviétique, ils amènent leurs acteurs avec eux et ils emploient également des acteurs locaux. Les sociétés cinématographiques britanniques réalisent également des films au Canada. Ils en ont tourné un à Vancouver l'an dernier ou l'année précédente. La Société a amené avec elle deux acteurs britanniques et elle a recruté les autres acteurs dans la région.

Nous voulons encourager ce genre de chose, mais malheureusement, nous avons de la difficulté nous-mêmes à nous déplacer, à moins évidemment de devenir américains. Nous pouvons y aller à titre d'émigrants, mais pas s'il s'agit seulement de travailler. Voilà le problème.

## [Text]

**Mr. Osler:** The Equity Actors Association is a sister union to yours, and I have had some experience with summer theatre and the Manitoba Theatre Centre in Winnipeg. There have been instances—and I do not say this is a trend—where local actors, who have decided that their following is pretty good, have held the organizations up for fees that were well in excess of those for which you could get relatively well-known and certainly very competent American actors. If they had a month off with nothing to do and you paid their air fare to Winnipeg they might work for you. I know in one instance we got a very competent New York person to do a lead in *The King and I* for exactly half what the local Winnipeg person would do it for, because the local person had had a hit in *The King and I* five years before, or some darn fool thing. This kind of thing does happen, but that is an aside. My point is that it does not seem difficult to bring in American actors if you want to bring them in. Can Canadian actors not go across the border?

**Mr. Knight:** No. A different set of criteria is used by the Immigration Department and the Department of Labour in the United States than the criteria that is used by the Canadian immigration service. The Canadian immigration service, to paraphrase it—and I can only do that because I do not have the Act with me—simply suggests that groups of actors, athletes, people involved in entertainment in a very broad sense of the word, may enter the country to follow their profession. That is basically what it says, and the Department of Manpower and Immigration accepts this without any control over the situation at all.

If a person has a contract to come and work in Canada, they allow him in. They allow him to come in without a contract and look for work. They allow him, when he has one job in Canada, to look for others while he is here, without any restraining action on the part of the Department of Manpower and Immigration whatsoever.

**Mr. Osler:** What about a Kate Reid or a Christopher Plummer who goes to New York?

**Mr. Knight:** Take Kate Reid as a particular example. She got permission to go and do a show on Broadway. While she was there she was asked to take part in some television activity, and she was refused permission to do that. The criteria that the American act sets down tends to ask someone, without specifying who, to make a judgment on the ability of the person applying and it also requires that there be no indigenous performer of the same type and kind who is available to do the work.

## [Interpretation]

**M. Osler:** *L'Equity Actors Association* est une association soeur et j'ai eu une certaine expérience de théâtre d'été à Winnipeg. Dans certains cas, les acteurs locaux ont décidé qu'ils attireraient un assez bon auditoire et ont exigé des honoraires bien supérieurs à ce qu'auraient exigés des acteurs américains bien connus et aussi compétents. S'ils ont un mois de relâche et que vous payez leurs voyages, il se rendront à Winnipeg. Je me souviens, il y a quelques années, nous avons pu obtenir un très bon acteur américain pour jouer le rôle principal de *The King and I*, pour exactement la moitié du prix que nous aurions dû verser à l'acteur de Winnipeg, simplement parce que celui-ci avait connu un grand succès dans le même rôle cinq ans plus tôt. Mais, je crois qu'il n'est pas difficile de faire venir les acteurs américains au Canada. Les Canadiens peuvent-ils eux traverser la frontière?

**M. Knight:** Non. Le ministère de l'Immigration et le ministère du Travail des États-Unis ont des critères différents. Les services d'immigration du Canada disent tout simplement que les troupes d'acteurs ou les groupes d'athlètes et les gens du monde des spectacles et du divertissement peuvent venir au Canada pour exercer leur profession. Le ministère de l'Immigration l'accepte sans restrictions.

Si une personne a un contrat pour travailler au Canada, on lui permet d'entrer. On lui permet même de venir au Canada sans contrat et de chercher du travail. Lorsqu'il a un contrat au Canada, il peut chercher un autre emploi ici, sans restrictions de la part du ministère de l'Immigration.

**M. Osler:** Qu'en est-il de Kate Reid ou de Christopher Plummer, lorsqu'ils vont à New York?

**M. Knight:** Kate Reid en particulier a eu la permission d'aller donner un spectacle à Broadway. On lui a demandé de travailler à la télévision mais elle n'a pas eu la permission de le faire. Les critères établis par la loi américaine exigent que quelqu'un porte un jugement sur la compétence de la personne qui présente la demande et qu'il n'y ait pas d'artiste américain qui soit disponible pour exécuter le même travail.

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In other words, if I were to be asked to go down and I went down because, as a hypothetical situation, I could speak Welsh and the part in the play required me to speak Welsh, then there would probably be no

En d'autres termes, si on me demandait d'aller aux États-Unis et j'y allais, par hypothèse, parce que je parle gaulois et que le rôle comporte cette exigence, n'y aurait peut-être pas d'objection si aucun acte



## [Texte]

jection because there may not be an American actor who can speak Welsh. But if I am asked to play a part in English of a very general type, then the American unions would be consulted by the Department of Labour and they would be asked this question, "Do you have performers of this type and kind who are available, ready and willing to play this part?", and if the answer is "Yes, we do have", then the answer to the question is "No, you may not come in and take this part". The whole sets of criteria are quite different.

**Mr. Stewart (Cochrane):** All of these people, whether they come in from outside on a short-term basis or not, must belong to ACTRA, is that so?

**Mr. Knight:** No, no, no.

**Mr. Stewart (Cochrane):** In other words, it does not work like the musicians union?

**Mr. Knight:** No.

**Mr. Stewart (Cochrane):** In order to perform in Canada you must belong to the union.

**Mr. Knight:** Yes. The Musicians Union is an international union and the probability is that a person coming from New York is a member of the Musicians Union as such when he comes here. In ACTRA's jurisdiction there is a requirement by most of the engagers that we have negotiated agreements with that they will not require a person who is member of ACTRA to work with a non-member, or a person who has not been qualified by ACTRA, and therefore, following Canadian practice, tend to ask the performers working in our jurisdiction to pay a proportionate amount equivalent to some form of dues to the union. They do not have to become members. We charge them for a work permit, which varies in price from \$5.00 a day on films, and from \$10 up to \$50 for working on a commercial.

**Mr. Stewart (Cochrane):** And does this apply to singers as well?

**Mr. Knight:** Yes, indeed.

**Mr. Stewart (Cochrane):** What about a choir?

**Mr. Knight:** Yes, although I forget the precise amount. It is a very small amount for members of the choir.

**Mr. Stewart (Cochrane):** And this is a negotiation you have with the CBC, for example.

**Mr. Knight:** Oh yes, the cost of work permit is written into the agreement with the CBC.

**Mr. Stewart (Cochrane):** I see. Thank you very much, Mr. Chairman.

## [Interprétation]

américain parle le gaulois. Mais s'il s'agissait d'un rôle assez ordinaire, en anglais, le ministère du Travail américain consulterait l'Union des acteurs pour savoir s'il y a un acteur qui pourrait prendre ce rôle à ma place. Si c'est le cas alors je ne pourrais pas y aller. Les critères sont bien différents.

**M. Stewart (Cochrane):** Mais est-ce que tous les acteurs qui viennent de l'extérieur, que ce soit pour un contrat à court terme ou non, doivent faire partie de l'ACTRA?

**M. Knight:** Non.

**M. Stewart (Cochrane):** Ce n'est pas comme l'Union des musiciens?

**M. Knight:** Non.

**M. Stewart (Cochrane):** Pour paraître en spectacle au Canada, il faut faire partie de l'Union.

**M. Knight:** Oui. L'Union des musiciens est une union internationale et il est probable qu'une personne qui vient de New York est déjà membre de l'Union des musiciens. Mais l'ACTRA a une entente avec la plupart des personnes avec qui nous avons négocié que les membres de l'ACTRA ne soient pas obligés de travailler avec une personne qui n'est pas membre de l'ACTRA. Par conséquent, au Canada, nous demandons d'habitude aux acteurs qui travaillent sous notre égide de verser des droits à l'Union, sans nécessairement devenir membres. Nous leur faisons payer un permis de travail qui varie de \$5 par jour pour les films à \$50 pour de la publicité.

**M. Stewart (Cochrane):** Est-ce que cela s'applique aussi aux chanteurs?

**M. Knight:** Oui.

**M. Stewart (Cochrane):** Et les chœurs?

**M. Knight:** Oui, je ne me souviens pas de la somme exacte, c'est une somme peu élevée.

**M. Stewart (Cochrane):** C'est l'entente que vous avez négociée avec Radio-Canada?

**M. Knight:** Oui, c'est dans l'entente que nous avons négociée avec Radio-Canada.

**M. Stewart (Cochrane):** Merci beaucoup, monsieur le président.

## [Text]

The Chairman: Mr. Schumacher?

**Mr. Schumacher:** Because so many of the members of the Committee are new, I wonder if Mr. Knight would explain to us exactly what actors in Canada as well as other people his organization represents, how many people belong to it, whether they are primarily employed by private industry or by government organizations, and some background of that nature which may assist us.

**Mr. Knight:** All right. The full title of ACTRA is the Association of Canadian Television and Radio Artists. It is an association of both performers and writers who are working in any of the recorded media, that is to say, radio, television and films.

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We operate from coast to coast. We have an office in Vancouver and we have an office in St. John's, Newfoundland, and we have offices in all the major cities in between. We are entirely a Canadian organization; we have no parent body in the United States. We are not an international union in any sense of the word, although we do have affiliation agreements with some of the international associations of actors and international associations of writers. Our membership is usually around 3,000. I say "usually" because it varies from day to day. People who have not found work recently can withdraw from membership, which has the effect that they are sort of members in status, as it were. They no longer pay dues to the Association although they can become members again immediately upon finding new work. So, the active membership, that is to say, those members who are paying dues, is approximately 3,000.

The majority of them are actors—I suppose 2,500 of them are actors—and approximately 500, and these are very approximate figures, are writers. Sometimes writing and performing both the functions of are done by the same individual.

It is difficult to say except in terms of gross figures where they are all working. The majority of the income for both writers and performers derives from the Canadian Broadcasting Corporation. However, a very large portion of our income derives from the production of commercial announcements. A very minor proportion—I read the figures yesterday but I hesitate to attempt to record them—of our income derives from either the private television or radio stations or the CTV Network and private film production.

**Mr. Alexander:** Could you pursue that a little further, sir?

**Mr. Knight:** My problem is that I am going to have to guess. I read the figures yesterday but I did not bring them with me. I would suggest that less than 10 per cent of all the money earned by all of our mem-

## [Interpretation]

Le président: Monsieur Schumacher.

**M. Schumacher:** Monsieur le président, comme il y beaucoup de nouveaux membres sur le comité j voulais demander à M. Knight de nous expliquer exactement combien d'acteurs au Canada et d'autres personnes sont représentées par son association, s'il sont employés par l'industrie privée ou des organismes publics, ainsi que les faits généraux qui nous seraient utiles.

**M. Knight:** L'ACTRA est l'association des artistes de la radio et de la télévision du Canada. C'est une association d'écrivains et d'artistes qui travaillent pour tous les moyens de communication enregistrés, c'est-à-dire, radio, télévision et films.

Nous opérons d'un océan à l'autre, nous avons un bureau à Vancouver et un à Saint-Jean, Terre-Neuve ainsi que dans toutes les grandes villes entre les deux. C'est une organisation entièrement canadienne, il n'y pas de filiales aux États-Unis. Ce n'est pas une union internationale bien que nous soyons affiliés avec certaines associations internationales d'acteurs et d'écrivains. Nous avons normalement environ trois mille membres. Je dis «normalement» car cela varie d'un jour à l'autre, des gens qui n'ont pas trouvé de travail depuis quelque temps, peuvent se retirer. Ils ne paient plus leur cotisation à l'Association mais peuvent redevenir membres immédiatement lorsqu'ils trouvent du travail. Donc, le nombre de membres actifs, c'est-à-dire ceux qui paient leur cotisation, est d'environ 3,000.

La majorité sont des acteurs, peut-être 2,500, ce sont des chiffres très approximatifs, et environ 500 sont des écrivains. Parfois, une personne fait les deux: acteur et auteur.

Sauf en termes généraux, il est difficile de dire où ils travaillent tous. La majorité des revenus des écrivains et des acteurs provient de la Société Radio-Canada. Toutefois, une grande proportion de notre revenu vient de la production de films publicitaires. Une très petite partie de notre revenu, et j'hésite à les citer n'ayant lu les chiffres qu'hier, mais une très petite fraction de notre revenu vient des postes privés de radio et de télévision ou du réseau CTV et de la production privée de films.

**M. Alexander:** Pourriez-vous continuer un peu dans ce sens, monsieur?

**M. Knight:** Le problème, c'est que je dois essayer de me souvenir. J'ai lu les chiffres hier, je ne les ai pas apportés. Je pense que moins de 10 p. 100 du revenu de nos membres vient des postes privés, CTV et de

## [Texte]

ers derives from the CTV Network, the private television and radio stations and from private film makers. could go further and say considerably less than 10 per cent.

**Mr. Schumacher:** Is that because the CTV imports most of their commercial announcements whereas the CBC does not?

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**Mr. Knight:** No. Generally speaking the commercial announcements are not paid for by the television companies, they are paid for by advertising agencies. That revenue derives from the advertiser directly through his advertising agency and that money is not paid for by the networks or the stations. The money earned from a network or a station is directly related to programming, not to commercial announcements at all, and it amounts to the fact that in the major areas other than public affairs and sports they are importing the vast majority of their programming.

**Mr. Schumacher:** Is it a policy of your organization to have wage parity between your members and their counterparts in the United States?

**Mr. Knight:** By no means, no. We have recently negotiated a film agreement with the motion picture producers in this country which gives them a number of advantages over the American counterpart. For instance, the American agreement envisages one level actor only and he is paid something like—and again I am speaking from memory—\$120 a day. He is a “lay” player. Beyond that he is a “contract” player at a far greater sum of money. Our highest minimum rate for what we call a “principal” performer and he is in feature films or entertainment films to be paid at \$100 a day, if he is lucky enough to ever get a day’s work. Then we have two other categories of performers. One is a “supporting” performer, who is paid a smaller amount of money, \$83 a day, and then there is an even smaller category of performer known as a “bit” performer who is paid at a rate below that, which I believe is \$60 a day.

This gives the Canadian producer a considerable advantage over his American counterpart. In addition to this, there is another built-in advantage in that we allow the producer of films to completely buy out world rights to the film for a sum of money. The American contract does not allow this, which means that any run on television in any part of the world requires a residual payment to the performers in the United States. We allow the producer in this country the option of either paying it that way or buying out the rights.

There has been considerable activity fairly recently through interested producers from the United States inquiring about the possibilities of making films in this country. We believe there are two reasons for this. One, of course, is the possibility of establishing a

## [Interprétation]

films de l'industrie privée. Je pourrais peut-être même dire moins de 10 p. 100.

**M. Schumacher:** Est-ce parce que la CTV importe presque toute sa publicité, contrairement à Radio-Canada?

**M. Knight:** Non. La publicité n'est pas payée, d'habitude, par les compagnies de télévision mais plutôt par les agences de publicité. Ce revenu vient de la publicité faite par une agence et cet argent n'est pas payé par les réseaux ou les stations. L'argent venant des postes et des stations, se rapporte aux émissions et non à la publicité, et il est dû au fait que dans les domaines autres que les affaires publiques et les sports, une grande partie des émissions est importée.

**M. Schumacher:** La politique de votre organisation est-elle d'avoir la parité de salaire de vos membres avec leurs homologues aux États-Unis?

**M. Knight:** Non, pas du tout. Récemment, nous avons négocié un contrat de films avec les réalisateurs de films de ce pays et ce contrat a nombre d'avantages par rapport aux contrats aux États-Unis. Par exemple, le contrat aux États-Unis ne considère qu'un seul niveau d'acteur payé, disons, à peu près \$120 par jour. C'est un acteur «journalier». Au delà, il y a l'acteur sous «contrat» pour une somme beaucoup plus élevée. Notre minimum le plus élevé est pour l'artiste principal dans un long métrage, par exemple, qui est payé \$100 par jour s'il a la chance d'avoir une journée de travail.

Ensuite, il y a deux autres catégories: les acteurs secondaires payés un peu moins, \$83 par jour, et une troisième catégorie qui joue des petits rôles, et qui reçoit, je pense, \$60 par jour.

Le réalisateur canadien a donc un grand avantage sur son homologue américain. En plus, il y a un autre avantage en ce que nous permettons aux producteurs de films, d'acheter les droits exclusifs du film pour une somme donnée. Les contrats américains ne l'autorisent pas; cela veut dire que, si le film est présenté à la télévision, quelque part au monde il faut verser un paiement résiduaire aux artistes aux États-Unis. Ici, le producteur est libre de choisir entre les deux méthodes de paiement des droits.

Bien des réalisateurs intéressés sont venus des États-Unis récemment pour se renseigner sur les possibilités de faire des films ici. Nous pensons qu'il y a deux raisons pour cela. L'une est la possibilité d'établir une société canadienne ici pour profiter de la Société



## [Text]

Canadian corporation in order to take advantage of the Canadian Film Development Corporation and, second, we believe our rates and conditions of work for the performers are attractive to them. In addition, of course, the discount on the money is another attraction.

**Mr. Schumacher:** From a percentage standpoint how much lower would you say our actors' rates are than the Americans?

**Mr. Knight:** It is difficult to say because of the mixture of fees that we have. Their minimum rate is \$120 and our highest rate is \$100, but then we have two lower rates below that which they do not recognize at all. In any film you will probably find four or five "principal" performers, five or six "supporting" performers and any number of "bit" performers who just do odd lines here and there. All of those people would be paid at least \$120 a day in the United States, whereas they can be paid as little as \$60 a day here.

**Mr. Schumacher:** I see.

**Mr. Knight:** But it is difficult to estimate. It would depend on the individual film, the number of the cast and so forth.

**Mr. Paul Siren (General Secretary, Association of Canadian Television and Radio Artists):** If I may add, Mr. Chairman, there is an incentive for documentary rates,

**Mr. Knight:** Yes. In addition to that we have another set of rates for documentary films, which are below the entertainment film rates.

**The Acting Chairman (Mr. Osler):** Mr. Schumacher, for clarification may I ask Mr. Knight if he is speaking only of English-speaking actors?

**Mr. Knight:** No.

**The Acting Chairman (Mr. Osler):** I would like to know the relationship between English and French and whether the rates vary.

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**Mr. Knight:** Yes, they do vary. The Union des Artistes, which serves the same function that we serve in the English-speaking part of Canada, serve throughout French Canada and they work on basically the same rates as we are in television. As a matter of fact, we meet frequently and last year, as far as television is concerned, they achieved parity with our rates. However, as to their film rates, they are working on an agreement that we had negotiated some five or six years ago. They are even cheaper for French Canada than ours are.

## [Interpretation]

canadienne de développement du film et l'autre, pensons-nous, c'est que nos taux et nos conditions de travail pour les acteurs sont intéressants. Évidemment, l'escompte sur la monnaie est un autre attrait.

**M. Schumacher:** Est-ce que nos acteurs sont payés beaucoup moins que les Américains?

**M. Knight:** C'est difficile à dire, à cause de la variété des tarifs. Leur minimum est \$120 et notre minimum plus élevé est \$100 et nous avons deux autres taux qu'ils n'ont pas du tout. Dans chaque film, il y a peut-être cinq ou six acteurs principaux, cinq ou six acteurs secondaires, et un nombre indéfini de petits rôles. Tout ce monde aux États-Unis, recevrait au moins \$120 par jour, tandis qu'ici, certains recevraient seulement \$60.

**M. Schumacher:** Je vois.

**M. Knight:** Mais c'est difficile à estimer. Cela dépend du film, du nombre d'acteurs, etc. . .

**M. Paul Siren (Secrétaire général, Association des artistes de la radio et de la télévision canadienne):** J'ajouterai, monsieur le président, que les taux des documentaires sont également avantageux.

**M. Knight:** Oui, nous avons d'autres taux pour les documentaires, qui sont moins élevés.

**Le président suppléant (M. Osler):** Monsieur Knight, je voudrais savoir si vous parlez uniquement des acteurs de langue anglaise?

**M. Knight:** Non.

**Le président suppléant (M. Osler):** Je voudrais savoir quel est le rapport entre les Français et les Anglais, ce qui concerne les tarifs.

**M. Knight:** L'Union des artistes, qui est notre homologue pour les acteurs de langue française a essentiellement les mêmes taux que nous pour la télévision. En fait, nous nous rencontrons fréquemment et, l'autre jour, ils ont obtenu l'égalité pour la télévision. Pour les films toutefois, ils travaillent avec un contrat que nous avons négocié il y a cinq ou six ans. Ils ont au Canada français des taux inférieurs aux nôtres.

[texte]

**The Acting Chairman (Mr. Osler):** Hypothetically, if a French-speaking actress or actor—a member of the Union des Artistes does an English-speaking job in Toronto or Montreal you could employ them at their rates and your union would recognize that?

**Mr. Knight:** No. The definition of jurisdiction between us is the definition of the audience at which it is aimed. In other words, if one of their members works in an English film he is working under our jurisdiction at that moment of time. It is simply an exchange of cards. He comes in, shows his UDA card and he works under our jurisdiction and gets paid our rates. And vice versa, if I go to work in a French film in Montreal I get paid their rates.

**Mr. Schumacher:** Does the National Film Board have any connection with your organization or do you do any work with the National Film Board?

**Mr. Knight:** Oh yes indeed. The National Film Board is a member of the motion picture producers' association and in negotiating agreements with the motion pictures producers' association, the National Film Board are members; therefore, we automatically have an agreement with them. In fact, it was their personnel who formed the major negotiating body with whom we negotiated.

Their film production, however—and I am talking about English films only at this point—apart from the feature films that they made last year, is mainly in the area of documentary films, either made for a government department as an instructional film, or a film on safety. For instance, I have taken part in two series of films very recently with the National Film Board, one concerned with the education of prison officers and the other one concerned with a series of films on industrial relations. This is the type of film they make, generally speaking.

**Mr. Alexander:** Is the percentage of Canadian actors who work with the National Film Board high?

**Mr. Knight:** The National Film Board does tend to use Canadians rather than anybody else in their productions. I do not know if that answers your question?

**Mr. Alexander:** Yes, it does.

**Mr. Schumacher:** In view of the fact that so many of our members find employment in the Canadian Broadcasting Corporation—and I understand it is the largest single employer of your membership—I suppose these are free lance contracts in a great deal of cases?

**Mr. Knight:** All our members are working on balance contracts; none of them are employees.

**Mr. Schumacher:** You would not have any members who worked full-time for the corporation?

[Interprétation]

**Le président suppléant (M. Osler):** Alors si un acteur ou une actrice canadien-français, membre de l'Union des artistes, fait un travail en anglais à Toronto ou même à Montréal vous pourriez l'employer au tarif de son syndicat avec l'assentiment de votre association.

**M. Knight:** Non. Cela dépend de l'auditoire. Si c'est un film anglais, cela dépend de nous, c'est un échange de cartes. L'acteur vient, montre sa carte de l'UDA et il travaille sous notre juridiction et est payé à nos tarifs. Réciproquement si je vais travailler à Montréal en français, je serai payé à leur tarif.

**M. Schumacher:** Est-ce que l'Office national du film a des rapports avec vous? Est-ce que vous travaillez ensemble?

**M. Knight:** Oui. L'office national du film est membre de l'Association des réalisateurs de cinéma et en négociant des ententes avec cette association de producteurs, l'Office national du film conclut automatiquement une entente avec nous. C'est le principal organisme avec lequel nous avons négocié.

Je parle seulement des films de langue anglaise, à part les deux longs métrages faits l'an dernier, leur production est composée principalement de documentaires réalisés pour un ministère du gouvernement comme film d'instruction ou un film sur la sécurité. Par exemple, j'ai joué récemment dans deux séries de films de l'Office national du film, une sur l'éducation des gardes de prison et l'autre sur les relations industrielles. C'est le genre de films qu'ils font, en général.

**M. Alexander:** Est-ce qu'il y a beaucoup d'acteurs canadiens qui travaillent pour l'O.N.F.?

**M. Knight:** L'Office national du film fait, de préférence, appel aux Canadiens. Est-ce que cela répond à votre question?

**M. Alexander:** Oui.

**M. Schumacher:** Puisqu'un si grand nombre de vos membres viennent de Radio-Canada, qui emploie le plus grand nombre de vos membres, je suppose qu'il s'agit surtout de contrats d'agents libres.

**M. Knight:** Tous nos membres travaillent à titre d'agents libres et indépendants. Ce ne sont pas des employés.

**M. Schumacher:** Y en a-t-il qui travaillent à plein temps pour Radio-Canada?



## [Text]

**Mr. Knight:** Not in the function that they serve under ACTRA's jurisdiction. There are a number of the announcers on the Corporation's staff who, by virtue of the fact that they work outside of the Corporation on such things as the recording of commercial announcements, are members of ACTRA. But the membership in ACTRA has nothing to do with their employment as announcers with the Corporation.

**Mr. Schumacher:** Has the fact that certain producers have become dependent on CBC work and then suddenly been cut off had any effect on your operations? Is there justification for the criticism sometimes heard that the CBC tends to be a little inconsistent in its employment practices with these freelance producers? Does this have any effect on the development of a film industry in this country?

**Mr. Knight:** I do not have any direct knowledge of the practice to which you are referring. I would not like to comment on that without doing some research into it. I do not know of the relationships that the CBC has with independent producers, really.

They have a number of arrangements. Take, for instance, the television series that was produced two years ago called Seaway Productions. The CBC invested in that a certain extent and in return got the distribution of it in Canada both in English and in French. But they had no control over what film directors were hired or fired by that particular film company. They had no direct control over that situation whatsoever. I really do not have any direct knowledge of this situation at all.

**Mr. Schumacher:** Those are all the questions I have.

**Mr. Schreyer:** Mr. Knight, I notice on page 14 of your statement that you make reference to the practice that has been established in Norway whereby the Norwegian government collects secondary rights on behalf of its local performers and writers, and also collects both primary and secondary rights on behalf of foreign performers and writers. I notice that the moneys which it collects on behalf of foreign performers is not passed on to them.

**Mr. Knight:** That is correct.

**Mr. Schreyer:** I am wondering if this is a tenable position?

**Mr. Knight:** Apparently this is a situation that has been accepted by the International copyright community as being a legitimate disposition of the moneys collected under the aegis of the Rome Convention for Neighbouring Rights. Apparently this has been accepted by that international body.

## [Interpretation]

**M. Knight:** Non, pas au titre de leur inscription à l'ACTRA. Il y a un certain nombre d'annonceurs de Radio-Canada qui, parce qu'ils travaillent à l'extérieur de Radio-Canada, pour l'enregistrement de bandes publicitaires, par exemple, sont membres de l'ACTRA mais le fait qu'ils sont membres n'a rien à voir avec leur qualité d'annonceur à Radio-Canada.

**M. Schumacher:** Est-ce que le fait que certains producteurs dépendent de Radio-Canada et perdent tout à coup ces contrats a des conséquences sur vos opérations? Peut-on justifier les critiques souvent exprimées à l'égard de Radio-Canada, accusant la Société d'être moins juste lorsqu'il s'agit d'employer des réalisateurs indépendants. Est-ce que cela a des conséquences sur le développement de l'industrie cinématographique?

**M. Knight:** Je ne connais pas personnellement l'usage dont vous parlez, et je ne voudrais pas commenter sans faire des recherches à ce sujet. Je ne sais pas quel est le rapport entre la Société Radio-Canada et les réalisateurs indépendants.

Il y a un certain nombre d'ententes. Prenez, par exemple, la série télévisée produite par *Seaway Productions* il y a deux ans. La Société Radio-Canada a fait quelques investissements et, en retour, elle a obtenu les droits de distribution au Canada en anglais et en français. Mais, il n'exerçait pas de contrôle sur les réalisateurs employés ou congédiés par la société cinématographique.

**M. Schumacher:** Voilà toutes les questions que je désirais poser.

**M. Schreyer:** Monsieur Knight, je remarque à la page 14 de votre déclaration, que vous parlez d'une pratique qui existe en Norvège selon laquelle le gouvernement norvégien obtient les droits secondaires au nom des acteurs et écrivains locaux et les droits primaires et secondaires au nom des acteurs et auteurs étrangers.

Je remarque que les sommes prélevées au nom des étrangers ne leur sont pas remises.

**M. Knight:** C'est exact.

**M. Schreyer:** Est-ce une situation tenable?

**M. Knight:** Elle est acceptée par les droits d'auteur internationaux. Il semble que ce soit une façon légitime de disposer des droits retenus en vertu de la Convention de Rome sur les droits connexes. Il semble que cet organisme international l'ait acceptée.



[texte]

It is going to get even more complicated. With the introduction of satellite broadcasting, these rights that have come through international copyright conventions are going to be very difficult to control. At the moment there is a physical transaction that takes place: a person buys a film, buys a television show and it is physically transferred from one place to another. Very shortly that direct involvement will disappear with the introduction of satellite broadcasting and I think the community is anticipating this situation.

The world community is attempting basically to encourage the writers within a given country to provide that country's own needs in large part. This is another attitude that is beginning to show in these affairs. Their reasons for accepting this might very well be related to that although I cannot speak for them, of course.

Mr. Schreyer: Well, "treaty" implies reciprocation and I take it therefore that by doing so the Norwegian government is putting its own Norwegian performers in a position where they could not hope to recover some—

Mr. Knight: Precisely; this would have to be reciprocated obviously around the international community, and one can only assume, when the international community accepts this as being a precedent for the distribution of those funds, that they have taken the attitude it will balance out in the long run.

Mr. Schreyer: Do you believe that essentially the same arrangement can be applied here in Canada? Would you recommend an arrangement essentially the same in every major respect?

Mr. Knight: I would be very careful about that in my statement. I have said that the writers and performers of Canada "might" agree to such a step if the disposition of those funds was for the encouragement of local production, because the benefit to them becomes obvious then; not as individuals, but to the collective of writers and performers it becomes obvious.

I have been very careful to say they "might" rather than they "will" because they have not completed their discussions of this and they have not really completed their own thinking on it. This is why I put it in such tentative terms in the Statement.

Mr. Schreyer: Your organization has no policy position as yet?

Mr. Knight: As yet, no.

The Acting Chairman (Mr. Osler): Mr. Schreyer, would the chair follow your line a little bit further, with your indulgence, gentlemen? Is either the United States or the U.S.S.R. a member of the Treaty of Rome?

[Interprétation]

La situation se compliquera davantage avec l'introduction de la diffusion par satellites. Les droits énumérés dans les conventions internationales sur les droits d'auteurs seront difficiles à contrôler. Il s'agit présentement de transactions matérielles; quelqu'un achète un film, une émission de télévision, et on le transporte d'un endroit à un autre. Mais, avant longtemps, cette transaction directe disparaîtra avec la télévision par satellite et on prévoit cette éventualité.

Au plan international, on veut encourager les auteurs d'un pays donné à pourvoir à ses propres besoins. C'est une attitude qui commence à transparaître. Leurs raisons pour l'accepter en découlent peut-être mais je ne peux pas parler en leur nom évidemment.

M. Schreyer: Un traité comporte la réciprocité, et, en agissant ainsi, le gouvernement norvégien place ses acteurs dans une position sans espoir.

M. Knight: Précisément. Il doit donc y avoir des droits réciproques d'un pays à l'autre, et il faut supposer que lorsqu'on acceptera ce précédent, pour la distribution de fonds, tout s'équilibrera à la longue.

M. Schreyer: Pensez-vous que des dispositions semblables pourraient s'appliquer ici? Recommanderiez-vous des ententes essentiellement identiques relatives à tous les aspects importants?

M. Knight: Je serais très prudent. J'ai dit que les auteurs et les acteurs canadiens accepteraient «peut-être» une telle mesure si les fonds servaient à encourager les productions locales car les avantages qu'ils en tirent deviennent alors évidents, non pas à titre individuel, mais pour l'ensemble des auteurs et des acteurs.

J'ai pris soin de dire que cela «pourrait se faire» et non pas «se fera» car les discussions à ce sujet ne sont pas terminées et leur pensée n'est pas définitive. C'est pour cela que je me suis exprimé en termes provisoires.

M. Schreyer: vous n'avez pas encore pris position à ce sujet?

M. Knight: Non, pas encore.

Le président suppléant (M. Osler): Me permettez-vous d'aller un peu plus loin dans ce sens? Est-ce que les États-Unis et la Russie font partie de cette convention?

[Text]

**Mr. Knight:** No, neither. The United States has never been a signatory to the Berne treaty which is the treaty to which we are signatories and is the basis for our own copyright law. There has recently been a change of mind in the United States and they are seeking now to become signatories to Berne, but there is a hold up to that because of the Stockholm amendment which they do not want to accept.

There are negotiations going on at this moment between the United States and the international community with a view to the United States seeking to become signatories to Berne. I do not think there has been any discussion about their becoming signatories to the Rome convention as yet.

The U.S.S.R., of course, has never been signatories to any international copyright convention.

**The Acting Chairman (Mr. Osler):** They do not believe in it.

**Mr. Knight:** They do not believe in it; that is right.

**Mr. Schreyer:** I just have one more question. Mr. Knight, would you care to hazard a personal opinion as to whether or not, if Canada were to adopt essentially the same policy, it would be beneficial to Canadian programming? Perhaps that is not a fair question.

**Mr. Knight:** Let us put it this way. I think some form of collective organization is essential to enable the Canadian industry to provide programming for itself. However, I do not think our studies are complete enough yet for us to voice a final opinion on what form that should take. This is one line of investigation that we are following at the moment.

**Mr. Schreyer:** Right. Could you suggest an alternative?

**Mr. Knight:** I suggested some alternatives at the end of what I said to you. I think some way has to be found where all people who benefit directly—and on a personal basis from the Canadian broadcasting industry, that is to say the broadcasters, the actors, the writers, the film producers who sell their films, both foreign and domestic, somehow or another have to be formed into a form of collective which will provide the necessary investment funds for an independent production industry in Canada.

I think the ways and means of doing this remain very largely to be studied. We ourselves are attempting an investigation at the moment but we, as you understand, have very limited resources. You gentlemen have far greater resources.

**An hon. Member:** You do not know about austerity.

[Interpretation]

**M. Knight:** Ni l'un ni l'autre. Les États-Unis n'ont jamais signé la convention de Berne que nous avons signée et qui est à la base de notre *Loi sur le droit d'auteur*. Toutefois, les États-Unis ont récemment changé d'avis et ils désirent maintenant signer la convention de Berne, mais, ils ne veulent pas accepter l'amendement de Stockholm.

Des négociations sont présentement en cours entre les États-Unis et l'organisation internationale, relative à la convention de Berne. Mais, je ne pense pas qu'il ait eu de discussions au sujet de la signature de la convention de Rome.

L'Union soviétique n'a jamais signé de convention internationale sur les droits d'auteurs.

**Le président suppléant (M. Osler):** C'est qu'ils ne croient pas.

**M. Knight:** Oui, c'est exact.

**M. Schreyer:** J'ai une autre question à poser, Mr. Knight, vous risqueriez-vous à donner votre point de vue personnel. Si le Canada adoptait la même politique, cela bénéficierait-il aux émissions canadiennes? Peut-être est-ce une question que je ne devrais pas poser?

**M. Knight:** Voyons, mettons cela d'une autre façon. Je pense que certaine forme d'organisation collective est essentielle pour permettre à l'industrie canadienne de préparer ses propres émissions. Cependant, je ne pense pas que nos études soient assez complètes pour que nous puissions émettre un avis définitif sur la forme qu'elle doit prendre. C'est une étude que nous poursuivons actuellement.

**M. Schreyer:** Avez-vous une autre possibilité d'offrir?

**M. Knight:** J'ai déjà suggéré d'autres possibilités à la fin de mon exposé. Je pense qu'il faut que ceux qui profitent directement et individuellement de l'industrie de télévision canadienne, c'est-à-dire les auteurs, les réalisateurs de films qui vendent leurs films ici ou à l'étranger, se groupent d'une façon ou d'une autre pour avoir un fonds d'investissement permettant à une industrie de production indépendante au Canada.

Quant aux moyens de le réaliser, eh bien, cela reste en grande partie à étudier. Nous essayons présentement de faire une enquête, mais, comme vous le comprenez, nous avons des ressources très limitées. Vous, messieurs, avez beaucoup plus de moyens que nous pour le faire.

**Une voix:** Vous n'êtes pas au courant de l'austérité.



## [Texte]

The Acting Chairman (Mr. Osler): May I have the indulgence of the Committee, because I was next in line with one or two further questions. According to the sheet I have inherited, Mr. Danson comes after me.

I would like to follow up on this copyright matter. It happens that I have written a few books and therefore I know something about copyrights from the point of view of books.

As I understand it, essentially the onus is on the third party to prove that he has a right to do anything with my property. If I write a book it is not, as it is in the United States, I do not have to go through any rigmarole to establish copyright. The onus is on the other side to establish the fact that they have a right to use my property.

Mr. Knight: Correct.

The Acting Chairman (Mr. Osler): I am absolutely protected. I sell first rights to Longman's, I get paperback rights, and if they want to do film rights they have to come to me and negotiate, and so on all the way down the line. Now what is there that is different about a man that has written something for a television show or a film, or an actor who has signed a contract to perform?

Mr. Knight: Fundamentally, there is no basic difference except that we are not dealing with the same people. When you write a book you are dealing with publishers who have been in the publishing business for a long time, and the publishing business has always been controlled by the copyright acts in the various countries. They know the law, they understand the law and they deal within the law.

In the main, our relationship with broadcaster, has been basically very similar to that. Each of us understand each other's rights and we work within those rights. But in this new thing that has happened, the community antennas situation, the community antenna operator sends us through a cable of some kind an electronic impulse carrying a signal—but because people within the community want to receive that signal they are willing to pay him money for the delivery of it.

That signal happens to contain my work, for instance. That community antenna operator is not consulting me in the delivery of my work to this person who is willing to pay for it. The community antenna operator is making a profit because that person who is paying him wants to see my work—not because they want an electronic impulse but because they want to see my work.

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Now the community antenna operator has never had to deal with the copyright law in the past and nobody, I suppose, had drawn it to his attention. Of course

## [Interprétation]

Le président suppléant (M. Osler): Puis-je avec votre permission poser une ou deux questions, puisque d'après la liste, c'est maintenant mon tour. Selon ma liste, ce sera ensuite le tour de M. Danson.

Je voudrais continuer à parler des droits d'auteur. Il se trouve que j'ai déjà écrit quelques livres, je suis donc au courant des droits d'auteurs pour les livres.

Si je comprends bien, c'est la troisième partie qui doit prouver son droit de faire quelque chose avec mon livre. Si j'écris un livre, ce n'est pas comme aux États-Unis, je n'ai pas besoins de faire un tas de chichis pour établir mes droits d'auteurs. C'est au tiers parti de prouver qu'il a le droit d'utiliser ma propriété.

M. Knight: Exact.

Le président suppléant (M. Osler): Je suis tout à fait protégé, je vends mes premiers droits à Longman pour un livre de poche et s'ils veulent en tirer un film, ils doivent venir me voir pour négocier et ainsi de suite. Maintenant, quelle différence y a-t-il avec quelqu'un qui écrit pour la télévision ou pour un film, ou un acteur qui signe un contrat d'interprétation?

M. Knight: Fondamentalement, il n'y a pas de différence si ce n'est que nous ne traitons pas avec les mêmes gens. Lorsque vous écrivez un livre, vous traitez avec des éditeurs qui sont dans la profession depuis longtemps et dans tous les pays l'édition a toujours été contrôlée par la Loi sur les droits d'auteurs. Ils connaissent la Loi, la comprennent et s'y conforment.

Dans l'ensemble, nos rapports avec les radiodiffuseurs ont été très semblables à cela. Chacun d'entre nous comprend les droits des autres et les respecte. Mais il y a un fait nouveau, les antennes communautaires. Les opérateurs d'antennes communautaires nous envoient par l'intermédiaire d'un câble quelconque des impulsions électroniques portant des signaux. Pour recevoir ces signaux la population est prête à payer une certaine somme.

Ces signaux, par exemple, contiennent mon travail. L'opérateur d'antennes communautaires ne me consulte pas pour livrer mon travail à des gens qui sont prêts à payer. Les opérateurs d'antennes communautaires font des affaires parce que les gens sont prêts à payer pour voir mon travail et non pas parce qu'ils veulent recevoir des signaux électroniques.

L'opérateur d'antennes communautaires, lui, n'a jamais eu à s'occuper des droits d'auteurs, personne n'a attiré son attention sur le sujet. Évidemment, ce



*[Text]*

that is not true; there have been elaborate discussions of it in the United States where the copyright law is somewhat different. However the only recourse that the writer has now is in the courts—he must go to court. This means that he has to find an instance where his work is being used, he has to collect evidence related to that work, he has to employ a lawyer, he has to go to court and he has to involve himself in costs.

Those costs have not yet been calculated. Neither has the result of the court action been anticipated—and it cannot be anticipated—and even if the court were to rule in his favour there is no indication what the monetary redress of the use of his rights would be. In other words he has no idea at the moment whether or not it is worth the candle in going to court. I think it is simply the fact that we are dealing with a group of people who are not used to working within the Copyright Act. In large part they are exploiting the work of intellectual workers of one kind or another, whether they be broadcasters or whether they be writers for their own profit, and it has not yet been tested anywhere in the courts.

**The Acting Chairman (Mr. Osler):** What you are saying then is that it is obvious that CATV is not simply a deliverer of a message, as is the Bell Telephone Company which charges land line fees and that is all, they are the deliverer of a work of art and as such they have somehow or other been excluded in the development so far?

**Mr. Knight:** Correct.

**The Acting Chairman (Mr. Osler):** Have you any solid recommendations?

**Mr. Knight:** The only recourse we have at law at the moment is to fight in the courts on a test case basis or, alternatively, to make a presentation of this dilemma to the Canadian Radio-Television Commission, which will be our next step, to explain the difficulties that the writer finds himself in with the operator of community antennas, because that body is enabled by the new Broadcasting Act to regulate the issuance of licences to CATV operators. Whether or not they can in any way give the writer any assistance is yet to be discovered—I do not know.

But our next step will be to present to the Canadian Radio-Television Commission detail in respect of the position that the writer finds himself in in this relationship. If nothing can be forthcoming from that action then we will have to consider whether or not it is feasible for us to take some form of court action. But it is a very difficult decision to make because of the unknown quantities and because of the limited resources that we have.

**The Acting Chairman (Mr. Osler):** What is the relevance of this Act that is before the Senate? I imagine other members received the same thing that I

*[Interpretation]*

n'est pas vrai; il y a eu de longues discussions là-dessus aux États-Unis où la loi sur les droits d'auteurs est quelque peu différente. Le seul recours qu'ait l'auteur actuellement est devant les tribunaux, il doit aller en cour. Cela veut dire qu'il doit trouver un cas où son travail a été utilisé, qu'il doit réunir des preuves sur son travail, qu'il doit prendre un avocat, qu'il doit aller en cour et s'exposer à des frais.

Ces frais n'ont pas encore été calculés. Les résultats d'une telle action n'ont pas non plus été envisagés et ils ne peuvent pas l'être. Et même si le jugement était favorable, rien ne permet de savoir à combien s'élèveraient les droits. On ne sait pas encore si le jeu en vaut la chandelle. Je pense en fait que c'est simplement parce que nous travaillons avec un groupe de personnes qui ne sont pas habituées à travailler dans le cadre de la Loi sur les droits d'auteurs. En bref, ils exploitent l'oeuvre des travailleurs intellectuels de toutes catégories, qu'ils soient auteurs ou radiodiffuseurs et rien n'a encore été tenté devant les tribunaux.

**Le président suppléant (M. Osler):** Ce que vous voulez dire c'est que les antennes communautaires ne sont pas simplement des moyens de transmission d'un message comme la Bell Téléphone qui demande des paiements pour l'utilisation des lignes, mais qu'il s'agit de la transmission d'oeuvres d'art, et que les auteurs de celles-ci n'en ont à ce jour pas profité.

**M. Knight:** Exact.

**Le président suppléant (M. Osler):** Avez-vous des recommandations à faire?

**M. Knight:** Le seul recours que nous ayons actuellement est de nous battre devant les tribunaux sur un cas d'essai, ou de présenter ce dilemme à la Commission canadienne de la radio et de la télévision, ce qui sera notre prochaine mesure, pour expliquer les difficultés dans lesquelles se trouve l'auteur face aux antennes communautaires, car cet organisme peut, conformément à la nouvelle Loi sur la radio et la télévision, réglementer les opérateurs d'antennes communautaires. Y a-t-il moyen d'aider de cette façon cela reste à découvrir.

Notre prochaine initiative sera de présenter à la Commission de la radiodiffusion et de la télédiffusion un exposé détaillé de la situation dans laquelle se trouve l'écrivain à ce sujet. Si rien ne découle de cette action, il faudra établir si oui ou non, il est possible d'entreprendre des poursuites devant les tribunaux. Mais c'est une décision très difficile à prendre à cause des inconnus et à cause des ressources limitées dont nous disposons.

**Le président suppléant (M. Osler):** Quelle est la portée de cette Loi qui est à l'heure actuelle devant le Sénat? J'imagine que d'autres membres ont reçu

## [Texte]

the other day from London, Ontario—legal criticism of this amendment now before the Senate, and not being a lawyer I did not understand it too well.

**Mr. Knight:** I understand it is being withdrawn—I am not sure. You are referring to Bill S-20, an Act to amend the Copyright Act. I understand the Economic Council of Canada are presently examining all of the applications of the Copyright Act. There has been a part of an agreement—although I must say when the minister mentioned it in the House the other day it was the first time I had heard of it—that the Copyright Act will be left as is until the Economic Council of Canada has completed its findings and can make recommendations as to the amendment of the Act.

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Into this situation came a group of phonogram manufacturers—Canadian Companies but all of them subsidiaries of either British or American companies—making a claim under the terms of the Copyright Act for manufacturers performance rights.

The bill was estimated to be between \$3 million and \$5 million per year and a direct charge to the broadcasting companies—the private radio stations especially, although television does get into it to a certain extent.

The Minister when faced with this demand from the performing rights society suggested to them that this was beyond the terms set down by the Economic Council of Canada, was a new claim and one that had not been made under the Act before and, therefore, he was not prepared to accept it until the Economic Council had made their recommendations. He asked them to withdraw and make their presentation to the Economic Council for consideration with the new Act.

The effect would be, not as far as the writer of the work or composer is concerned, but as far as the manufacturer and the performer of the work is concerned, that there would be no performing rights under the present Copyright Act accruing to either the manufacturer or the performer, that the performing rights would be limited to the writer and the composer. That is the way I understand it, but I too am not a lawyer and I have had some difficulty with it. I have the notes on the act here before me, and even after reading the explanatory note it is difficult to come to grips with it.

The explanatory note says:

The purpose of this amendment is to confine copyright in records, perforated rolls or other contrivances by means of which sounds are mechanically reproduced, to the reproduction of such contrivances.

## [Interprétation]

comme moi, de London (Ontario), une critique légale de cet amendement actuellement à l'étude au Sénat. N'étant pas homme de loi, je n'ai pas très bien compris.

**M. Knight:** Je crois qu'il a été retiré, mais je n'en suis pas sûr. Vous vous référez au Bill S-20, une loi visant à amender la loi sur les droits d'auteur. Le Conseil économique du Canada étudie actuellement toutes les répercussions de la Loi sur les droits d'auteur. Il y a eu une sorte d'entente à ce sujet, mais je dois dire que lorsque le ministre en a parlé à la chambre, c'était la première fois que j'entendais que la Loi sur les droits d'auteur demeurerait inchangée jusqu'à ce que le Conseil économique du Canada termine son enquête et formule des recommandations quant à la modification de cette Loi.

C'est dans cette situation qu'un groupe de fabricants de disques, des compagnies canadiennes filiales britanniques ou américaines, ont prétendu en vertu de la Loi sur les droits d'auteur, qu'ils devaient recevoir des droits de reproduction. Le bill a estimé qu'il en coûterait de \$3 à \$5 millions par an aux compagnies de diffusion, principalement aux postes de radio privés bien que cela touche aussi la télévision dans une certaine mesure.

Le ministre, lorsqu'il a dû répondre aux demandes de cette Société, a dit que ceci dépassait le cadre des règlements établis par le Conseil économique du Canada; que c'était une nouvelle demande, qui n'avait pas été prévue par la Loi antérieurement, et que de cette façon, il ne l'accepterait pas avant que le Conseil économique du Canada fasse ses recommandations. Le ministre leur a demandé de retirer ces demandes et d'en faire représentation au Conseil économique pour fins d'études dans le cadre de la nouvelle Loi.

L'effet produit ne touchera pas le compositeur ou le parolier, mais au contraire, le producteur et l'exécutant de l'œuvre; il n'y aurait donc pas de droits d'exécution en vertu de la présente loi sur les droits d'auteurs, qui iraient au producteur ou à l'exécutant. Les droits d'exécution seront limités au compositeur et au parolier. C'est ainsi que je comprends la loi, mais n'étant pas avocat moi-même, j'ai les explications des articles de loi devant moi, et même après les avoir lus, j'ai certaines difficultés à en comprendre le sens.

Cette modification vise à restreindre le droit d'auteur, pour les empreintes, les rouleaux perforés ou autres organes qui reproduisent mécaniquement des sons, à la reproduction de tels organes.



## [Text]

In other words, performing rights will only be inherent in the number of copies of the recording sold.

**The Acting Chairman (Mr. Osler):** And not the number of times they are recorded?

**Mr. Knight:** Not the number of times they are performed over radio, but only in the number of copies sold. I think that is the intention.

**Mr. Stanbury:** Mr. Chairman, to sum up the purpose of that bill, as Mr. Knight has explained it, it was to head off a very expensive change in past practice?

**Mr. Knight:** I think that was the purpose, yes.

**Mr. Stanbury:** Before the Economic Council of Canada had had an opportunity to advise the government on the whole field of copyrights.

**Mr. Knight:** Yes, I believe that was the motive.

**Mr. Stanbury:** The record manufacturers were trying to start imposing a new charge before the Economic Council of Canada had advised the government on the field of copyright, and this bill was an effort to make sure that such a substantial change affecting the users of recordings would not take place before that advice was available, and then the whole field could be looked at. Now I understand that that bill is not immediately being proceeded with as the record manufacturers are not proceeding with their claim at the moment.

**Mr. Knight:** That is the position, as I have said.

**Mr. Stanbury:** And everyone is waiting hopefully for the recommendation of the Economic Council to come forward.

**The Acting Chairman (Mr. Osler):** Thank you. Mr. Danson, you are the next on the list.

**Mr. Danson:** Thank you Mr. Chairman. I am not a member of this Committee and I hope.

**The Acting Chairman (Mr. Osler):** You are perfectly free to do everything but vote.

**Mr. Danson:** Thank you very much; that is a pretty broad licence, I must say, and I appreciate it.

**The Acting Chairman (Mr. Osler):** As long as you stay within the law.

**Mr. Danson:** I have some concerns and Mr. Knight has touched on the prime purpose of the concern

## [Interpretation]

En d'autres mots, les droits d'exécution seront en fonction du nombre d'exemplaires vendus.

**Le président suppléant (M. Osler):** Et non du nombre d'enregistrements?

**M. Knight:** Non pas du nombre de fois que les disques seront joués à la radio, mais seulement du nombre d'exemplaires vendus. Je pense que c'est l'objet de l'article.

**M. Stanbury:** Monsieur le président, pour résumer, but de ce Bill est donc, comme M. Knight l'a expliqué d'empêcher une pratique très dispendieuse dans le passé.

**M. Knight:** Je pense que tel est le cas.

**M. Stanbury:** Avant que le Conseil économique du Canada n'ait eu l'occasion de faire connaître au gouvernement sa position sur le sujet des droits d'auteurs?

**M. Knight:** Oui.

**M. Stanbury:** Les producteurs de disques essaient d'imposer de nouveaux frais, avant que le Conseil économique du Canada puisse faire part de ses conseils au gouvernement au sujet de cette question des droits d'auteur. Ce projet de loi constitue donc un effort afin de s'assurer qu'un changement aussi important touchant les usagers des disques, n'ait pas lieu avant que toute cette question ne soit examinée en détails.

Je crois comprendre maintenant qu'on n'a pas l'intention de poursuivre l'étude de ce bill, car les fabricants de disques ont retiré leurs revendications.

**M. Knight:** C'est ce que j'ai avancé.

**M. Stanbury:** J'espère que le Conseil économique aura une recommandation à ce sujet.

**Le président suppléant (M. Osler):** Monsieur Danson?

**M. Danson:** Je ne fais pas partie du Comité. J'espère avoir la permission de participer à la séance.

**Le vice-président (M. Osler):** Vous pouvez poser toutes les questions que vous voulez, la seule chose que vous ne pouvez pas faire c'est de voter.

**M. Danson:** Merci: je crois que c'est une grande latitude que vous m'accordez.

**Le président suppléant (M. Osler):** Tant que vous respectez le Règlement...

**M. Danson:** J'éprouve certaines inquiétudes. Monsieur Knight a parlé des raisons pour lesquelles on



## [Texte]

which is the health and the development of the independent film industry in Canada. I am delighted that he too is an actor, as are we, but we have a four year contract this time, although the rate per day is not quite as good.

On the matter of concern for the health and the development of the industry, we seem, in Canada, to have developed a great deal of talent through the National Film Board and through CBC and then lost it to Great Britain and the United States. It is quite incredible to me to see the number of expatriate Canadians who have done very well in other countries largely because of the lack of opportunity here. The fact that there is this interchange and the international community of actors is perhaps healthy, but I think we could do much more for ourselves.

The other concern is the economics of actually running the CBC and National Film Board where we are now building a \$60 million CBC centre, as I understand it, at Montreal and a \$50 million centre to come in Toronto, which will develop their own bureaucracies. It seems to me that in the creative fields, particularly in the arts and I believe in the sciences too, that they do not function or flourish best in a bureaucratic atmosphere. It seems that there is a tendency to hire people and if they get stale they push them in a corner and keep them on unending jobs and then bring in fresh people, hopefully—it is worse if they do not bring in fresh people. This develops a tremendous sort of plant that has to be kept going as well as an awful lot of people.

The thought occurred to me that a great deal more of the subcontracting of films could be done to what is a very talented group of independent producers, actors, writers and musicians in Canada today. This could help them flourish and then you have the interplay of people being hired and fired, with people offering more money for better talent, that you do not tend to get in the government service. I was wondering if this is a healthy thing for the industry? It seems to me that we have physical facilities, some of which I understand are being used as warehouses, for the production of films. It could get into things such as commercials, and a specific show or a whole series could be subcontracted to a company that has proven its ability.

It is just my feeling that the talent is there, the industry is there, and we should nurture it in a non-governmental set-up with the encouragement of government, but not as government services. I had hoped really that this could be brought up in my committee, which is Finance, Trade and Economic Affairs, because I think it is an industry we should be concerned about it in that light. I would appreciate our viewpoints on this approach.

**Mr. Knight:** One or two things are fairly self-evident when you examine them; that is, a person who is

## [Interprétation]

soucie de cette question. Il s'agit de la vigueur et de l'expansion de l'industrie cinématographique privée au Canada. J'ai le plaisir d'apprendre qu'il est comédien, comme nous du reste; mais cette fois nous avons un contrat de quatre ans. Malgré que la rémunération journalière ne soit pas aussi bonne.

En ce qui concerne la vigueur et l'expansion de l'industrie cinématographique privée, il me semble qu'au Canada, nous avons développé de nombreux talents, tant à l'ONF qu'à la Société Radio-Canada, et qui ont été perdus ensuite, parce qu'ils se sont rendus en Grande-Bretagne ou aux États-Unis. Il est presque incroyable de voir combien de Canadiens se sont expatriés et qui ont réussi dans d'autres pays parce qu'il n'y avait pas assez de possibilités au Canada.

Peut-être que ces échanges au sein de la communauté internationale des acteurs est une bonne chose, mais nous devrions faire plus pour notre propre pays.

L'autre question est celle de la bureaucratie régnant dans l'administration de l'Office national du film et de la Société Radio-Canada; on construit en ce moment un centre de soixante millions de dollars pour la Société Radio-Canada à Montréal, et l'on projette un centre semblable à Toronto qui coûtera 50 millions, ce qui entraînera la création de toute une bureaucratie. Je crois que le domaine des arts et des sciences ne peut vraiment s'épanouir dans une atmosphère bureaucratique; on a tendance à engager des gens et à les garder indéfiniment, même s'ils commencent à dater, dans des émissions sans fin. On embauche alors de nouveaux talents. La situation empire si l'on n'embauche pas de jeunes. On crée ainsi une organisation monstrueuse que l'on doit continuer à entretenir.

Il me semble que beaucoup plus de sous-contrats devraient être confiés à des groupes de producteurs indépendants, de musiciens, de réalisateurs pleins de talents au Canada, aujourd'hui. Ceci pourrait les aider à s'améliorer, à se concurrencer, et à offrir ainsi des meilleurs cachets aux plus talentueux, ce que vous ne voyez pas dans un organisme gouvernemental. Serait-ce une bonne chose pour l'industrie? Il me semble que nous possédons les installations suffisantes pour la réalisation de films, on pourrait y tourner des annonces publicitaires, on pourrait même tourner toute une série d'émissions par le truchement de sous-contrats.

Je crois que nous avons les talents, nous avons une industrie qui est bien sur pied, et il faudrait l'aider à prendre pied avec l'encouragement du gouvernement mais non pas sous la forme d'un organisme gouvernemental. Je crois qu'on pourrait en parler dans mon Comité, le Comité des Finances, du Commerce et des Affaires Économiques. Je crois qu'il s'agit là d'une industrie, et c'est à ce titre que nous devons nous y intéresser. J'aimerais connaître votre point de vue.

**M. Knight:** Il y a d'abord certaines questions assez évidentes. La personne qui travaille à contrat pour la

## [Text]

independent at the CBC can work both for the CBC and for the private sector of the broadcasting world. In other words, his services can be contributed to both sectors of broadcasting, and therefore we must encourage the development somehow or other of the independent producer film industry in this country.

I think there are certain things, especially the video tape aspect of the CBC's operation, which they probably do better than anybody else in Canada, but even there they have become, on one occasion anyway, an independent producer because they produced the Dr. Jekyll and Mr. Hyde show last year for an American producer. So, they themselves have become an independent producer.

There are some things that they do better than anybody else and it would seem to be as waste to destroy that very fine thing that they have built, but I do think in the area of film they should be encouraged to find independent producers where they can, and enrich the independent producer, thereby enabling him to become an instrument that can be used by both the private and the public sector of the broadcasting industry.

**The Acting Chairman (Mr. Osler):** When I was on the CBC board one of the difficulties that appeared to be evident, if you follow that line of thought very far, was that because CTV and the private broadcasters did so little, that whoever did an independent production became a sort of a thing of the CBC anyway, and if he laid a few eggs, or got into some kind of an argument with the CBC management he might quite easily go broke. He put himself right away in the same position as a man who is stupid enough to specialize for 10 years producing something for Eatons and neglects the rest of his market, and then Eatons decides to change the brand and the fellow goes broke. Could you comment on that?

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**Mr. Knight:** I think I must agree with you entirely on that at the moment. The way the economics of the industry are at the moment, any independent producer can become so dependent upon the CBC, because they are the only large buyer of Canadian productions, that once they are cut off from the CBC through an artistic or management decision of some kind or another, they very frequently flounder and do not survive it. This is unfortunately true.

**Mr. Danson:** Well, of course, the answer to that would be to continue the present arrangement, which is not wholly satisfactory, or try for something better. But there is a great deal of business simply in commercials and in industrial films which has to be done too, so they develop their expertise in certain other areas as well. If we could do joint projects with

## [Interpretation]

Société Radio-Canada peut travailler pour la Société Radio-Canada et pour le secteur privé. Ses services peuvent être offerts aux deux secteurs de l'industrie de la radiodiffusion. C'est la raison pour laquelle, d'une façon ou d'une autre, il faut encourager l'établissement d'une industrie cinématographique privée au Canada.

Mais pour ce qui est des personnes travaillant aux bandes «video» de la Société Radio-Canada, qui je crois, réussissent à produire mieux que n'importe qui au Canada, ces dernières sont devenues parfois des producteurs indépendants. On a réalisé par exemple, la série du «Dr Jekyll et M. Hyde», l'an passé pour un producteur américain.

Il y a certaines choses que la Société peut faire mieux que quiconque et je crois que ce serait bien dommage de détruire ce que la Société a fait de mieux jusqu'ici. Mais je crois que, en ce qui concerne les films, on devrait encourager ou inciter la Société à trouver des producteurs indépendants lorsque c'est possible, et les producteurs pourront, à ce moment-là, servir le secteur privé et le secteur public de l'industrie.

**Le président suppléant (M. Osler):** Puis-je poser une question supplémentaire? Lorsque je faisais partie du Conseil d'administration de la Société Radio-Canada, un des problèmes qui semblait assez évident, c'est que, parce que CTV et les radiodiffuseurs privés faisaient si peu, que toute personne, qui entreprenait une réalisation indépendante, tombait inévitablement sous la coupe de la Société Radio-Canada. Si ce producteur indépendant faisait une erreur, on avait des divergences de vue avec la direction de la Société Radio-Canada, il pouvait facilement se ruiner. Il se mettait dans la même position, par exemple, d'un homme qui pendant 10 ans fabrique certains produits pour la Compagnie Eaton et qui, après 10 ans, Eaton ayant changé de marque, se retrouve ruiné. Pouvez-vous commenter?

**M. Knight:** Je dois dire que je suis pleinement d'accord avec vous à ce sujet pour l'instant. Le réalisateur devient parfois très dépendant de la Société Radio-Canada et lorsqu'il ne peut plus compter sur la Société pour des raisons artistiques ou administratives, il n'arrive pas à survivre et c'est bien dommage.

**M. Danson:** La meilleure façon serait donc de conserver les dispositions actuelles, même si elles ne sont pas tout à fait satisfaisantes, ou de chercher quelque chose de mieux. Mais il y a beaucoup à faire dans les domaines commercial et industriel du cinéma pour acquérir une expérience dans d'autres secteurs; nous pouvons travailler en collaboration avec d'autre



# Texte

ther countries, particularly the francophone countries where perhaps there is a particular shortage of facilities and talent, we could benefit greatly in this country and there would be a greater degree of independence.

**Mr. Knight:** I hope that what I have been saying about the lack of an independent industry in Canada does not indicate in any way that there is a lack of talent. There is by no means a lack of talent. There are great many very talented men in all fields of endeavour in the film industry in Canada—good directors, good cameramen, good lighting men, good sound men, good special effects men.

For instance, the man who designed the special effects camera mountings for the film "2001: A Space Odyssey" is a Canadian who lives in Montreal and works in Canada. There are some very well known and very capable men in the industry. What is lacking, of course, is the incentive to invest in the industry. This is the problem. It is a question of investment, a question of money in the industry. It is a question of the ability to mount a major production that is exciting, and certainly the Canadian Film Development Corporation is beginning to fill that need to an extent, but then what we are discussing really is distribution of their work. Again, the broadcasting companies can be a major vehicle for the distribution of their work; they are not a complete answer but a major vehicle for the distribution of their work.

**Mr. Danson:** That was just the point I was trying to make. We seem to have some really first-rate talent. I have never seen a group of such talent so completely frustrated by the milieu in which they must operate in this country. I was speaking to a film distributor the other day who is at present backing a film which is being produced in British Columbia, I believe—unfortunately I think they had a winter out there they did not expect—and who came to some government agency. They are tied in with two other nations to help produce this and they got very little encouragement from the CBC, I believe it was in this case, but I am not certain, of their ever buying or using this film which was evidently good enough to warrant a fairly substantial investment and to interest people in other countries. This seems to be the frustrating thing that the industry is going through and these people just pick up and go. This man said he will not invest another nickel in another Canadian film.

**The Acting Chairman (Mr. Osler):** Could you follow your line of reasoning by asking what his thoughts are about this balloon that Mr. Pelletier has floated recently? A co-operation between—does this get anywhere?

**Mr. Danson:** Well, I would be very much grateful to Mr. Knight if he could comment on it.

**Mr. Knight:** I have not studied very fully Mr. Pelletier's statements. I have only read newspaper

# [Interprétation]

pays, en particulier avec les francophones où on ne trouve pas suffisamment de talents, et d'installations, nous pourrions en profiter beaucoup et il y aurait une grande indépendance dans ce secteur.

**M. Knight:** Ce que j'ai dit au sujet de l'absence d'une industrie indépendante au Canada, ne veut pas dire qu'il y a un manque de talents. Au contraire, il y a des gens très compétents dans l'industrie du film au Canada. Il y a d'excellents directeurs, d'excellents cameramen, d'excellents éclairagistes, d'excellents ingénieurs du son, d'excellents truqueurs.

Par exemple, la personne qui a été chargée de faire les effets spéciaux pour le film: «A Space Odyssey» est un Canadien qui vit et travaille à Montréal. Il y a d'excellents spécialistes dans l'industrie du cinéma, mais le problème, c'est qu'on ne peut pas obtenir assez d'argent, assez d'investissement. Nous n'avons pas l'argent nécessaire pour monter une entreprise majeure. La Société de développement de l'industrie cinématographique commence à combler cette lacune, jusqu'à un certain point, mais il y a toujours la question de la distribution. Les sociétés de radiodiffusion peuvent construire un véhicule majeur pour la distribution de leurs oeuvres.

**M. Danson:** Il semble que nous ayons un excellent personnel, mais qui se trouve bien limité à cause des conditions qui existent dans notre pays. Et je songe par exemple à la compagnie de distribution qui donne son appui à un film tourné en Colombie-Britannique et qui s'est adressée à une agence gouvernementale. Ils ont reçu très peu d'aide de la part de la Société Radio-Canada qui ne semble guère intéressée à acheter ce film qui justifie par sa qualité des investissements considérables et qui a attiré l'intérêt d'autres pays. C'est assez frustrant, n'est-ce pas? C'est pourquoi beaucoup de personnes abandonnent cette industrie. Et ce distributeur a déclaré qu'il n'investirait plus un cent dans un film canadien.

**Le président suppléant (M. Osler):** Pouvez-vous lui demander ce qu'il pense du ballon d'essai lancé par M. Pelletier au sujet de la collaboration entre l'industrie du film et la Société Radio-Canada?

**M. Danson:** Je serais très heureux que M. Knight puisse répondre à cela.

**M. Knight:** Je n'ai pas étudié très attentivement la déclaration de M. Pelletier. Je n'ai lu que des comptes



## [Text]

reports on what he has said. I do not have a copy of his speech as yet, but what he seems to be saying is that all of the government agencies involved in the production of programs and films, such as the CBC, such as the National Film Board, such as the Canadian Film Development Corporation, should find *modus vivendi* for co-operation within themselves in order that they can become the beginnings of an independent production company; that the CBC, as you have suggested, should use more widely the independent producers and the National Film Board in film; that the Canadian Film Development Corporation should perhaps be used to develop capital for these projects in order to encourage the production of programming and films in Canada. This seems to be what he is saying.

My problem in looking at that would be that the private sector of the industry does not seem, on the face of the newspaper reports—and I must say again I have not read Mr. Pelletier's speech itself—to get involved in it very well. Again the private sector of the industry is not seen or contemplated as being a customer or a creator in this aspect, and my thoughts are concerned with the very minimal amount of production by the private sector of broadcasting at the moment. If Mr. Pelletier's thought can be enlarged to incorporate within that scheme of things the private sector of the industry, then by all means this is the kind of thing that is needed. Some centralization—collectivization is really what I am talking about rather than centralization—some form of collectivization of effort, because I do not think any one broadcaster can go this road alone. I do not think he can manage this alone. I think it needs some form of collective effort in order to make it.

**Mr. Danson:** By the private sector, Mr. Knight, do you mean the non-CBC, non-National Film Board people rather than the private sector of the film industry per se?

**Mr. Knight:** Yes, I mean people who are not directly related in one way or another to the Government of Canada, either through a Crown corporation or as part of a government department, as is the National Film Board; where there is private investment and private ownership of facilities, etc.

**Mr. Danson:** Do you think sufficient physical facilities exist in Canada today to develop a private industry or a more co-operative approach?

**Mr. Knight:** Facilities, yes. Oh, yes, we have the facilities all right, if you mean by facilities the plant and equipment.

**Mr. Danson:** Yes.

**Mr. Knight:** Yes, we have the facilities. I do not think the problem lies in that direction. The problem

## [Interpretation]

rendus de journaux. Je n'ai pas reçu un exemplaire de son discours. Toutefois, il semble dire que les agences gouvernementales qui réalisent des films, des émissions, comme par exemple la Société Radio-Canada, l'Office national du film, la Société de développement de l'industrie cinématographique, devraient trouver moyen de collaborer afin d'établir un début de société de production indépendante. La Société Radio-Canada devrait faire appel plus souvent aux réalisateurs indépendants, de même que l'Office national du film et la Société de développement de l'industrie cinématographique, qui devrait peut-être fournir le capital nécessaire à la réalisation de ces projets afin d'encourager la production de films et d'émissions au Canada.

Mon problème, c'est que le secteur privé de l'industrie ne semble pas, d'après les journaux,—et je dois répéter que je n'ai pas lu le discours de M. Pelletier,—participer beaucoup à l'expansion de l'industrie. Le secteur privé ne songe pas à devenir client ou créateur. Je songe surtout à la très faible production du secteur privé et si M. Pelletier veut faire entrer dans tout ce ensemble le secteur privé, je crois que ce sera excellent, ce serait précisément ce qu'il faut. Il faudrait un travail plus collectif, une concentration d'efforts. Je ne crois pas qu'un radiodiffuseur privé puisse y arriver seul. Il faut un effort collectif, afin de mettre sur pied une industrie viable.

**M. Danson:** Lorsque vous parlez du secteur privé monsieur Knight, vous voulez parler des gens qui n'appartiennent pas à la Société Radio-Canada ou l'Office national du film?

**M. Knight:** Oui, Je veux parler des gens qui n'ont rien à voir avec le gouvernement canadien, d'une façon ou de l'autre, soit par l'intermédiaire d'une société de la Couronne ou d'un ministère; comme l'Office national du film, où on fait des investissements privés, etc.

**M. Danson:** Croyez-vous qu'on possède, au Canada les installations voulues pour développer une industrie privée, ou encore une certaine forme de collaboration?

**M. Knight:** Nous avons les installations matérielles vous parlez du matériel et des bureaux.

**M. Danson:** Oui.

**M. Knight:** Je crois toutefois que ce n'est pas le cœur du problème. Le problème, c'est le marché et l'

*[Texte]*

es in the market and the size of the market. The costs of production are such that I do not think they can be recouped in Canada alone or entirely in Canada. To put it another way, the cost to the individual exhibitor could be such that he might find himself in difficulties with his portion of the costs. Certainly if you compare them to his ability to purchase from the United States at the moment, his costs would, I think, go up. But if this industry can be created in such a fashion that it can enter, as the Americans do, a total North American market—

**Mr. Danson:** An English-speaking market.

**Mr. Knight:** Yes, the English-speaking American market. That does not matter because the techniques of dubbing and changing from one language to another are pretty easily available these days and films can be made in more than one language fairly frequently. There are quite a number of our members who make a fair proportion of their earnings out of the dubbing business. They are simply voicing films from one language into another at the moment.

**Mr. Danson:** Is there anything to indicate that our quality is any less adequate to compete in the international market?

**Mr. Knight:** Not at all. No such indications at all, I do not think. I do not mean by that that we are not going to make mistakes, that we are not going to make bad films and bad programs amongst the good ones, but over all I believe Canada and Canadians are just as capable of making films of high quality and high standards as any other country in the world. There is no reason why not. We have the talent, we have the know-how. What we lack is the capital, the money.

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**Mr. Danson:** Thank you very much.

**The Acting Chairman (Mr. Osler):** If I may, I will ask one question to follow up your line, and then Mr. Alexander can proceed. It is a poor way for a chairman to behave, but I was—

**Mr. Alexander:** You are a good Chairman.

**The Acting Chairman (Mr. Osler):** Thank you, Mr. Alexander. That may be because I have recognized you. This matter of the market, which is really not the Canadian market—it is the world market in whatever language we happen to be speaking about—it seems to be coming up again and again, relative to problems in the CBC, to your problems and, I expect, to the movie world's problems when they arise; ultimately, therefore, what you are saying is that the parliamentarians could find some way of creating an atmosphere that will allow us to allow you so to negotiate with other people that you can force your way into other markets?

*[Interprétation]*

débouchés. Je ne crois pas que les frais de production puissent être récupérés au Canada seulement. Les frais seraient tellement élevés que les réalisateurs auraient de la difficulté à récupérer une certaine partie des frais. Je songe par exemple à ce qui se passe aux États-Unis. Les productions américaines peuvent coûter beaucoup moins cher. D'un autre côté, si une industrie peut être créée pour desservir tout le marché nord-américain. . .

**M. Danson:** Un marché anglophone.

**M. Knight:** Oui, le marché anglophone nord-américain. Cela n'a pas tellement d'importance, car on peut facilement assurer la postsynchronisation des films. Beaucoup d'acteurs peuvent réaliser des profits intéressants en participant à la postsynchronisation des films.

**M. Danson:** La qualité de nos films nous permet-elle de faire concurrence sur le marché mondial?

**M. Knight:** Certainement. Je ne veux pas dire que nous ne ferons pas d'erreurs, ou que nous ne produirons pas quelques navets, mais dans l'ensemble, je crois que le Canada et les Canadiens sont certainement aussi capables de faire des films d'une excellente qualité que tous les autres pays du monde. Il n'y a aucune raison pour laquelle nous ne serions pas capables de le faire. Nous avons les talents, la compétence nécessaires. Tout ce qui nous manque, c'est l'argent, les capitaux.

**M. Danson:** Je vous remercie beaucoup.

**Le président suppléant (M. Osler):** Permettez-moi de poser une question à ce sujet, puis M. Alexander pourra poursuivre. Je ne devrais peut-être pas le faire, en ma qualité de président, mais . . .

**M. Alexander:** Vous faites un bon président.

**Le président suppléant (M. Osler):** Merci, monsieur Alexander. Vous dites peut-être cela parce que je vous avais accordé la parole.

Cette question du marché, qui n'est pas, en réalité, le marché canadien—c'est plutôt le marché mondial dans la langue où il se trouve que nous en parlons—semble revenir constamment, relativement aux problèmes de la Société Radio-Canada, à vos problèmes, et, je suppose, à ceux de l'industrie cinématographique lorsqu'ils se posent. En fin de compte, donc, ce que vous dites, c'est que les parlementaires devraient trouver moyen de créer une atmosphère au sein de laquelle nous pourrions vous permettre de négocier



[Text]

Mr. Knight: Yes.

The Acting Chairman (Mr. Osler): It would be most useful to us if you could produce some firm recommendations which we could then compare with those that we hope others would make.

Mr. Knight: The Canadian Film Development Corporation has already negotiated a co-production treaty with France, I understand; they are currently negotiating a co-production treaty with Great Britain; and they are contemplating several others. I think this points in the right direction because where there is a co-production treaty there are then two parties interested in finding distribution for the film; and other countries have other accesses to production. I think this is one way.

However, I still think that, finally and eventually, we are going to have to come to a point—and that we will reach when we are capable of producing films that are of a sufficient standard—where there has got to be some kind of quota exchange with other countries, so that there is a guarantee of some kind of entry into a market, assuming that the quality is of sufficient standard that it can be sold in that market. Eventually we must come to the position where there will be an exchange treaty between Canada and other countries for distribution of programs of this kind.

Mr. Stanbury: Do you know of such treaties between other countries?

Mr. Knight: Not treaties, but there are agreements between American film producers and British film producers, for instance, that there will be an exchange of some kind. This is not a treaty at any kind of governmental level.

An hon. Member: The Americans and the Russians do it.

Mr. Knight: There are a variety of ways; but I must say that these, in their formative stages, were assisted by the governments of the countries in the negotiation of these agreements. The governments took a hand in the negotiations.

Mr. Alexander: As a matter of fact, that was my point. As I understand it, a brief has been presented, or will be, to the effect that the only thing that will save the Canadian film industry is the immediate imposition of a quota system organized and financed through the offices of the CFDC.

We touched on that earlier, and we were a little concerned about the quality of Canadian films, but this brief seems to indicate that some chain would

[Interpretation]

avec d'autres personnes de façon à pouvoir vous imposer sur les autres marchés?

M. Knight: Oui.

Le président suppléant (M. Osler): Il nous serait très utile que vous produisiez des recommandations fermes que nous pourrions alors comparer aux recommandations que nous espérons recevoir d'autres organismes.

M. Knight: Je crois comprendre que la Société de développement de l'industrie cinématographique canadienne a déjà conclu un traité de co-production avec la France, négocie à l'heure actuelle, un traité de co-production avec la Grande-Bretagne, et envisage d'en conclure avec plusieurs autres pays. Je crois que c'est un bon début, car lorsqu'il y a un traité de co-production, il y a alors deux parties intéressées à trouver moyen de distribuer le film; et les autres pays ont d'autres accès à la réalisation. Je crois que c'est une façon de procéder.

Mais j'estime malgré tout que finalement, il faudra en venir au point—et nous y parviendrons lorsque nous serons capables de produire des films d'une qualité suffisante—où il faudra entreprendre une forme d'échange soumis à un contingentement avec les autres pays, afin que nous soyons assurés de quelque entrée sur un marché, à condition, bien sûr, que le film soit d'assez bonne qualité pour pouvoir être vendu sur ce marché. Il faudra en arriver finalement à une situation où il y aura des traités d'échange entre le Canada et d'autres pays en vue de la distribution de programmes de ce genre.

M. Stanbury: Y a-t-il, à votre connaissance, des traités de ce genre entre d'autres pays?

M. Knight: Il n'y a pas de traités, mais il y a des ententes entre des réalisateurs américains et des réalisateurs britanniques, par exemple, qui prévoient quelque forme d'échange. Il n'y a pas de traité à niveau gouvernemental.

Une voix: Les Américains et les Russes le font.

M. Knight: Il y a divers moyens; mais je dois dire que dans ces cas-là, il y avait eu, au stade initial, l'aide de la part des gouvernements des pays en cause qui avaient participé aux négociations en vue de ces ententes.

M. Alexander: En fait, c'est ce que je voulais dire. Je crois comprendre, qu'un mémoire a été ou va être présenté, pour dire que la seule chose qui puisse sauver l'industrie cinématographique canadienne serait d'imposer immédiatement un système de contingentement organisé et financé par l'intermédiaire des bureaux de la Société de développement de l'industrie cinématographique canadienne. Nous avons déjà parlé de cette question, et nous nous inquiétons de la qualité des films canadiens. Mais ce mémoire semble indiquer qu'il



[texte]

ive federal licence to import and show a number  
foreign-made films for every Canadian made film  
y would guarantee to exhibit on an equal basis.

but what seems to be extremely important at this  
e is the claim that the only thing that will save the  
Canadian film industry is the imposition of the quota  
system on the basis I have just described. Is this true?  
his your feeling?

**Mr. Knight:** I believe we eventually must come to it,  
y. The problem is distribution; the problem is  
getting into the market; the problem is getting a  
person or a corporation that owns a large chain of  
cinemas to accept the film for distribution. This is  
essentially the problem. They are very reluctant at this  
moment, except in very few instances, to accept films  
other than those for which they are directly investing,  
no way or another, where they are able to achieve a  
profit at both ends—both through the production  
itself and its distribution.

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**The Acting Chairman (Mr. Osler):** We do not mind  
them investing in Canadian films.

**Mr. Knight:** No, of course we do not mind them  
investing in Canadian films, but the danger is that with  
the present attitudes towards Canadian films they are  
in the driving seat, so that they not only invest in  
film but eventually become the owners of those  
films, and they reap all of the profit and none of it  
will get back into Canada. This is the problem. It is  
not that they invest; it is the terms of that investment.

**Mr. Stanbury:** Do you have examples that would  
illustrate that statement?

**Mr. Knight:** Yes; but they are not very good  
examples, unfortunately. The producer of a film made  
in Montreal a couple of years ago came to me with a  
distribution contract. He was seeking from me the  
right to allow our members to work without direct  
payment, but to receive, in lieu of payment, a share of  
the value of the film.

The terms of that contract were such that there  
would be no return to the producer of the film until  
all of the expenses of the distributor had been met.  
There was no clause within the terms of that  
agreement providing the machinery for showing, first  
of all, what the distributor's expenses were, or that  
they had been met. In other words, he would make a  
return to the producer of the film if and when he had  
met all of his expenses, but there was no indication  
what those expenses were to be, or how much they  
were to be. Therefore, it seemed to me extremely  
doubtful that he would ever get any money back.

[Interprétation]

quelque chaîne recevrait une licence du gouvernement  
fédéral pour importer et présenter un certain nombre  
de films étrangers pour chaque film canadien qu'elle  
garantirait de présenter dans les mêmes conditions.

Mais ce qui semble être extrêmement important à  
l'heure actuelle, c'est cette affirmation selon laquelle  
la seule chose qui puisse sauver l'industrie cinématographique  
canadienne est l'imposition d'un régime de  
contingentement tel que celui que je viens de décrire.  
Est-ce vrai? Partagez-vous cet avis?

**M. Knight:** Je pense que nous devons en arriver là  
un jour ou l'autre, en effet. Le problème, c'est la  
distribution; c'est de trouver des débouchés; c'est de  
trouver une personne ou une société qui soit proprié-  
taire d'une importante chaîne de cinémas et qui  
accepte de distribuer le film. C'est surtout là le  
problème. Sauf dans quelques cas très rares, on hésite  
beaucoup, en ce moment, à accepter des films autres  
que ceux dans lesquels on investit directement, d'une  
façon ou d'une autre, et où l'on peut réaliser des  
bénéfices des deux côtés—grâce à la réalisation même  
et grâce à la distribution.

**Le président suppléant (M. Osler):** Nous ne voyons  
aucun inconvénient à ce que l'on investisse dans des  
films canadiens.

**M. Knight:** Non, bien sûr. Mais le danger, c'est  
qu'étant donné l'attitude actuelle à l'égard des films  
canadiens, on a les commandes de la situation, si bien  
qu'on ne se contente pas d'investir, mais on devient  
aussi propriétaire des films, on ramasse tous les  
bénéfices, et rien ne revient au Canada. C'est là le  
problème. Ce n'est pas qu'on investit, ce sont les  
conditions de l'investissement.

**M. Stanbury:** Pourriez-vous donner des exemples de  
cela?

**M. Knight:** Oui, mais ce ne sont pas de très bons  
exemples, malheureusement. Le réalisateur d'un film  
fait à Montréal il y a deux ans est venu me trouver  
avec un contrat de distribution. Il voulait que je lui  
donne le droit de permettre à nos membres de  
travailler sans paiement direct, mais en recevant à la  
place une part de la valeur du film.

Les conditions du contrat étaient telles qu'il n'y  
aurait aucun bénéfice remis au réalisateur du film  
avant que toutes les dépenses du distributeur n'aient  
été payées. Il n'y avait pas de disposition du contrat  
qui prévoit un moyen d'indiquer, tout d'abord, quelles  
étaient les dépenses du distributeur, ou si elles avaient  
été payées, mais il n'y avait aucune indication de ce  
que ces dépenses seraient, ou du montant qu'elles  
atteindraient. Il me semblait donc fort douteux que le  
réalisateur reçoive le moindre argent.

*[Text]*

I discussed this at that time with a Canadian writer who had made films—I prefer not to name him at this moment in time, because I have not consulted him about using this particular experience of his—and he told me that his experience had been precisely that; that he had made the film in Canada—in Toronto, to be precise—that he had obtained a distribution contract with an American distributor on precisely the same terms that I have just described to you; and that he never got another penny back—not a penny.

American film makers run into this problem, as well, never mind Canadians. They are not discriminating against Canadians on this; they will do it to anyone.

In addition to this, when you tell them you are not going to invest your money in the film until they have guaranteed distribution, this certainly puts the whips into their hand, and my fears at the moment are of the hypothetical things that can happen in the future as a result of the present policy.

These are examples I can quote from the past before the introduction of the Canadian Film Development Corporation.

**Mr. Stanbury:** Do you know of any current examples?

**Mr. Knight:** No.

**The Acting Chairman (Mr. Osler):** It would seem to me that this Committee would be very eager and anxious to call before it witnesses who could illustrate this sort of thing from both sides of the fence, if we knew where to find them.

**Mr. Stanbury:** We will have the film makers here.

**The Acting Chairman (Mr. Osler):** Yes. If your friend would give you an example of his contract, for instance, you might follow that up and ask—

**Mr. Knight:** I may even still have that contract in my files in Montreal. I am not sure, but if it is there I will send it to you, by all means.

**The Acting Chairman (Mr. Osler):** Thank you. Mr. Alexander? Is there anyone else?

**Mr. Mongrain,** will you take over the Chair. I must leave. Thank you.

**The Vice-Chairman:** Thank you very much.

**Mr. Stanbury:** On Mr. Danson's point about the CBC using a feature film made by a private film maker, is not one of the problems here that a film made for television is not necessarily very marketable for exhibition in movie houses, and that a feature film

*[Interpretation]*

J'en avais parlé à l'époque avec un écrivain canadien qui avait fait des films—je ne le nommerai pas, pour le moment, car je ne lui ai pas demandé si je pouvais citer son cas particulier—et il m'avait dit qu'il lui était arrivé exactement la même chose. Il avait fait un film au Canada—à Toronto, pour être plus précis,—il avait obtenu un contrat de distribution avec un distributeur américain exactement aux mêmes conditions que celles que je viens de décrire, et il n'en avait jamais retiré un sou—pas un sou. Les réalisateurs de films américains se heurtent à la même difficulté; il ne s'agit pas que des Canadiens. Ce n'est pas que l'on traite les Canadiens injustement; on en fait de même avec tout le monde.

De plus, lorsqu'on leur dit qu'on ne va pas investir d'argent dans le film avant que la distribution ne soit garantie, cela leur donne le dessus, et ce que je craignais à l'heure actuelle, ce sont les choses hypothétiques qui pourraient se produire à l'avenir par suite de la politique actuelle.

Je peux citer des exemples tirés du passé, l'époque où l'on n'avait pas encore mis sur pied la Société de développement de l'industrie cinématographique canadienne.

**M. Stanbury:** Pourriez-vous donner des exemples actuels?

**M. Knight:** Non.

**Le président suppléant (M. Osler):** Il me semble que le Comité souhaiterait fort faire venir des témoins qui puissent illustrer la situation des deux côtés de la barrière si nous savions où trouver ces témoins.

**M. Stanbury:** Nous allons faire venir des réalisateurs de films.

**Le président suppléant (M. Osler):** Si votre ami pouvait vous donner un exemple de son contrat, disons, vous pourriez demander...

**M. Knight:** J'ai peut-être même encore ce contrat dans mes dossiers à Montréal. Je n'en suis pas sûr, mais si je l'ai encore, je vous l'envierai.

**Le président suppléant (M. Osler):** Merci, Monsieur Alexander. Quelqu'un d'autre a-t-il des questions?

**Monsieur Mongrain,** pourriez-vous prendre la présidence? Il faut que je m'en aille. Merci.

**Le vice-président:** Merci beaucoup.

**M. Stanbury:** Au sujet de ce qu'a dit M. Danson à propos du savoir, que Radio-Canada utilise des films à long métrage faits par des réalisateurs privés—l'un des problèmes n'est-il pas qu'un film fait pour la télévision n'est pas forcément très approprié à la présentation



[texte]

ade for movie houses is not necessarily appropriate for the television market, unless the two uses have been anticipated? Is this not one of the problems?

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**Mr. Knight:** It is certainly one of the objections that have been raised in the past. I think the mere fact that every television station across the world has a late night movie belies that, frankly.

**Mr. Stanbury:** There are two different kinds of...

**Mr. Knight:** But, on the other hand the problem has been in the time sector that an advertiser has been willing to buy in the past; where you had a sponsor who bought a time slot and put a property in that time slot, and that is usually either a 28-minute time slot or a 54-minute time slot, depending on his ability to buy. That, I think, was the difficulty because the films for television were being made to fit into that time factor. This sponsorship of a particular time slot is dying out. It is not as prevalent as it was before and now people are buying spot commercial announcements rather than sponsoring particular programs, which gives the producer so much greater freedom to operate.

As a consequence of that, you have such series as *It Takes a Thief*, for instance, which is one of these things which has not started out at any rate with a 5-minute format where they would play it on television in North America and sell it for cinemas in Europe. There is more of this type of programming, of higher time slots, being created now simply because the industry is changing a little and people are buying smaller time units and buying spot announcements rather than sponsoring whole time segments.

**Mr. Stanbury:** In film, then, because of the changing nature of the industry, there are film makers either in television or outside of television who are anticipating in advance the use of their films both for television and for movie houses and planning them accordingly. If one plans a film either for television or for a movie house without taking into consideration its possible use in the other medium there can be difficulties in marketing it in the other medium.

**Mr. Knight:** Yes, but I think more and more people are recognizing the fact that both markets are there and both markets can be exploited.

**Mr. Stanbury:** If they understand that in advance then they are more likely to be able to market it in both media. You have mentioned—I am not sure you used this term—but I have the impression of a preponderance of American-produced commercials on Canadian radio and television. That has been my impression as well; yet I believe I was told recently that approximately 75 per cent of all commercials

[Interprétation]

dans un cinéma, et qu'inversement un long métrage fait pour les cinémas ne convient pas nécessairement à la télévision, à moins que ces deux usages n'aient été prévus dès le départ? N'est-ce pas là l'un des problèmes?

**M. Knight:** C'est l'une des objections qui a été soulevée déjà. Le fait que tous les postes de télévision présentent des films chaque soir prouve le contraire.

**M. Stanbury:** Il y a deux sortes de...

**M. Knight:** D'un autre côté, il y a le problème du temps acheté par l'agence de publicité; lorsqu'un commanditaire achète une période de temps pour la publicité, soit une période de 28 minutes ou de 54 minutes selon son pouvoir d'achat, la difficulté vient de ce que les films pour la télévision doivent s'inscrire dans ce facteur temps. Ce genre de commandite a tendance à disparaître. Ce n'est plus la règle et les gens achètent de courts messages publicitaires au lieu de commander toute une émission. Ainsi le réalisateur travaille avec beaucoup plus de liberté.

En conséquence, il y a des séries d'émissions, comme *It Takes a Thief*, qui sont des émissions de 90 minutes, données à la télévision en Amérique du Nord et vendues aux cinémas d'Europe. La programmation d'émissions plus longues prend de l'ampleur tout simplement parce que l'industrie se modifie quelque peu et que les commanditaires achètent des périodes de publicité plus courtes et préparent de brefs messages publicitaires au lieu de commander des émissions complètes.

**M. Stanbury:** A cause de ces changements dans l'industrie, il y a des réalisateurs à la télévision ou au cinéma, qui prévoient à l'avance l'usage qu'on fera de leurs films à la télévision et dans les cinémas et qui réalisent des films en conséquence. Mais si on tourne pour la télévision ou pour les cinémas sans tenir compte des autres usages, il peut y avoir des difficultés de commercialisation.

**M. Knight:** Je pense qu'il y a de plus en plus de gens qui se rendent compte qu'il y a deux marchés à exploiter.

**M. Stanbury:** S'ils le comprennent à l'avance, il est probable qu'ils pourront exploiter les deux. Vous avez parlé, je ne sais pas si c'est le mot que vous avez utilisé, de votre impression qu'il y a une prépondérance de messages publicitaires préparés par des Américains à la radio et à la télévision canadienne. C'était mon impression également, mais on m'a dit récemment que 75 p. 100 de la publicité à la télévision et à la radio



## [Text]

shown on Canadian television and heard on Canadian radio are Canadian produced. Can you shed any light on this apparent conflict of information?

**Mr. Knight:** Yes. You could fiddle with this kind of statistic, of course. There are commercials and commercials. Actually the figures that the advertisers themselves have presented to us—we are in some dispute with them as to the nature of these statistics—but they claim that 60 per cent of all commercials are made in Canada and 40 per cent are imported, which is bad enough in my opinion. Our figures tend to show the reverse but the difference probably lies in these two areas. We are probably—in fact I know we are—looking at the English market only, whereas they are probably looking at English and French, which would create one of the differences.

The other difference is that the majority of local commercials, that is very low-cost, local commercials made by the local retail stores in Armpit, Ontario, etc., are, of course, Canadian made, but these commercials do not in any large part employ any talent. They do not employ any writers. They are written by local salesman of television time and very frequently they are performed by the automobile dealer himself; and these are included in the statistics that the advertisers are sending out.

**Mr. Stanbury:** Are you signing up any auto dealers as members of ACTRA?

**Mr. Knight:** Yes, unfortunately.

**An hon. Member:** They are pretty good actors.

**Mr. Knight:** They certainly are.

**Mr. Stanbury:** That will bring up your average of income.

**Mr. Knight:** Well, not the reportable income, unfortunately. So there I think is the discrepancy. It is contained within those two areas.

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**Mr. Stanbury:** What do you think is the source of the difficulty here? I suppose we can attribute some of the difficulty with respect to production in the United States to low tariffs or dumping and that kind of problem. But when it comes to the large number of commercials produced in Canada but with American talent, as you pointed out, what is the reason for this? What can we do about it?

**Mr. Knight:** Can I go back to the first part of your question because I think there is another reason as well for the large number of importations which is related to the Canadian economy. Very many of the advertisers who use television as a medium of

## [Interpretation]

canadiennes sont préparés par des Canadiens. Pourriez-vous jeter un peu de lumière sur cette question?

**M. Knight:** Oui. On peut facilement jouer avec ces statistiques, il y a message publicitaire et message publicitaire. En fait, les chiffres fournis par les agences de la publicité, et il y a quelques différents entre nous à ce sujet, prétendent que 60 p. 100 des messages publicitaires sont faits au Canada et que 40 p. 100 sont importés, ce qui, à mon avis, est déjà déplorable. Nos chiffres indiquent plutôt le contraire, mais la différence découle probablement de ces deux domaines. Je sais que nous considérons uniquement le marché anglais tandis qu'eux considèrent le marché anglais et français, ce qui explique une différence.

L'autre différence vient de ce que, en grande partie, la publicité locale est très bon marché, les messages publicitaires des détaillants locaux, à Armpit, en Ontario, et ailleurs, sont faits au Canada, mais ils n'ont pas recours généralement au talent local. Il n'y a pas d'acteurs ni d'auteurs; ils sont rédigés par le préposé à la vente du temps réservé à la publicité et c'est souvent le concessionnaire d'automobiles qui le présente lui-même; ceux-ci sont comptés dans leurs statistiques.

**M. Stanbury:** Est-ce que l'ACTRA a accepté ces concessionnaires d'automobiles?

**M. Knight:** Oui, malheureusement.

**Une voix:** Ce sont de très bons acteurs.

**M. Knight:** Ils le sont certainement.

**M. Stanbury:** Ils feront monter la moyenne de vos salaires.

**M. Knight:** Mais non pas le revenu imposable, malheureusement. Voilà donc la différence qui existe dans ces deux domaines.

**M. Stanbury:** Mais d'où viennent les difficultés? Je suppose que certaines difficultés sont attribuables à la production aux États-Unis aux tarifs moins élevés, au *dumping*, et ainsi de suite. Mais lorsqu'on arrive au grand nombre de messages publicitaires réalisés ici à partir de talents américains, quelle en est la raison? Qu'est-ce qu'on peut faire à ce sujet?

**M. Knight:** Puisse-je revenir à la première partie de la question car je pense qu'il y a une autre raison qui explique le volume élevé des importations et qui rapporte à l'économie canadienne. Un grand nombre de publicitaires qui font leur publicité à la télévision

## [Texte]

vertising in Canada are subsidiary companies to American parent companies. The parent company makes the commercial. They are selling the same product in Canada. They can avoid a duplication of production costs by simply importing it. This, unfortunately, puts a Canadian corporation which is making a competitive product and which is not a subsidiary in a very disadvantageous situation because this corporation has to make its commercial for Canada only and therefore is a non-competitive situation with the subsidiary of the American company. I think this is a very important factor and that the effect of that must be very carefully considered. As to the importation of Americans the reasons that are given. . .

**Mr. Stanbury:** Before you go into that, do you have anything to suggest as to legislative action to correct the first?

**Mr. Knight:** By all means I do. I would recommend and I would suggest that it should be a condition of issuing a licence to a Canadian broadcasting company that it exhibit only Canadian-made commercials. This is a precedent which has already been established in Australian broadcasting. The effect in Australia has been quite startling. It has been startling in that all of the production facilities are working full time in Australia; that is, the independent production houses that we have been talking about are working full time in Australia and they are developing their skills and their techniques in the making of commercials. The actors are making an income out of the production of these commercials in Australia and the outflow of Australian actors has been reduced very considerably as a result of this. More of them are tending to stay at home because they can make a living at home out of the making of commercials and the effect on the industry has been quite startling.

**Mr. Stanbury:** Would this not have a far greater impact on the Canadian film industry than any movie house quotas which would take a long time to build up. . .

**Mr. Knight:** I think the effect on the industry would be immediate. It would, in my estimation, double their quota of work in the commercial field. It would put more people into employment. It would develop very quickly many more experienced cameramen, lighting men, and all of the other technicians that are part of the industry and would have a startling effect on the industry.

**Mr. Schreyer:** I can readily see how it would help the Canadian film industry and technicians working within it, but would it in any way help the Canadian acting talent? They would be performing at a different level there.

**Mr. Knight:** Let us not undersell the skills required to make a commercial announcement.

## [Interprétation]

canadienne, sont des filiales de sociétés américaines. Ce sont les sociétés américaines qui préparent les messages publicitaires et qui les vendent au Canada. Ils évitent le coût des productions en l'important. Malheureusement la société canadienne qui n'est pas une filiale et qui veut faire concurrence se trouve dans une situation très désavantageuse, car elle doit faire un message publicitaire pour le Canada seulement et ne peut pas concurrencer les filiales américaines. C'est un facteur dont il faut tenir compte ici. Quant à l'importation d'américains. . .

**M. Stanbury:** Avant de passer à cette question avez-vous quelques suggestions à faire au sujet de mesures législatives qui pourraient corriger cette situation?

**M. Knight:** Oui, j'en ai. Je recommande et je voudrais que ce soit une condition préalable à la délivrance d'une licence à un réseau, qu'il n'utilise que des pages de publicité faites ici. C'est un précédent qui a été établi en Australie, où les résultats ont été assez étonnants, en ce sens que toutes les installations de production y travaillent à plein temps; les maisons indépendantes sont en train de mettre au point leur technique pour la préparation de messages publicitaires. Les acteurs en retirent des bénéfices et beaucoup moins d'acteurs Australiens quittent le pays. Ils restent en Australie parce qu'ils peuvent y gagner leur vie et cela a eu des effets très étonnants sur l'industrie.

**M. Stanbury:** Est-ce que cela n'aurait pas une plus grande influence sur l'industrie cinématographique canadienne que les contingentements des salles de cinéma ne serait long à mettre sur pied?

**M. Knight:** Je pense que cela aurait des effets immédiats sur l'industrie, et doublerait la quantité de travail dans le domaine publicitaire. Il y aurait plus d'emplois. Nous aurions plus de bons caméramen, d'éclairagistes, de techniciens de toutes sortes et très rapidement. Cela aurait un effet foudroyant sur l'industrie.

**M. Schreyer:** Je vois comment cela aiderait l'industrie cinématographique et ces techniciens, mais est-ce que cela aiderait aussi les acteurs canadiens? Ils travailleraient à un autre niveau.

**M. Knight:** Je pense qu'il ne faut pas minimiser les compétences requises pour la publicité.



## [Text]

**Mr. Stanbury:** The important thing here that you are getting at is that this is the kind of bread and butter work which actors and producers and film makers and all the people that enter into the film industry need in order to build up to a point where they can make the films that can be shown in movie houses and on television.

**Mr. Knight:** Precisely. That is exactly the situation.

**Mr. Danson:** Then you do not subscribe to the theory that the actor or the artist has to be starving to be really creative.

**Mr. Knight:** No, I do not.

**Mr. Stanbury:** You wanted to go on to talk about the reason for the importation of so much talent used in commercials which are made in Canada.

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**Mr. Knight:** Yes. The reasons given to us by the advertisers when we confronted them with this had the complexion of a vicious circle. They say that the reason they employ Americans in commercials made in Canada, is that your members, your performers are not known to the public because they are not being exposed on Canadian-made programs. The Americans are being exposed on Canadian television; their voices, their faces have become known to the Canadian public. Therefore, they are in demand with the advertisers. Now, how do you solve that riddle?

**Mr. Stanbury:** I am not sure which company it is, but I think General Motors used to have a very familiar Canadian face on their commercials, and it seems to me the faces I have seen recently are not familiar at all.

**Mr. Knight:** That is Ford I think you are talking about.

**Mr. Stanbury:** Ford?

**Mr. Knight:** It is Ford, yes.

**Mr. Stanbury:** This shows how effective their commercials are.

**Mr. Knight:** But I notice in mid-campaign they made a switch and started using Bobby Hull. They started off using this American spokesman exclusively. I suspect they had a bad experience with it, because in the middle of the campaign they introduced Bobby Hull.

**Mr. Stanbury:** Who was Bill Walker the spokesman for?

**Mr. Knight:** Ford.

## [Interpretation]

**M. Stanbury:** L'important, à notre avis, est qu'il s'agit d'un travail qui permet aux acteurs, réalisateurs, et auteurs de gagner leur vie, ce dont tout le monde de l'industrie cinématographique a besoin pour arriver au point où ils peuvent se consacrer aux films qui sont montrés dans les cinémas et à la télévision.

**M. Knight:** Oui, c'est exactement cela.

**M. Danson:** Mais vous ne souscrivez pas à la théorie selon laquelle l'artiste doit crever de faim pour être créateur.

**M. Knight:** Non, pas du tout.

**M. Stanbury:** Vous vouliez parler des raisons qui expliquent l'importation de tant de talents pour la publicité faite au Canada.

**M. Knight:** Oui. Les raisons que nous donnent les agences publicitaires lorsqu'on leur demande une explication ressemblent vraiment à un cercle vicieux. Ils nous disent qu'ils prennent des Américains pour les messages publicitaires faits au Canada, parce que nos acteurs, nos membres ne sont pas connus du public, parce qu'ils ne paraissent pas assez souvent. Les Américains sont connus à la télévision canadienne; leurs voix, leurs visages sont connus du public canadien. Donc, il y a plus de demandes des annonceurs pour eux. Alors, comment voulez-vous résoudre cela?

**M. Stanbury:** Je ne suis pas sûr, mais je crois que la *General Motors* avait quelqu'un, un Canadien bien connu, dans leurs commerciaux, et je pense que les visages que j'ai vus récemment ne sont pas connus du tout.

**M. Knight:** Je pense que c'est de *Ford* que vous parlez.

**M. Stanbury:** De *Ford*?

**M. Knight:** Oui, c'est *Ford*.

**M. Stanbury:** Eh bien! Cela montre à quel point ils sont efficaces.

**M. Knight:** Mais je constate qu'à mi-chemin, ils ont changé; maintenant, ils ont Bobby Hull pour leur publicité. Ils ont commencé avec ce porte-parole américain exclusivement. Peut-être que leur expérience a été mauvaise car, au milieu de cette campagne, ils ont introduit Bobby Hull.

**M. Stanbury:** Pour qui Bill Walker était-il le porte-parole?

**M. Knight:** Ford.



## [Texte]

Mr. Stanbury: Ford.

Mr. Danson: Joel Aldred worked in the United States.

Mr. Knight: Yes.

Mr. Stanbury: What is the answer, then?

How have you been trying to cope with it, or how should we try to cope with this problem?

Mr. Knight: The long-term answer is that we have not to get greater Canadian production in order that our members can more frequently be seen and heard by the public. In the short-term we have sought help from the Department of Immigration, for one thing: we have attempted to suggest to the Department of Immigration that the same type of criteria be used by the Department of Immigration in Canada as is used in the United States. We do not mind the Americans coming here to steal our bread and butter so long as we can go down there and steal theirs. But when it is a one way Street, with them coming here to take our job opportunities away from us, and we cannot get into the United States to do the same thing in reverse, then, of course, it becomes intolerable to us. It is not acceptable. We just cannot operate on this basis.

So, we have taken several courses of action. We have, as I say, made representation to the Department of Immigration here in Canada and I must say we got a very sympathetic hearing and I believe there is some action being initiated in that direction.

Secondly, we have undertaken a greater publicity and public relations campaign on behalf of our members—"public relations" is the wrong word because it is an industrial relations thing that we are undertaking. We are publishing a talent file book which will be distributed among the engagers so that our membership can become known at least to the people who are doing the engaging.

We are attempting to re-organize the talent agents in Canada with their co-operation. One of the major problems is that in New York and in Hollywood there is a talent agent industry which is efficient and which is professional and which can represent its clients very effectively to the advertiser. The potential producer of commercial going to New York gets service very quickly, in 24 hours he gets the people he wants. The same cannot be said of Canada at the moment. The talent industry is too small to support such an organization. So we are attempting, with the co-operation of those talent agents that exist, to set some new criteria for activity so that we can help them and they can help us in this area.

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Finally, we have imposed a form of monetary penalty on the performer coming from the United

## [Interprétation]

M. Stanbury: Ford.

M. Danson: Joel Aldred a travaillé aux États-Unis.

M. Knight: Oui.

M. Stanbury: Quelle est votre réponse, alors? Qu'est-ce que vous avez essayé de faire pour résoudre ce problème? Qu'est-ce qu'il faut essayer de faire?

M. Knight: La solution à long terme est d'avoir plus de réalisations canadiennes, pour que nos artistes soient mieux connus. Mais à court terme, nous avons demandé l'aide du ministère de l'Immigration pour une chose: nous avons essayé de leur suggérer d'utiliser les mêmes critères que ceux que l'on utilise aux États-Unis pour l'immigration. Même si les Américains viennent nous voler notre pain, cela n'est pas très important, à condition que nous fassions la même chose. Mais lorsqu'il s'agit de ruer à sens unique, et qu'ils viennent ici et nous enlèvent le pain de la bouche, et que nous ne pouvons pas aller faire la même chose aux États-Unis, eh bien là, la situation est intolérable. Ce n'est pas acceptable du tout. Nous ne pouvons pas travailler de cette façon-là.

Alors, nous avons pris plusieurs mesures. Nous avons présenté des instances au ministère de l'Immigration ici; ils ont bien sympathisé à notre cause et je pense qu'on songe à prendre des mesures.

Deuxièmement, nous avons commencé à faire plus de publicité, avoir plus de relations publiques. Le mot «relations publiques» n'est pas bon, il s'agit plutôt de relations industrielles. Nous publions un annuaire des artistes qui sera distribué parmi les gens qui engagent des artistes pour qu'ils soient au moins au courant.

Aussi, nous essayons de réorganiser les agences de talents au Canada. A New-York, à Hollywood, il y a une industrie qui s'occupe de trouver de nouveaux talents, qui est efficace et qui peut très bien présenter ses clients. Et, les réalisateurs qui vont à New-York sont rapidement servis; en 24 heures, ils ont les gens dont ils ont besoin. On ne peut pas dire la même chose ici. Notre industrie est trop petite pour soutenir une telle organisation. Alors, avec la collaboration des présents représentants d'artistes nous essayons d'établir de nouveaux critères pour que nous puissions leur aider et pour qu'ils puissent nous aider.

En dernier lieu, on nous a imposé une punition, une amende devrais-je dire, pour les artistes venant des

## [Text]

States, which is really an imposition of a penalty on the advertiser, where we charge instead of the usual \$50 work permit which is normal for people participating in commercials, \$150 work permit, which becomes an added expense to them. All of these things we have undertaken in an attempt to increase the work opportunities in commercials for Canadians. However, the only real answer is for us to make all of our commercials here in Canada.

**Mr. Schreyer:** A supplementary: what form did the Australian action take? Was it a change in law, or practice?

**Mr. Knight:** Yes, the government department that issues licences in Australia is the Post Office. They issue licences for television stations in Australia. It is a condition of the issuance of that licence that the commercials exhibited will be made entirely in Australia with—I have forgotten the percentage—an allowable percentage for areas where they need to go outside of Australia for the purposes of geography or scenic requirements. In other words, if they want a snow scene they are allowed to go to Canada to get it.

**Mr. Schreyer:** To be candid, to the best of your knowledge has there been any negative aspect developing in so far as the Australian industry is concerned or the performers?

**Mr. Knight:** Certainly not the performers. I do not think either from the broadcasters—no, I do not really know the answer to that one, but I am making an assumption that the facilities for making commercials are very frequently—and certainly in those countries, anyway—in the hands of the broadcasters themselves. For instance, CFTO in Toronto makes a large number of commercials in their studios as does CFCF in Montreal, and the independent French station in Montreal makes a great many. So that, the broadcasters themselves would benefit from increased production within their production facilities, as would the film industry.

I cannot think of anybody really who would suffer. There would be an additional cost to those companies that are subsidiaries of American corporations in that they would be required to make an additional commercial for the Canadian market. That is the only hardship I can foresee.

**Mr. Schreyer:** I was going to ask if perhaps there was some indication of retaliation from those who exercise some leverage?

**Mr. Knight:** Not at all. Australia to a lesser degree had precisely the same problems in Australia with the use of American productions as we have in Canada. The advertisers still advertise on Australian television. There has been no falling off in the amount of advertising bought on Australian television. I do not know of any.

## [Interpretation]

Etats-Unis, et c'est vraiment une imposition sur les publicistes. Au lieu de vendre un permis de travail à \$50.00, ce qui est normal pour la publicité, maintenant, le permis est de \$150.00; c'est une dépense accrue.

Nous avons essayé toutes sortes de choses du genre pour trouver plus de travail pour les Canadiens. Mais la seule véritable réponse est de faire toute la publicité ici au Canada.

**M. Schreyer:** Une question supplémentaire: Quel genre de mesure a-t-on prise en Australie? A-t-on modifié la loi ou les modalités?

**M. Knight:** C'est le Bureau de Poste qui émet les licences pour les postes de télévision en Australie.

Et il y a une condition avant de recevoir le permis: les émissions publicitaires doivent être faites entièrement en Australie, avec une marge (j'ai oublié le pourcentage) pour aller à l'extérieur là où des paysages doivent être faits à l'extérieur du pays. Par exemple, s'ils veulent une scène de neige, ils peuvent aller là chercher au Canada.

**M. Schreyer:** Y a-t-il des aspects négatifs dans cela au point de vue de l'industrie australienne ou au point de vue des acteurs?

**M. Knight:** Certainement pas au point de vue des acteurs, ni au point de vue des radiodiffuseurs non plus. Je ne sais pas vraiment la réponse à cette question, mais je suppose que les installations, comme ici d'ailleurs, appartiennent aux radiodiffuseurs. Par exemple, CFTO, à Toronto, fait beaucoup de message publicitaires dans ses studios comme CFCF à Montréal, et le poste privé français, à Montréal, en fait beaucoup. Alors les radiodiffuseurs eux-mêmes profiteraient d'une production accrue à même leurs installations, de même que l'industrie cinématographique.

Je ne peux penser à personne vraiment qui en souffrirait. Il y aura des frais accrus pour les filiales de sociétés américaines, car elles feraient des commerciaux supplémentaires pour le marché canadien. Ce serait la seule difficulté à mon avis.

**M. Schreyer:** Il y a peut-être des mesures de représailles contre ceux qui exercent cette pression?

**M. Knight:** Pas du tout. L'Australie a les mêmes problèmes au sujet de l'utilisation des émissions américaines, comme nous avons ici au Canada. La publicité existe toujours à la télévision australienne; n'y a pas de diminution sur l'achat de minutes de publicité. Je n'en connais pas.



[texte]

**Mr. Schreyer:** Thank you.

**Mr. Stanbury:** You mentioned the fact that many of the advertisers are subsidiaries of American companies. Is the fact that many advertising agencies, or some advertising agencies, are subsidiaries of American companies part of the problem?

**Mr. Knight:** Not in the same direct sense, but in an artistic sense, yes. The criteria for artistic acceptance of a given commercial is determined by the New York Office, the Chicago Office, the Los Angeles Office, rather than the Montreal or the Toronto Office. The deals are initiated in New York, Chicago and Los Angeles. If the idea for the commercial is an American idea, then quite obviously it is designed to fit American performers, American habitat, as it were, and not Canadian.

The mere fact that the advertising agencies are dominated by parent companies in the United States tends to cause the creative people in Canadian agencies to copy rather than to create for themselves. So, there has been no real creation of a Canadian image in advertising or Canadian way of advertising. For instance, if you go to any of the European countries, France or Germany—not France because they have not yet any commercials as yet—but Britain, more particularly, since the language is the same it is easier to compare: the commercials are quite different there—totally different. They have a British flavour to them; they taste British one could almost say, whereas in Canada you get somebody advertising what they call KEN-L-RATION”, whatever that may be.

**Mr. Stanbury:** They taste American. Can you suggest any way in which we can help alleviate that problem?

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**Mr. Knight:** No, I do not believe so.

**Mr. Stanbury:** I suppose one of the ways is to propose it.

**Mr. Knight:** I think so. I think if the Canadian advertising agencies are given a greater opportunity of artistic freedom, which would naturally come if their commercials had to be made in Canada, they would take advantage of this artistic freedom and begin to create rather than copy.

**Mr. Stanbury:** It has been suggested to me that something more personal and more petty perhaps than those factors you mentioned sometimes enters into the situation—that people in an agency may simply find it more glamorous to deal with New York or Hollywood and personalities there rather than stay home and deal with you and your members.

**Mr. Knight:** That is the scuttlebutt, Mr. Stanbury, and I would not like to comment on it. But certainly

[Interprétation]

**M. Schreyer:** Merci.

**M. Stanbury:** Vous dites qu'un grand nombre d'agences de publicité sont des filiales de compagnies américaines. Est-ce le fait que tant d'agences de publicité sont des filiales d'agences américaines? Est-ce une partie du problème?

**M. Knight:** Non, pas dans le même sens direct, mais au sens artistique. Les critères pour les commerciaux sont déterminés par le bureau de New-York, de Chicago, de Los Angeles, au lieu des bureaux de Montréal ou de Toronto. Les idées viennent de New-York, Chicago, Los Angeles; s'il s'agit d'une idée américaine, eh bien! évidemment, elle est conçue pour entrer dans le mode de vie américain pour convenir aux acteurs américains.

Et comme toutes les agences de publicité sont des filiales américaines dans bien des cas, ici, on essaie plutôt de copier que de créer. Alors, il n'y a pas de création d'une image canadienne ici. En fait, si on va en Europe, en France, en Allemagne, non pas la France, parce qu'il n'y a pas de publicité à la télévision, mais la Grande-Bretagne, disons, c'est plus facile à comparer parce que la langue est la même, — les commerciaux sont très différents; ils ont un goût britannique, si on peut dire. Tandis que, au Canada, lorsqu'on annonce, par exemple, de la nourriture pour chiens, («Ken-L-Ration») eh bien! elle a un goût américain.

**M. Stanbury:** Leur goût est américain. Avez-vous des suggestions pour trouver une solution à cela?

**M. Knight:** Non, je ne pense pas.

**M. Stanbury:** Eh bien! il faut en parler publiquement.

**M. Knight:** Oui, je le pense. Et je pense que si les agences de publicité canadiennes avaient un peu plus de liberté artistique, ce qui se produirait si les commerciaux étaient faits au Canada, elles en profiteraient et pourraient commencer à créer au lieu de copier.

**M. Stanbury:** On m'a dit que quelque chose de plus personnel que ces facteurs entre en ligne de compte, que le personnel des agences trouve qu'il est plus élégant de faire affaire avec New-York ou Hollywood au lieu de rester ici et de travailler avec vous.

**M. Knight:** C'est un point bien litigieux, bien épineux mais je ne veux pas le commenter ici. Ce sont



*[Text]*

these are the stories one hears and these are the things that are said. That is all I can say on that.

**Mr. Stanbury:** It is the sort of thing which I suppose can only be discouraged by exposing the fact that that is the way your members often talk, and they feel that very often people in advertising agencies are impelled by this kind of motive, as well as by economic ones.

**Mr. Knight:** Making the assumption that people that work in advertising agencies are human, I imagine they are liable to the same types of weaknesses that the rest of us have and can be tempted by the niceties of this life, if I may put it that way.

**Mr. Stanbury:** Do any of your members ever suggest that similar motivation is one of the causes for the importation of so many American stars for television programs?

**Mr. Knight:** Yes, they do. There was a period, for instance, before the change of the law in the United States relating to talent agencies when a number of these talent agencies were owned and operated by production houses and, for that matter, the networks in the United States. A person looking for a particular actor in the United States would go to his agent and say, "Look, I want this actor to perform in this particular show" and the answer would come back, "yes, you can have him, but you will take this one and this one as well". This kind of package deal thing was rumoured very strongly for a very long time, but I think the change in the American law has brought that to an end. Large talent agency houses are a thing of the past. There are many much smaller operators now and they seem to operate on a different basis. I think that type of thing has come to an end.

There are all kinds of malpractices. You know, when you get a group of people who are fighting to make a living there are all kinds of malpractices. We had a very unfortunate incident in Montreal recently where a young singer and some writers in order to gain employment were almost forced to kick back to a producer part of the money that was being paid to them. They reported this fact to the Corporation and I understand that the CBC is taking some action in that respect now. But of course this kind of thing can happen in our business and it does happen, but it is not as prevalent as it used to be, if I may put it that way.

**Mr. Stanbury:** These are vague suggestions but they are so much in the minds of some of your members, I suggest, that they should be examined and we should have your comments or information on them, if that can be supplied.

It has been suggested, for instance, that one of the reasons that Canadian TV producers import American stars is to impress them with their production capabilities.

*[Interpretation]*

des choses qu'on entend, ce sont des choses qui se disent. C'est tout ce que je peux dire à ce sujet.

**M. Stanbury:** Je suppose qu'on ne peut détourner quiconque de cet état de choses qu'en dévoilant le fait que c'est l'attitude qu'adoptent vos membres qui croient que très souvent, le personnel des agences de publicité est poussé par ce genre de motifs en plus des motifs économiques.

**M. Knight:** Si l'on suppose que ces personnes qui travaillent dans les agences sont humaines, je suppose qu'elles peuvent être exposées aux mêmes faiblesses que nous et qu'elles peuvent être ainsi tentées.

**M. Stanbury:** Est-ce que certains de vos membres suggèrent parfois que pareille motivation est l'une des causes de l'importation de tant d'artistes américains pour les émissions de télévision?

**M. Knight:** Oui, en effet. Il y a eu une époque, avant que ne soit modifiée la loi américaine, où plusieurs agences artistiques étaient la propriété de maisons de production et des réseaux, aux États-Unis. La personne qui désirait retenir les services d'un acteur, se rendait à cette agence et disait: «Je désire tel acteur pour tel spectacle». On lui répondait: «Très bien, mais vous devez, en même temps, prendre celui-ci et celui-là». Ces dispositions ont existé pendant assez longtemps mais à la suite des modifications de la loi aux États-Unis, ceci est maintenant chose du passé. Il existe présentement plus d'agences plus petites qui travaillent différemment.

Mais il se produit toutes sortes de choses plus ou moins honnêtes lorsqu'un groupe de personnes luttent pour gagner leur vie. Dernièrement, à Montréal, un jeune chanteur et certains écrivains, afin d'obtenir des contrats, ont presque été forcés de remettre à un réalisateur une partie de l'argent qu'on s'était engagé à leur verser. Le tout a été porté à l'attention de la Société Radio-Canada qui, me dit-on, décide présentement de l'attitude à prendre. Ceci peut se produire dans une entreprise comme la nôtre et ceci se produit dans bien des cas mais ce n'est pas un problème aussi grave qu'autrefois.

**M. Stanbury:** Il s'agit d'allégations assez vagues, mais elles inquiètent tellement certains de vos membres que je crois que nous devrions les étudier et entendre vos commentaires à ce sujet.

On a dit, par exemple, qu'une des raisons pour lesquelles les réalisateurs de télévision, au Canada, importent des étoiles américaines, c'est qu'ils veulent

[texte]

rs, thereby facilitating the entry of the producer to Hollywood or New York. Have you had such specific complaints from your members, or is this just scuttlebutt too?

1225

**Mr. Knight:** No, I do not believe this is just scuttlebutt. The number of coincidences is too great for it to be simply scuttlebutt. The number of coincidences which relate to a man who has been a producer of programs or commercials for that matter in Canada who has been responsible for importing American performers and has then subsequently wound up in Hollywood as a director or producer in that area are quite considerable.

**Mr. Stanbury:** But you would not want to suggest that it was just on the basis of coincidence and that it is not because of his talent?

**Mr. Knight:** No, it is because of his talent. Do not misunderstand the situation. No man without talent is going to land himself any major contract in the United States—no man without talent. These people have talent. Do not misunderstand me, they have talent. It is there is some way of ensuring, not your own talent but your entrance into the areas that are liable to employ you. However it is very difficult to make any such thing irrefutable. The motives that a man has in his own, they are locked within his own heart and in his own breast. You could look at him, you could watch him behave, and you could come to certain conclusions, but your conclusions might be equally as a result of your own prejudices as much as a result of his actions.

It is very difficult to bring these things forward and to say that this has definitely happened and that you can prove it. You cannot prove it.

**Mr. Stanbury:** If the feeling of some of your members along these lines are well founded, can you suggest any other way of coping with the situation other than to make the superiors of such persons aware of the possibility that this is happening—that an excessive use of American talent may be thus motivated and therefore perhaps they could be somewhat more careful in fully justifying each time the importation of American stars? Can they do more than that, can we?

**Mr. Knight:** I believe Dr. Davidson probably could, within the terms of the CBC, be a little more the guiding hand to the artistic side of the Corporation—he could perhaps determine policy in this area at least. As I understand it at the moment the individual producer has total and absolute artistic freedom which, in large terms, is as it should be.

However I do not believe that the imposing of legislation requiring him to justify in other than artistic terms the employment of a non-Canadian

[Interprétation]

prouver leurs talents à ces artistes et faciliter leur propre entrée à Hollywood ou New-York. Avez-vous des plaintes précises à ce sujet, ou s'agit-il de rumeurs?

**M. Knight:** Je ne crois pas qu'il s'agisse simplement de rumeurs. Le nombre de cas est trop considérable pour qu'il s'agisse simplement de rumeurs. Le nombre de cas où une personne qui réalisait des émissions ou des commerciaux, qui était responsable de l'importation de ces artistes, et qui s'est par la suite retrouvée à Hollywood comme directeur ou réalisateur est très élevé.

**M. Stanbury:** Vous ne voudriez pas dire que c'est à cause d'une coïncidence et non de son talent?

**M. Knight:** C'est à cause de son talent. N'allez pas mal comprendre la situation. Aucune personne sans talent ne va obtenir un contrat majeur aux États-Unis. Il faut que ces gens aient du talent. Mais il y a une façon de se ménager un accès dans les secteurs qui peuvent vous fournir de l'emploi et c'est assez difficile de formuler des accusations précises. Les motifs d'une personne sont cachés. On peut toujours surveiller quelqu'un et en arriver à des conclusions mais dans bien des cas, les conclusions sont inspirées par des préjugés de l'observateur plus que par les actions de l'autre personne. Il est très difficile de dire que ceci s'est bel et bien produit et de le prouver.

**M. Stanbury:** Si les craintes de vos membres à ce sujet sont fondées, croyez-vous qu'il y aurait une façon de résoudre ce problème autre que de faire savoir aux supérieurs de telle ou telle personne ce qui semble se produire, savoir que des artistes américains sont utilisés en trop grand nombre et qu'il serait bon d'étudier la situation avec soin? Peuvent-ils faire davantage? Ou pouvons-nous faire davantage?

**M. Knight:** Je crois que monsieur Davidson, à Radio-Canada, pourrait avoir un peu plus la main-mise sur cette question, qu'il pourrait au moins fixer la politique de la Société dans ce domaine. À l'heure actuelle, le réalisateur a toute liberté en ce domaine et c'est, généralement, ce qui doit se produire.

Je ne crois pas que l'obliger à justifier la mise sous contrat d'un non-Canadien le priverait tellement de sa liberté artistique. Je crois, par contre, qu'une directive



**[Text]**

would be any great inhibiting factor in his artistic freedom, and I think such a policy directive from Dr. Davidson, for instance, in that particular field would be very helpful in this area.

**Mr. Stanbury:** Are you suggesting in effect that it should be presumed that Canadian talent can do just about any job, unless the producer's superior can be convinced otherwise?

**Mr. Knight:** I believe that to be absolutely true.

**Mr. Stanbury:** And the producer should in effect have to almost justify each individual importation of American talent?

● 1230

**Mr. Knight:** There are certain areas of the artistic field—and I am using the word "artistic" in the very broad sense of the theatre—where there are not Canadians to fill the ranks. There are no Canadian circuses, for instance, and, therefore, highwire artists are not very frequently found in Canada. One could probably say, with some justification, that no such animal exists in Canada.

But when one comes down to the more general categories of singer, dancer and actor, there is an absolute abundance of Canadian talent. Very rarely, except on the basis of personal bias, can one justify the use of an actor, or a singer, or a dancer.

There are exceptions in this area. I think the Canadian Broadcasting Corporation should put itself more and more into this field of attempting to sell their products abroad. There may, on occasions, be commercial reasons for importing a star of international reputation, not because he is a better performer but because he is better box office, but that does not justify the importation of all of the character parts or the other minor roles.

If they are going to import them for commercial reasons, for box office reasons, or for the reason that they want to sell abroad, then I think they can justify it, and if they import people of international reputation we are not going to object to it, because we want production in Canada; and we feel that it must be sold abroad at a greater level than it has been in the past in order to develop it as an industry in Canada. Therefore, we would not object to that type of thing.

**Mr. Schreyer:** Mr. Knight, you said a few moments ago that you would not regard it as an inhibiting factor on a producer within the Corporation to be required to follow a policy of employing Canadian talent, all other things being equal. I take that to mean that you are personally convinced that no such understanding, or written policy, now exists. That surprises me a little, because I had assumed that this was in fact the case.

**[Interpretation]**

en ce sens, émise par monsieur Davidson, serait d'une très grande utilité.

**M. Stanbury:** Vous voulez donc dire, en fait, que les artistes canadiens peuvent remplir à peu près n'importe quel rôle et que le réalisateur doit en tenir compte?

**M. Knight:** Je crois que c'est vrai.

**M. Stanbury:** Vous croyez que les réalisateurs devraient justifier dans tous les cas, les importations d'acteurs étrangers?

**M. Knight:** Dans certains secteurs du monde artistique, et le mot artistique est utilisé ici dans son sens plus large, il n'y a pas de Canadiens pour remplir tel tel rôle. Ainsi, il n'y a pas de cirque canadien, il n'y a pas beaucoup de funambules au Canada. On pourrait dire, à juste titre, qu'il n'y a pas d'animal de ce genre au Canada.

Pour en venir à la catégorie des chanteurs, danseurs et acteurs, il y a une abondance d'artistes canadiens. C'est très rare qu'on puisse justifier, sauf par préjugé personnel, le recours aux services de tels acteurs chanteurs ou danseurs.

Il y a toutefois des exceptions. Je crois que la Société Radio-Canada devrait s'efforcer de plus en plus de vendre ses produits à l'étranger. Et, il pourrait alors y avoir des raisons commerciales pour justifier le recours aux services d'une vedette de réputation internationale, pas parce qu'il est meilleur mais parce que cette personne attire plus d'attention. Ceci justifie pas toutefois que l'on accorde tous les rôles et les autres rôles mineurs à des étrangers.

Mais si on importe un artiste pour des raisons commerciales, parce qu'il attire plus d'attention, parce qu'ils veulent vendre leur produit à l'étranger, c'est peut-être justifiable, et s'ils importent des vedettes internationales, nous ne nous y opposerons pas, car nous voulons que la production s'accroisse au Canada. Nous estimons qu'il faudrait la vendre davantage à l'étranger pour que notre industrie se développe.

**M. Schreyer:** Monsieur Knight, vous avez dit il y a quelques instants que vous ne croyez pas que le fait qu'un réalisateur soit tenu, à compétence égale, de prendre un acteur canadien, ne constitue pas une contrainte. Vous semblez dire qu'il n'existe pas de politique en ce sens à l'heure actuelle, ce qui ne vous surprend quelque peu car j'aurais cru que c'était le cas.



exte]

**Mr. Knight:** By no means is it the case. I do not think such a policy exists. Oddly enough, with the advertisers we have an agreement whereby they agree to give preference of employment to Canadians, but—

**Mr. Schreyer:** No; I am referring to within the Corporation.

**Mr. Knight:** We have no such clause in our agreements with the Corporation, although we are aiming to get one this time around.

**An hon. Member:** Or with private broadcasters?

**Mr. Knight:** Or with private broadcasters; no.

When I met with Dr. Davidson some time ago and was able to discuss this matter with him and some of the vice-presidents of the CBC, they stated that the individual director, or producer, as they call him, has absolute artistic freedom both in buying a script and in choosing the cast for the script. There are no direct written policies emanating from the CBC that would require them to justify the employment of non-Canadians.

Now, I do not think this should be confused with the fact that I believe it is the policy of the CBC to develop Canadian talent. They do. But at the same time they frequently import Americans who are little known and who have no greater talent than the people available in Canada.

**The Vice-Chairman:** And not only Americans.

**Mr. Knight:** Not only Americans.

**The Vice-Chairman:** And on the French network—

**Mr. Knight:** And on the French network; and Britishers, too, for that matter.

There was one notorious case a little while ago when they had Douglas Fairbanks Junior come to play a part in a CBC *Festival* production, and on the basis of the results, this could not really be justified. This was *Tom Jones*. I could name a dozen performers who could have played it better.

1235

**Mr. Schreyer:** If there is this absence of an understanding between management and the producers I find it both surprising and disappointing, and I wish to observe that I do not see that a producer, to exercise his creative talent, has to have the power of a czar, to do just as he pleases and to ignore any requirement about the employment of Canadian talent.

[Interprétation]

**Mr. Knight:** Ce n'est pas du tout le cas. Je ne crois pas qu'une telle politique existe à l'heure actuelle. Il est assez surprenant que nous ayons une entente avec les agences de publicité pour qu'ils accordent la préférence aux acteurs canadiens.

**Mr. Schreyer:** Non. Je parle de Radio-Canada.

**Mr. Knight:** Il n'y a pas d'article semblable dans nos ententes avec la Société bien que nous ayons l'intention de l'introduire dans notre prochaine entente.

**Une voix:** Et avec les radiodiffuseurs privés? Ni avec les radiodiffuseurs privés.

**Mr. Knight:** Lorsque j'ai rencontré le docteur Davidson il y a quelque temps, j'ai pu discuter de ces questions avec lui et avec certains vice-présidents de la Société Radio-Canada. Ils ont dit que le réalisateur a une liberté artistique absolue autant à l'achat du texte et au choix des acteurs, il n'a pas de politique officielle de la Société Radio-Canada qui oblige le réalisateur à justifier le recours à un artiste étranger.

Il ne faut pas évidemment confondre ceci avec la politique de la Société Radio-Canada d'encourager les artistes canadiens, mais, en même temps, il arrive très souvent qu'ils importent des Américains assez peu connus qui n'ont pas plus de talent que les acteurs canadiens.

**Le vice-président:** Pas seulement des Américains...

**Mr. Knight:** Pas seulement des Américains.

**Le vice-président:** Et sur le réseau français...

**Mr. Knight:** Et sur le réseau français; et des anglais, également. Il y a un cas assez commun qui s'est produit il y a quelque temps. Douglas Fairbanks jr. est venu jouer un rôle dans une production de la Société Radio-Canada, ce qui n'est pas justifiable. Il parle de *Tom Jones* à l'émission *Festival*. J'aurais pu vous nommer une douzaine d'acteurs qui auraient mieux joué le rôle.

**Mr. Schreyer:** L'absence d'une entente entre l'administration et les réalisateurs est assez étonnante et décourageante. Je tiens aussi à dire que je ne puis comprendre pourquoi, pour exercer son talent créateur, un réalisateur doit avoir les pouvoirs d'un czar, de faire ce qui lui plaît et ne pas se soucier de prendre des acteurs canadiens.

## [Text]

**Mr. Knight:** Whenever we bring it up with them as a subject for discussion I must say they are extremely sensitive and angry that we would dare to suggest what they consider to be a limitation to their artistic freedom. Those are the words most frequently used by them when we talk with them about it.

**Mr. Danson:** I see another danger to the public here. I am a great fan of both the National Film Board and the CBC; I think they have been great for the country. However, there have been periods when it seemed to me that every time I turned on the radio—I am showing my age—it was Bernie Braden, then Tommy Tweed and then the late John Drainie—all good; now we are perhaps getting that way with Bruno Gerussi. It may be that because of our limited outlets we become "stale" on some of our homegrown talent, too. Is there not some happy medium whereby you can import and export your talent and can have your cake and eat it, too?

**Mr. Knight:** If there could be import and export I suppose we would object less than we are now doing, but you cannot import and export at the moment except under the terms of Canadians becoming non-Canadians. In other words, a Canadian can go to work in the United States only if he is prepared to give up his Canadianism and become an American—become something else. If he goes as an immigrant, after a couple of years they might let him in; but only on condition that he gives up being a Canadian, and therefore he is then a non-Canadian; he has become an American. They do not accept a visiting performer in the United States except in certain areas of the stage in New York.

**Mr. Schreyer:** May I just follow that up and ask whether you are aware, Mr. Knight, of any attempt being made through official channels to try to equalize Canadian and American immigration laws as they apply to talent?

**Mr. Knight:** Yes; we raised this problem at a meeting with the Secretary of State for Foreign Affairs and the Minister of Immigration. The meeting was attended not only by ourselves but by Equity, which represents performers on the stage.

There is an organization known as the Canadian Council of Performing Arts Unions of which we are a member, and the meeting with the two ministers was held under their auspices rather than ours.

We made the presentation, and particularly J. Allan Wood of the American Federation of Musicians was able to present to the ministers some specific instances of the absolute inequity of border crossing incidents relative to musicians.

The Minister undertook to make representations to the American Government to seek a form of reciprocity in the application of the two acts, preferably based

## [Interpretation]

**M. Knight:** Lorsque nous discutons de la question avec eux, je dois dire qu'ils sont très sensibles et irrités que nous osions prétendre limiter leur liberté artistique. Ce sont les mots qu'ils répètent continuellement.

**M. Danson:** Il y a également un autre danger pour la population. J'aime bien l'office national du film et la Société Radio-Canada, mais à une certaine époque chaque fois que nous ouvrons la radio, nous entendons Bernie Braden, Tommie Tweed et John Drainie—tous des artistes excellents. Et nous avons maintenant Bruno Gerussi. Toutefois, il se peut qu'à cause du nombre restreint de réseaux, nous en arrivons à nous fatiguer des artistes locaux. Est-ce qu'il n'y aurait pas moyen d'avoir le juste milieu, où l'on pourrait importer et exporter des artistes?

**M. Knight:** Si l'on pouvait importer et exporter de cette façon, nous aurions moins d'objections mais nous ne pourrions pas exporter à l'heure actuelle. Un Canadien par exemple, peut aller travailler aux États-Unis seulement à la condition d'abandonner sa citoyenneté et de devenir Américain. Ils n'acceptent pas d'artistes invités sauf dans certains cas au théâtre à New-York.

**M. Schreyer:** Je vous demanderais si vous avez connaissance de tentatives faites pour rendre les lois canadiennes et américaines de l'immigration vis-à-vis des artistes plus uniformes?

**M. Knight:** Oui. Nous avons fait part de ce problème lors d'une réunion avec le ministre de l'Immigration ainsi que le secrétaire d'État aux Affaires extérieures. L'Equity qui représente les artistes de la scène a également participé à cette réunion. Il y a une organisation, le Conseil des arts des Union des Arts d'interprétation, dont nous sommes membre, sous les auspices de laquelle, la réunion a eu lieu.

Nous avons présenté un mémoire et M. J. Allan Wood de l'American Federation of Musicians a mentionné aux ministres des cas précis où il y avait injustice lorsque des musiciens ont traversé la frontière. Le ministre s'est engagé à présenter un mémoire au gouvernement américain afin de tenter d'établir des accords réciproques pour l'application des deux lois de préférence fondée sur les normes canadiennes qui permettent toute liberté de mouvement de part



## [Texte]

on the Canadian standard of allowing a freedom of movement across the border. If this was unattainable, however, they said they would have to consider reciprocity on the standard of their American law.

We were then asked to produce evidence and specific instances to supply to the Minister. I believe the musicians have already done their part of it. The American Guild of Variety Artists are in the process of gathering their information together, as are we, and I now expect that information to be documented within a week.

What can happen from that point on I do not know, but it is an interesting coincidence that reported in some debates in the House of Commons recently there were some questions asked about the application of the American immigration law as it applies to other types of workers. Apparently, as a result of those representations, there are going to be representations made to the American Government as well. This is a problem that is not just related to performers by any means; it applies to all levels of workers across Canada. I understand that even General Motors are having some difficulties.

1240

**Mr. Danson:** Mr. Knight, on the basis of your knowledge of the industry, I wonder how the economics of the Canadian independent film producing industry stacks up? Do you feel that independents produce less expensively than, say the CBC and the National Film Board? Also, as a side issue of that, would there be a more favourable artistic climate as opposed to a Crown corporation? And if these economics do exist, how would they relate to Hollywood?

In other words, could we also develop an export industry in commercials and in films simply on the basis of our economics? For example, if a series like *Quentin Durgens* were given to a private industry to produce completely, how do you feel that the economics and artistic quality would stack up against a CBC produced series of the same type.

**Mr. Knight:** That is difficult to answer. As to the first question—let us try the economic factors—I think any independent producer could probably bring in a film at a smaller total cost than the Corporation could, due very largely to the absence of large overheads that the Corporation must carry. It would not necessarily be a more efficient operation on the production floor. Direct costs would probably be equivalent, I should think, but it would be the indirect costs that would make the difference in the total figure. This is speculation, you understand; I have no—

**Mr. Stanbury:** The overhead is there anyway, and that is not going to make it cheaper for the CBC to buy film from an independent.

## [Interprétation]

d'autre de la frontière. Toutefois, si on ne peut pas y arriver, il faudra songer à établir cette réciprocité en se fondant sur les normes américaines.

On nous a alors demandé de présenter des preuves et des cas précis au ministre. L'*American Guild of Variety Artists* a déjà entrepris leur partie du mémoire, comme nous, d'ailleurs. Je compte que tous ces renseignements seront déposés d'ici une semaine.

Ce qui va se produire à l'avenir, je n'en sais rien, mais c'est une coïncidence intéressante que dans les débats de la Chambre des communes, il y a eu des questions au sujet de l'application des lois américaines sur l'immigration à d'autres genres de travailleurs. Il semble qu'à la suite de la présentation de ce mémoire il y aura présentation d'un mémoire au gouvernement américain. C'est un problème qui ne se limite pas seulement aux artistes, mais s'applique à tous les travailleurs d'un bout à l'autre du Canada. Je crois que même General Motors a des difficultés.

**M. Danson:** M. Knight d'après votre connaissance de l'industrie, je me demande comment une industrie cinématographique pourrait être mise sur pied. Pensez-vous que des indépendants pourraient produire moins cher que disons, Radio-Canada ou l'Office national du film? Croyez-vous qu'il y aurait un climat artistique plus favorable que dans une société de la Couronne? Si ces facteurs économiques existent comment peuvent-ils se comparer à la situation d'Hollywood?

En d'autres termes, pourrions-nous créer une industrie exportatrice de commerciaux ou de films sur la base de notre économie? Par exemple, si une série comme *Quentin Durgens* était remise à l'industrie privée, quels seraient les résultats économiques et la qualité artistique par rapport à une série similaire réalisée par la société Radio-Canada?

**M. Knight:** La réponse est difficile. Voyons d'abord la question des facteurs économiques. Je pense que n'importe quel producteur indépendant pourrait probablement réaliser un film à un prix moins élevé que Radio-Canada principalement parce que ses frais généraux seraient moins élevés. Il ne ferait pas nécessairement un travail plus efficace. Les frais directs seraient à peu près les mêmes; ce sont les frais indirects qui feraient la différence. Ce n'est qu'une supposition; je n'ai pas...

**M. Stanbury:** Les frais généraux sont là de toute façon et cela ne diminuera pas le prix que devra payer Radio-Canada à un indépendant.



## [Text]

**Mr. Knight:** That is right. That is the way I would think it would operate. But I am not quoting from specific instances when I say this.

As to the artistic aspect, I think there is a probability that because of the greater artistic freedom in the Corporation—depending on the individual talents of the men working on the film—the men working within the CBC would be less restricted. There is a tendency in the private sector to look to the market, and to consider the things that may or may not be acceptable under a kind of self-imposed censorship, as it were.

They are more likely, for instance, to look at those things that have been successful in the past and say, "Well, that actor has been successful in the past, therefore I will hire him; that writer has been successful in the past, therefore I will hire him; this type of story-line formula is what is being bought at the moment, therefore I will use that". In other words, they tend to play it safe and be lacking in a sense of adventure in this. Now this is not necessarily bad. This is an observation rather than a judgment of the situation.

For instance, William Shakespeare was a shareholder in a theatre and he wrote his plays for the marketplace; there is no doubt about it. If you examine *Othello*, for instance, you find a scene in the middle of the play where Iago is attempting to get one of the other characters drunk. He sings a song relating to British soldiers, and he tells the story of how the Englishman is a better drinker of beer than the German or the Dutchman. Now, the action of the play is taking place in Crete, so obviously the story has nothing to do with the action, but is related to the audience to whom he is trying to sell the play. He had a weather eye open for the market, and he created a masterpiece at the same time. So the things I am saying are not a judgment, they are an observation. I hesitate to make artistic judgments because it is so much a matter of taste.

## ● 1245

**Mr. Schreyer:** Perhaps I did not understand Mr. Danson's question correctly. I would like to ask—keeping ideology out of it—if there is a production which holds up hope of being exportable in terms of quality, like Quentin Durgens? Why should there be any better prospect of being able to export it if it is produced outside the aegis of the CBC?

**Mr. Knight:** Energy, I think—energy and compulsion. The man has invested in it and he has to get his money back. I think if the CBC took their productions and gave them to a sales organization and said, "You can have 20 per cent of everything you make on this", the CBC might get better results than they are getting now. But I do not think there is any other reason than that. I think the man who has invested his money has got to get his money back or else he is going to die in that business, and this does not apply to the CBC.

## [Interpretation]

**M. Knight:** C'est exact. C'est ainsi que ça marcherait je suppose. Mais je ne cite personne lorsque je dis cela.

En ce qui concerne l'aspect artistique, je pense qu'à cause de la plus grande liberté artistique au sein de la Société, liberté, évidemment, qui dépend des réalisateurs, les gens qui travaillent au sein de la société Radio-Canada sont moins limités. Dans le secteur privé on s'oriente essentiellement vers les marchés et on songe à ce qui est considéré comme acceptable ou inacceptable d'après une sorte de censure personnelle.

Il est probable, par exemple, qu'ils sont plus enclins à se porter vers des choses qui ont eu du succès par le passé, on dira, par exemple, tel ou tel acteur a eu du succès, il y a quelques années, et nous allons l'embaucher, tel écrivain est populaire, nous allons avoir recours à ses services. Tel genre d'histoire a du succès, achetons-la. En d'autres termes ils ont tendance à ne pas risquer l'aventure et à jouer avant tout sur la sécurité. Ce n'est pas forcément mauvais, c'est une observation plutôt qu'un jugement.

William Shakespeare, par exemple, était actionnaire dans un théâtre et il a, incontestablement, rédigé ses pièces pour la place publique. Dans *Othello* par exemple, il y a une scène, vers le milieu, où Jago essaie d'enivrer un des personnages. Il chante une chanson sur les soldats britanniques et il raconte que: «l'Anglais est un meilleur buveur de bière que l'Allemand ou le Hollandais». Or, l'action se passe en Crète, ce qui veut dire que l'histoire n'a rien à voir avec le sujet, elle est écrite pour l'auditoire auquel elle s'adresse. Il écrivait pour le public et il a créé un chef-d'œuvre. Il ne s'agit pas d'un jugement mais d'une observation. Je ne veux pas formuler de jugement artistique car c'est essentiellement une question de goût.

**M. Schreyer:** Peut-être n'ai-je pas bien compris la question de M. Danson. Je voudrais vous demander, en laissant toute idéologie de côté, s'il y a une production qui pourrait être exportable, en termes de qualité comme Quentin Durgens? Pourquoi pourrait-on l'exporter davantage si elle est réalisée à l'extérieur de la Société Radio-Canada?

**M. Knight:** Ce sera sans doute à cause de l'énergie de celui qui a investi de l'argent et qui voudra récupérer ce qu'il a investi. Si la société Radio-Canada remettait sa production à un organisme de vente et si elle lui disait: «Vous aurez 20 p. 100 de tout ce que vous pourrez vendre», il est certain que la société Radio-Canada aurait de meilleurs résultats. Je ne crois pas qu'il y ait d'autres raisons que celle-là. Une personne qui investit de l'argent doit obtenir des résultats, autrement, il va se trouver en faillite. Cela ne s'applique pas à Radio-Canada.

exte]

**Mr. Schreyer:** It still remains a production that is produced within the CBC. It is just that the technique of selling or pushing or exporting it is changed.

**Mr. Knight:** If you are asking me to make a judgment, I think the CBC on the whole has made much better products than any independent producer has so far in Canada.

**Mr. Schreyer:** But they lack sales initiative.

**Mr. Knight:** That is the problem.

**The Vice-Chairman:** They are not hungry. Their deficit is always paid by the government.

**Mr. Danson:** That is right. In other words, you are saying that the private distributor would sell hard, but the private producer has to make sure that it is sold hard.

**Mr. Knight:** Yes.

**Mr. Danson:** Because he has got his investment.

**Mr. Schreyer:** It could be publicly produced and privately distributed.

**The Vice-Chairman:** Are there any other questions?

**Mr. Stanbury:** On a point of information. Mr. Danson perhaps would not know because he is not a member of the Committee that we were told that the National Film Board has under way an extensive analysis of the level of production which is economic in their plant, so that they can advise the government of the fullest possible use that can be made of private film makers without preventing the Board from doing its other things, research and development and so on, which everyone seems to agree it should always continue to do. There is a very definite concern within the Film Board and, I know, within the CBC too, of the kind that you have expressed. They say this will take some time, but I am sure the desire is there to try to feed more business to private industry.

**An hon. Member:** Without harming themselves in this case.

**Mr. Stanbury:** Well, of course, under the law the government film Commissioner is the government's adviser on film policy. That is his statutory duty, and it is Parliament's statutory duty to look to him for advice. One of the reasons for this Committee is to hear other points of view too.

I wanted to ask whether ACTRA might wish to file with this Committee the kind of information they are going to give to the immigration and external affairs authorities.

[Interprétation]

**M. Schreyer:** Cela reste une production de Radio-Canada. Vous croyez donc que c'est simplement la technique de vente qui doit être modifiée?

**M. Knight:** Si vous me demandez un jugement, je crois que la société Radio-Canada a eu jusqu'ici, une bien meilleure production que les réalisateurs indépendants du Canada.

**M. Schreyer:** Mais Radio-Canada manque d'initiative de vente.

**M. Knight:** C'est là le problème.

**Le vice-président:** Ils n'ont pas faim. Le déficit est toujours payé par le gouvernement.

**M. Danson:** C'est exact. En d'autres termes, vous voulez dire que le distributeur privé fera tout pour vendre, et que le producteur privé verra à ce que la vente soit bien faite.

**M. Knight:** Oui.

**M. Danson:** Parce qu'il a son investissement.

**M. Schreyer:** On pourrait produire publiquement et distribuer par voie privée.

**Le vice-président:** Y a-t-il d'autres questions?

**M. Stanbury:** M. Danson ne sait peut-être pas, car il n'est pas membre du Comité, que l'Office national du film a entrepris une analyse économique au niveau de la production pour pouvoir aviser le gouvernement de la meilleure façon d'utiliser les réalisateurs privés sans empêcher la société de faire les autres choses, recherche, développement, etc. dont tout le monde lui reconnaît le droit de continuer. Au sein même de l'Office national du film et de Radio-Canada, certaines inquiétudes ont été exprimées. On a dit que cela prendrait du temps, mais je suis certain qu'ils veulent tous confier plus de travail à l'industrie privée.

**Une voix:** Sans se faire de tort.

**M. Stanbury:** Bien entendu, en vertu de la Loi, le commissaire du film gouvernemental est le conseiller du gouvernement en matière de films. C'est son travail normal et il appartient au gouvernement de s'adresser à lui pour recevoir des conseils. Une des raisons pour lesquelles ce comité siège, c'est pour entendre également d'autres points de vue.

Je voulais tout simplement demander si l'ACTRA voulait présenter devant ce Comité les renseignements qu'elle présente à l'Immigration et aux Affaires extérieures.



[Text]

Mr. Knight: By all means, yes.

Mr. Stanbury: Examples of how immigration problems enter into the inhibition of development of Canadian talent.

Mr. Knight: Yes, I think it would be better if we could get a complete picture as it affects all of the performers.

Mr. Stanbury: Yes.

Mr. Knight: And, with your permission, I would ask the Canadian Council of Performing Arts unions to supply their brief, in which actors will be represented. In other words, you will get the complete and total picture rather than just the actors' picture on this one.

Mr. Stanbury: If the Chairman agrees, we might ask you to try to arrange for that to be supplied to the Clerk, and then it might be considered whether or not it should be distributed or added to our proceedings. I wonder, too, whether you would have any hard information on the proportions of commercials produced in Canada as opposed to outside of Canada; the proportions of Canadian artists used in Canadian-produced commercials as opposed to foreign artists—this sort of thing, to which you have referred, but for which you have not given us any statistical information or examples.

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Mr. Knight: Yes, as I say, the statistics are disputed. Our findings were based upon English language national commercials. We can supply the results of our study on that now and I think it would be only fair to mention that the advertisers have come up with a different set of figures.

Mr. Stanbury: We may hear from them as well.

Mr. Knight: Yes. On the second part of the question, the proportions of Americans used in Canadian productions, we can only do this in terms of money, I believe. I do not think we will be able to do it in terms of heads or people. Our statistics come to us as a result of contributions to a welfare fund which are identified, but they are only identified through a monetary system as being 2 per cent of total fees paid. We can do that in terms of money. I do not think we have the ability to do it in terms of numbers of people as yet.

The Vice-Chairman: Do you have any idea when you can supply this Committee with this information?

Mr. Knight: The end-of-the-year figures, that is to say, the figures for 1968, I think should be available

[Interpretation]

M. Knight: Certainement.

M. Stanbury: Des exemples qui permettraient de voir comment les problèmes d'immigration peuvent limiter l'expansion des talents canadiens?

M. Knight: Oui, je pense qu'il serait mieux d'avoir un tableau général de la façon dont cela affecte les artistes.

M. Stanbury: Oui.

M. Knight: Et, avec votre permission, je demanderais au Conseil canadien des Syndicats des arts d'interprétation de nous fournir un mémoire dans lequel les acteurs seraient représentés. En d'autres termes, vous auriez cette fois une image complète plutôt que le seul point de vue de l'acteur.

M. Stanbury: Si le président est d'accord nous pourrions peut-être vous demander d'essayer de fournir cela au greffier ensuite nous verrons si nous pouvons le distribuer ou l'ajouter à notre compte rendu. Je me demande aussi si vous avez des renseignements précis sur la proportion de commerciaux réalisés au Canada, comparé à ceux réalisés à l'étranger; proportion d'artistes canadiens utilisés dans la réalisation de commerciaux canadiens comparé aux artistes étrangers. Tout ce genre de détails dont vous avez déjà parlé mais dont vous n'avez pas donné d'exemples.

M. Knight: Comme je l'ai dit, nos résultats sont discutables. Nos résultats sont fondés sur les commerciaux en langue anglaise à l'échelle nationale. Nous pouvons vous fournir que les résultats de cette étude et il ne serait que juste de préciser que les agences de publicité ont des chiffres différents.

M. Stanbury: Nous pourrions les entendre elles aussi.

M. Knight: La deuxième partie de la question, savoir la proportion d'artistes américains dans les réalisations canadiennes. Je pense que cela ne peut être fait qu'en terme d'argent. Nous ne pouvons pas le faire en nombre de personnes. Nous avons des statistiques basées sur les cotisations versées à un fonds bien-être, dont les chiffres sont basés sur la rémunération, c'est-à-dire 2 p. 100 des honoraires versés. Nous ne pouvons pas nous baser sur le nombre de personnes alors nous l'avons fait en terme d'argent.

Le vice-président: Savez-vous quand vous pourriez donner ces renseignements?

M. Knight: Les chiffres, à la fin de l'année pour 1968, seront prêts vers la mi-mars. J'essaie de r



## [Texte]

y the middle of March. I am guessing, and I am relying upon various engagers of our members reporting back to us by that time. But, in the normal course of events, we should be able to supply it by the middle of March.

**Mr. Schreyer:** Mr. Chairman, I have one question in an unrelated area. I take you back to your reference to cablevision—community antenna. I stepped out for a few minutes and you may have elaborated on this. If you have not done so could I ask you, why is it, since this problem has been continuing for a number of years, there has not been any test case taken by your organization to date? I ask that because it seems to be clear enough that in the operation of cablevision some of the operators are really taking advantage of creative works without compensation being paid to the performers, the writers, and so on. It seems to me that existing law provides protection if only the organization would avail itself of the existing law.

**Mr. Knight:** I cannot really give you the answer to that question. I have been President of this association for a year now and during that period we have made a study of the CATV situation. There are many complications. One of the complications was a case that was heard in a Montreal court which was related to a Montreal Alouettes football game which was relayed back to Montreal during a blackout from Ottawa, I believe. There has been a judgment on that. We are attempting at the moment to have our lawyers study the implication of that judgment as it relates to writers, if in fact it does relate to writers.

Our problem is this: the results of going to court are so uncertain to us at the moment, and the investment that we would have to make in going to court is so great, that the proposition really has not been fully worked out to our satisfaction. But certainly eventually, unless we can get some support from some other direction such as the Canadian Radio—Television Commission, we are going to have to go to court on this one.

**Mr. Schreyer:** You are not advocating in your statement here some course of action that Parliament could take in this regard are you? You acknowledge the problem, you state the problem, and then you suggest you may have to go to the CRTC or to the courts.

**Mr. Knight:** We are going to the CRTC and also we are going to go to the Economic Council of Canada which is at the present moment making a study of copyright.

**Mr. Stanbury:** You have made a submission to the CRTC?

**Mr. Knight:** No, not really. We have made a first submission to the CRTC where we pointed out to them the difficulties of copyright, but we made no

## [Interprétation]

fonder sur le nombre de membres qui présenteront leur rapport à ce moment-là. Nous pourrions donner les chiffres au mois de mars.

**M. Schreyer:** J'ai encore une question à poser au sujet de la référence que vous avez faite pour la télévision par antenne communautaire. Je voudrais vous demander maintenant pourquoi depuis, puisque ce problème existe depuis bon nombre d'années, pourquoi n'y a-t-il pas eu des causes types présentées par votre organisation devant les tribunaux? Je pose cette question parce qu'il me semble assez clair que pour la télévision par câble, certains opérateurs profitent d'un travail qui a été fait sans verser de compensations aux artistes, aux auteurs etc. . . . A mon avis, la loi prévoit certaines protections, si l'organisation veut bien elle-même satisfaire aux exigences de la loi existante.

**M. Knight:** Je ne peux pas vraiment répondre à cette question. Je suis président de l'ACTRA depuis un an maintenant et au cours de l'année, nous avons étudié la question de la télévision par câble. Il y a bien des complications; entre autres, une cause présentée devant un tribunal de Montréal au sujet d'une émission de football de l'équipe Alouette relayée par Montréal durant un «black out» d'Ottawa. Le jugement a été rendu. Nous essayons maintenant d'étudier les conséquences de ce jugement vis-à-vis des auteurs.

Voici notre problème: à l'heure actuelle, le résultat d'un recours aux tribunaux est tellement incertain et l'investissement pour y recourir est si élevé que les avantages ne semblent pas suffisants. La proposition n'a pas été étudiée suffisamment. Mais nous irons certainement devant les tribunaux, peut-être aurons-nous l'appui de la Commission de la radio et de la télévision.

**M. Schreyer:** Parlez-vous des mesures qui devraient être prises par le Parlement? Vous semblez accepter qu'il faudra se présenter soit devant les tribunaux, soit à la Commission de radio et de télévision.

**M. Knight:** Nous irons devant le Conseil économique du Canada et la Commission de radio et de télévision; le Conseil économique étudie présentement le problème des droits d'auteur.

**M. Stanbury:** Avez-vous soumis le cas à la CRTC?

**M. Knight:** Non pas réellement. D'abord, dans notre rapport à la commission, nous avons parlé des difficultés au sujet des droits d'auteur mais nous n'avons

## [Text]

recommendation in that brief as to a possible course of action. I think we are going to, and I have written to Mr. Juneau asking for an appropriate date from him. I have not heard from him yet as to what he considers to be the best date to meet him. When I do we will make a presentation which will, I believe, make a recommendation as to a possible course of action.

**Mr. Stanbury:** Are you also considering asking the CRTC to develop a condition of licence similar to that now present in Australia with respect to—

**Mr. Knight:** We have already done so.

**Mr. Stanbury:** You have?

**Mr. Knight:** We have already done so.

**The Vice-Chairman:** I apologize for interrupting you. I would like to put a question to the members of the Committee. Do you not think it would be appropriate for this Committee to have a copy of this presentation so we can study it and make recommendations to Parliament? I am under the impression it will be different from the one we have here.

**Mr. Knight:** Yes, it will. It will make specific recommendations.

**Mr. Stanbury:** I think it might be a useful practice for an organization like yours, when you make a submission to a body which reports to this Committee, for you to distribute to members of the Committee, through the Chairman or directly, copies of your brief just for our information.

**The Vice-Chairman:** Yes.

**Mr. Stanbury:** Is that what you are suggesting?

**The Vice-Chairman:** We might eventually be in a position to help you in some of those problems.

**Mr. Knight:** I think it is an obvious course of action to take. I think certainly we must do it.

**Mr. Schreyer:** Have you ever asked yourself, Mr. Knight, the question: Why is it that the CRTC does not make it a condition of licence to cablevision operators that such operator abide by the convention rules of copyright. Would this not be the simplest way to deal with the problem?

**Mr. Knight:** This is one of the questions we will ask in our next brief, obviously. We have already drawn the attention of the CRTC to our opinion about the Copyright Act as it relates to the community antenna operations. We are going to take it a step further in our next brief.

## [Interpretation]

pas fait de recommandation dans ce mémoire à savoir quel genre de mesures devraient être prises. Je pense que nous le ferons. J'ai écrit à M. Juneau pour lui demander quelle date lui conviendrait. Je n'ai pas encore eu de réponse. Je ne sais pas encore quelle serait la date la plus favorable pour le rencontrer. Mais nous présenterons des recommandations sur les mesures à prendre.

**M. Stanbury:** Voulez-vous aussi demander à la Commission de la radio et de la télévision de songer à établir des conditions en vertu d'une licence semblable à celle actuellement en vigueur en Australie?

**M. Knight:** Nous l'avons déjà fait.

**M. Stanbury:** Vous l'avez fait?

**M. Knight:** Nous l'avons déjà fait.

**Le vice-président:** Je regrette de vous interrompre; j'aurais voulu poser une question. Pensez-vous messieurs qu'il conviendrait d'avoir une copie de ce mémoire pour l'étudier et faire des recommandations au Parlement? J'ai l'impression qu'il serait différent du texte que nous avons en main.

**M. Knight:** Oui, ce serait différent. Il y aurait des recommandations précises.

**M. Stanbury:** Je pense qu'il serait utile pour un organisation comme la vôtre que lorsque vous faites des recommandations à un comité, de distribuer le texte aux membres du comité, comme source de renseignement.

**Le vice-président:** Oui.

**M. Stanbury:** C'est là votre intention?

**Le vice-président:** Peut-être que nous pourrions vous aider plus tard.

**M. Knight:** Je pense que cela semble la seule chose à faire.

**M. Schreyer:** Monsieur Knight, vous êtes-vous déjà demandé pourquoi la Commission de la radio et de la télévision n'a pas proposer des conditions pour accorder les permis pour la télévision par câble. Pourquoi ne pas appliquer les droits d'auteur traditionnels à ce genre-là? Ne serait-ce pas là la solution la plus simple?

**M. Knight:** C'est une question que nous poserons dans notre prochain mémoire. Nous avons déjà attiré l'attention de la Commission sur les opérations de télévision par câble, vis-à-vis de la loi sur les droits d'auteur. Dans notre prochain mémoire, nous irons plus loin.

[Texte]

There are some interesting developments in the United States in this regard, which have not yet been completed, but in their hearings they seem to be coming to the conclusion—nothing has been stated definitely yet—that the community antenna operator will have to go back to the originator of a broadcast and get permission to use it before he can carry it. That seems to be what is going to happen in the United States, which would comply with their copyright law and put the originator of the broadcast in a position to negotiate a fee.

**The Vice-Chairman:** Any further questions, gentlemen? I want to thank Mr. Knight and Mr. Siren for this very informative testimony.

The next meeting of this Committee will be held next Tuesday afternoon after the Question Period to consider Bill S-5, which is the one about the Canadian Overseas Telecommunication Corporation Act.

[Interprétation]

Il y a des développements intéressants aux États-Unis à cet égard. Ce n'est pas terminé, mais dans les témoignages, rien n'a été précisément défini jusqu'ici, mais on semble conclure que les opérateurs de télévision par câble devront avoir la permission des radiodiffuseurs avant de retransmettre les émissions. Il semble que c'est ce qui arrivera aux États-Unis, ce qui serait conforme à leur Loi sur les droits d'auteur et les producteurs pourraient alors négocier leurs honoraires.

**Le vice-président:** Avez-vous autre chose à demander messieurs? Eh bien, je veux remercier M. Knight et son collègue qui nous ont fourni des renseignements très utiles. La prochaine réunion du comité aura lieu mardi après-midi, après la période des questions, aux fins d'étudier le Bill S-5 au sujet de la *Loi sur les télécommunications d'outre-mer*.

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OFFICIAL BILINGUAL ISSUE

FASCICULE BILINGUE OFFICIEL

HOUSE OF COMMONS

CHAMBRE DES COMMUNES

First Session

Première session de la

Twenty-eighth Parliament, 1968-69

vingt-huitième législature, 1968-1969

STANDING COMMITTEE

COMITÉ PERMANENT

ON

DE LA

**BROADCASTING,  
FILMS AND ASSISTANCE  
TO THE ARTS**

**RADIODIFFUSION,  
DES FILMS ET DE L'ASSISTANCE  
AUX ARTS**

*Chairman*

Mr. John M. Reid

*Président*

MINUTES OF PROCEEDINGS  
AND EVIDENCE

PROCÈS-VERBAUX ET  
TÉMOIGNAGES

LIBRARY

No. 15

TUESDAY, FEBRUARY 25, 1969

LE MARDI 25 FÉVRIER 1969

*Respecting*

*Concernant*

BILL S-5,

BILL S-5,

An Act to amend the Canadian Overseas  
Telecommunication Corporation Act.

Loi modifiant la Loi sur la Société cana-  
dienne des télécommunications transma-  
rines.

Including Third Report to the House

Y inclus troisième rapport à la Chambre

WITNESSES—TÉMOINS

(See Minutes of Proceedings)

(Voir le procès-verbal)

STANDING COMMITTEE ON  
BROADCASTING, FILMS AND  
ASSISTANCE  
TO THE ARTS

*Chairman:* Mr. John M. Reid

*Vice-Chairman:* Mr. J. A. Mongrain

and Messrs.

Barrett,  
Broadbent,  
<sup>4</sup> Comeau,  
Corbin,  
De Bané,  
<sup>2</sup> Dinsdale,

Givens,  
Guilbault,  
La Salle,  
<sup>3</sup> Macquarrie,  
Matte,  
<sup>1</sup> McCleave,

COMITÉ PERMANENT DE LA  
RADIODIFFUSION, DES FILMS ET DE  
L'ASSISTANCE AUX ARTS

*Président:* M. John M. Reid

*Vice-président:* M. J.-A. Mongrain

et MM.

Osler,  
Schreyer,  
Stafford,  
Stanbury,  
Stewart (*Cochrane*),  
Valade—20.

*Le secrétaire du Comité,*  
M. Slack  
*Clerk of the Committee*

<sup>1</sup> Mr. McCleave replaced  
Mr. Schumacher on Monday,  
February 24.

<sup>2</sup> Mr. Dinsdale replaced  
Mr. Alexander on Monday,  
February 24.

<sup>3</sup> Mr. Macquarrie replaced  
Mr. Yewchuk on Monday,  
February 24.

<sup>4</sup> Mr. Comeau replaced  
Mr. Asselin on Monday,  
February 24.

<sup>1</sup> M. McCleave remplace  
M. Schumacher le lundi  
24 février.

<sup>2</sup> M. Dinsdale remplace  
M. Alexander le lundi  
24 février.

<sup>3</sup> M. Macquarrie remplace  
M. Yewchuk le lundi  
24 février.

<sup>4</sup> M. Comeau remplace  
M. Asselin le lundi  
24 février.

## ORDERS OF REFERENCE

THURSDAY, February 20, 1969.

*Ordered*,—That Votes 1, 5, 10 and L5 relating to the Department of Communications;

Vote 15 relating to the Post Office;

Vote L10 relating to the Canadian Overseas Telecommunication Corporation;

Votes 1, 3, 5 and 10 relating to the Department of the Secretary of State;

Vote 25 relating to the Canada Council;

Votes 30 and L145 relating to the Canadian Broadcasting Corporation;

Vote 40 relating to the Canadian Radio-Television Commission;

Vote 48 relating to the Company of Young Canadians;

Vote 50 relating to the National Arts Centre Corporation;

Votes 55 and 60 relating to the National Film Board;

Vote 65 relating to the National Library;

Vote 70 relating to the National Museums of Canada; and

Vote 75 relating to the Public Archives be referred to the Standing Committee on Broadcasting, Films and Assistance to the Arts.

MONDAY, February 24, 1969.

*Ordered*,—That Bill C-171, An Act respecting the National Library be referred to the Standing Committee on Broadcasting, Films and Assistance to the Arts.

ATTEST:

*Le Greffier de la Chambre des communes,*

ALISTAIR FRASER,

*The Clerk of the House of Commons.*

## ORDRES DE RENVOI

Le JEUDI 20 février 1969.

*Il est ordonné*,—Que les crédits n° 1, 5, 10 et L5 concernant le ministère des Communications;

Le crédit n° 15 concernant le ministère des Postes;

Le crédit n° L10 concernant la Société canadienne des télécommunications transmarines;

Les crédits n° 1, 3, 5 et 10 concernant le secrétariat d'État;

Le crédit n° 25 concernant le Conseil des Arts du Canada;

Les crédits n° 30 et L145 concernant la Société Radio-Canada;

Le crédit n° 40 concernant le Conseil de la Radio-Télévision canadienne;

Le crédit n° 48 concernant la Compagnie des jeunes Canadiens;

Le crédit n° 50 concernant la Corporation du Centre national des Arts;

Les crédits n° 55 et 60 concernant l'Office national du film;

Le crédit n° 65 concernant la Bibliothèque nationale;

Le crédit n° 70 concernant les Musées nationaux du Canada; et

Le crédit n° 75 concernant les Archives publiques soient renvoyés au comité permanent de la radiodiffusion, des films et de l'assistance aux arts.

Le LUNDI 24 février 1969.

*Il est ordonné*,—Que le Bill C-171, Loi concernant la Bibliothèque nationale, soit déferé au comité permanent de la radiodiffusion, des films et de l'assistance aux arts.

ATTESTÉ:



## REPORT TO THE HOUSE

WEDNESDAY, February 25, 1969.

The Standing Committee on Broadcasting, Films and Assistance to the Arts has the honour to present its

### THIRD REPORT

Your Committee has considered Bill S-5, An Act to amend the Canadian Overseas Telecommunication Corporation Act, and has agreed to report it without amendment.

A copy of the Minutes of Proceedings and Evidence relating to this bill (*Issue No. 15*) is tabled.

Respectfully submitted,

*Le président,*  
JOHN M. REID,  
*Chairman.*

## RAPPORT À LA CHAMBRE

Le MERCREDI 25 février 1969.

Le Comité permanent de la radiodiffusion, des films et de l'assistance aux arts a l'honneur de présenter son

### TROISIÈME RAPPORT

Le Comité a étudié le Bill S-5, Loi modifiant la Loi sur la Société canadienne des télécommunications transmarines, et est convenu d'en faire rapport sans modification.

Un exemplaire des procès-verbaux et témoignages relatifs à ce bill (*fascicule n° 15*) est déposé.

Respectueusement soumis,

## MINUTES OF PROCEEDINGS

## PROCÈS-VERBAL

(Text)

(Traduction)

TUESDAY, February 25, 1969.  
(18)

Le MARDI 25 février 1969.  
(18)

The Standing Committee on Broadcasting, Films and Assistance to the Arts met this day at 3.40 p.m. The Chairman, Mr. John M. Reid, presided.

Le Comité permanent de la radiodiffusion, des films et de l'assistance aux arts se réunit cet après-midi à 3 h. 40 de l'après-midi, sous la présidence de M. John Reid, président.

*Members present:* Messrs. Barrett, Comeau, Dinsdale, Givens, Guilbault, La Salle, Macquarrie, McCleave, Mongrain, Osler, Reid, Schreyer, Stafford, Stanbury, Stewart (*Cochrane*) (15).

*Présents:* MM. Barrett, Comeau, Dinsdale, Givens, Guilbault, La Salle, Macquarrie, McCleave, Mongrain, Osler, Reid, Schreyer, Stafford, Stanbury, Stewart (*Cochrane*)—(15).

*Witnesses: From the Canadian Overseas Telecommunication Corporation:* Mr. D. F. Bowie, President and General Manager; and Mr. Gordon M. Waterhouse, Vice-President (Finances).

*Témoins: De la Société canadienne des télécommunications transmarines:* M. D. F. Bowie, président et directeur général, et M. Gordon M. Waterhouse, vice-président (Finances).

The Committee proceeded to the consideration of Bill S-5, An Act to amend the Canadian Overseas Telecommunication Corporation Act.

Le Comité passe à l'examen du Bill S-5, Loi modifiant la Loi sur la Société canadienne des télécommunications transmarines.

Mr. Bowie made a statement relating to Bill S-5 and was examined thereon, assisted by Mr. Waterhouse.

M. Bowie fait une déclaration relative au Bill S-5 et répond, avec l'aide de M. Waterhouse, à des questions.

Clauses 1, 2 and 3, the Title and the Bill were carried.

Les articles 1, 2 et 3, ainsi que le titre et le Bill, sont adoptés.

*Ordered,*—That the Chairman report the Bill to the House without amendment.

*Il est ordonné,*—Que le président fasse rapport du Bill à la Chambre sans modification.

At 4.45 p.m., the Committee proceeded to consider its business, *in camera*.

A 4 h. 45 de l'après-midi, le Comité passe à l'examen de ses travaux, à huis clos.

Mr. Stafford moved that the Committee be authorized to hear witnesses and to print its evidence, provided that a quorum of five members is present.

M. Stafford propose que le Comité soit autorisé à entendre des témoins et à faire imprimer les témoignages, à condition qu'un quorum de cinq membres soit présent.

In amendment thereto, Mr. Dinsdale moved that there be two parties represented. The amendment was carried.

M. Dinsdale propose, en modification, que les deux partis soient représentés. La modification est adoptée.

The motion, as amended, was carried.

La motion modifiée est adoptée.

On motion of Mr. Stafford, the Committee adopted the proposed schedule of witnesses for the month of March, copies of which were distributed to members of the Committee.

On motion of Mr. McCleave,

*Resolved*,—That the Committee print 1,000 bilingual copies of its Minutes of Proceedings and Evidence.

At 5.20 p.m., the Committee adjourned until 9.30 a.m. on Tuesday, March 4.

Sur la proposition de M. Stafford, le Comité adopte le programme des audiences de témoins proposé pour le mois de mars, et l'on en distribue des exemplaires aux membres du Comité.

Sur la proposition de M. McCleave,

*Il est décidé*,—Que le Comité fasse imprimer 1,000 exemplaires bilingues de ses procès-verbaux et témoignages.

A 5 h. 20 de l'après-midi, le Comité s'ajourne jusqu'au mardi 4 mars, à 9 h. 30 du matin.

*Le secrétaire du Comité,*

M. Slack,

*Clerk of the Committee.*



Text]

EVIDENCE

(Recorded by Electronic Apparatus)

Tuesday, February 25, 1969

1540

**The Chairman:** Gentlemen, I would like to all this meeting to order. We have before us today Bill S-5, an Act to Amend the Canadian Overseas Telecommunication Act. To discuss the Bill with us we have Mr. D. F. Bowie, the President and General Manager immediately to my right; next to him is Mr. Gordon M. Waterhouse, the Vice-President in charge of finances and then Mr. E. Eliassen, the Vice-President in charge of engineering and operations. I have asked Mr. Bowie to make a short statement of explanation and then I will open the meeting to questions from the members. Following that, if we exhaust our questions, perhaps we could run through the bill clause by clause with a view to concluding discussion today and reporting it back to the House.

**Mr. Mongrain:** On a point of order, Mr. Chairman, may I ask you a question?

**The Chairman:** Yes.

**Mr. Mongrain:** J'ai devant moi, le budget des dépenses 1969-1970 et la liste de tous les différents services du secrétariat d'État qui relèvent de notre Comité, et je ne vois rien au sujet de l'organisme que représentent ces messieurs. Voudriez-vous m'expliquer de quoi il retourne?

Why is it that I do not see anything about them in this?

**The Chairman:** Canadian Overseas Telecommunications?

**Mr. Mongrain:** Yes.

**The Chairman:** They are in there; there is a loan in there that the government is making to Canadian Overseas Telecommunications.

**Mr. Stanbury:** Not under the Secretary of State; that is what Mr. Mongrain is referring to.

**The Chairman:** The reason they are appearing before us is because we have become the Committee to which all matters in the federal government dealing with communications are referred. We receive all of these. These gentlemen are in the business of providing com-

[Interpretation]

TÉMOIGNAGES

(Enregistrement électronique)

Le mardi 25 février 1969.

**Le président:** Messieurs, la séance est ouverte. Nous sommes saisis du Bill S-5, Loi modifiant la *Loi sur la Société canadienne des télécommunications transmarines*.

Pour en discuter, nous avons ici M. D. F. Bowie, à ma droite, qui est le président et le directeur général. A ses côtés, il y a M. Gordon M. Waterhouse, vice-président (Finances) et M. E. Eliassen, vice-président (Division du génie et des opérations). J'ai demandé à M. Bowie de faire un bref exposé d'explication, et j'inviterai ensuite les députés à poser des questions. Après avoir écouté les questions, nous pourrions faire une étude article par article du Bill, afin de terminer la discussion aujourd'hui et de le confier à la Chambre.

**Mr. Mongrain:** Sur un point d'ordre, monsieur le président, puis-je vous poser une question?

**Le président:** Oui.

**Mr. Mongrain:** I have before me here the Estimates for 1969-70 and the list of all the various services of the Secretary of State which are under our Committee, and I see nothing mentioned regarding the body which these gentlemen represent. Can you explain to me what it is all about?

Pourquoi n'y a-t-il rien à ce sujet ici?

**Le président:** La Société canadienne des télécommunications transmarines?

**Mr. Mongrain:** Oui.

**Le président:** Il y a un prêt que le gouvernement assure à cette Société.

**Mr. Stanbury:** Mais pas sans la rubrique du Secrétariat d'État; c'est ce à quoi M. Mongrain veut en venir.

**Le président:** La raison de leur présence ici, c'est que nous sommes le comité auquel toutes les questions se rapportant aux communications sont renvoyées. Ces messieurs s'occupent des services de Communications et voilà pourquoi ils sont ici.

[Text]

munication services and does come under this particular...

**Mr. Mongrain:** Normally they come under Transport.

**The Chairman:** They used to, but it has been transferred to this Committee.

**Mr. Mongrain:** It has been transferred to this Committee and it is so new that it does not appear. I see; that will be the new department, I suppose.

**The Chairman:** That is correct.

**Mr. Mongrain:** Thank you.

**The Chairman:** You may have noticed from our schedule that Mr. Kierans will be appearing on March 4 and 6.

**Mr. Mongrain:** Thank you.

**The Chairman:** I shall call on Mr. Bowie now to make a statement.

**Mr. D. F. Bowie (President and General Manager, Canadian Overseas Telecommunications Corporation):** Thank you, Mr. Chairman. The object of these amendments to the COTC, I think, is fairly simple. The first amendment refers to the elimination of the reference to service between the mainland of Canada and Newfoundland. When the Canadian Overseas Telecommunications Corporation Act was first written, Newfoundland was an overseas territory. It was a separate dominion, and by the time the Act had passed through the Houses of Parliament and Newfoundland had come into Confederation COTC, under the terms of its Act, was required to acquire the overseas assets of the Canadian Marconi Company, which were located at Drummondville and Yamachiche in the Province of Quebec.

In the middle of all these overseas assets there still remains this particular asset of providing service with Newfoundland, and it was not physically or practically possible to expropriate 99 per cent of the assets and leave this one little aerial standing up in the middle of the territory of Drummondville and Yamachiche and so the whole of the assets were expropriated.

From 1950 onwards COTC continued to provide the service with Newfoundland and we did our best to improve it, and I believe

• 1545

that we did do that. In fact, we made substantial strides in that direction. Eventually, after negotiations with the Canadian National Telecommunications, we transferred this operation to the CNT and since then that has

[Interpretation]

**M. Mongrain:** Normalement, ces questions relèvent des Transports.

**Le président:** Autrefois, mais ils relèvent maintenant de nous.

**M. Mongrain:** Et c'est tellement récent qu'ils n'y paraissent pas. Il y aura le nouveau ministère, je suppose.

**Le président:** C'est exact.

**M. Mongrain:** Merci.

**Le président:** Vous avez dû remarquer sur notre liste que M. Kierans comparaitra devant nous le 4 et le 6 mars.

**M. Mongrain:** Merci.

**Le président:** Je demande à M. Bowie de faire son exposé.

**M. D. F. Bowie (Président et directeur général de la Société canadienne des télécommunications transmarines):** Je vous remercie monsieur le président, pour ce qui est de l'amendement à la Loi constituant la SCTT, il est très simple. Il s'agit en premier lieu de faire disparaître le passage visant le service reliant le continent canadien à Terre-Neuve. Lorsque la loi créant la société a été rédigée, Terre-Neuve était un territoire d'outre-mer. Terre-Neuve était un dominion distinct, et lorsque la loi a été adoptée par le Parlement et que Terre-Neuve est entrée dans la confédération, la SCTT a dû, en vertu des dispositions de la Loi, acquérir les avoirs outre-mer de la Canadian Marconi company situés à Drummondville et Yamachiche dans la province de Québec.

Tous ces avoirs outre-mer comprenaient le service assuré à Terre-Neuve et il n'était pas possible d'exproprier 99 p. 100 des biens et de laisser cette pauvre petite antenne entre Drummondville et Yamachiche. On a donc tout exproprié.

Alors, à partir de 1950, notre Société a continué d'assurer les services à Terre-Neuve et nous faisons notre possible pour l'améliorer et

je crois que nous avons réussi. Nous avons fait des progrès notables en ce sens. Et, un jour, après des négociations avec le Service de télécommunications du Canadian National nous avons confié cette activité au CNT. Le

**[Texte]**

been done. Canadian National now operate that service and therefore any reference in the COTC Act to Newfoundland ought to be removed in order to update the Act and bring us into the factual condition under which we are now operating.

The other recommendation is the removal of the restriction on the Board of Directors which prevents their being able to authorize any expenditure in excess of \$50,000 without a special Order in Council. In 1950 I guess \$50,000 was a figure of some importance, and I am not suggesting that it is not a figure of some importance at the present time, but in this day and age in the telecommunications field in particular I can only say from my own personal experience that there is not much telecommunications equipment you can buy for \$50,000 these days.

The process of getting an Order in Council involves a lot of work by a lot of people and we believe that it is proper in present circumstances that this figure should be substantially larger. We have a very excellent Board of Directors; they are all sound, solid businessmen who do not allow anybody to be extravagant as I know from lots of experience. I have been the President since 1951 and we believe that it would certainly facilitate our operations and also eliminate a lot of work in Ottawa if the present restriction of not being able to make an expenditure of more than \$50,000 without reference to Governor in Council were changed.

Those two things, Mr. Chairman and gentlemen, are the two points of the proposals in the amendments to the COTC Act. I do not think it is necessary for me to say any more at this point but I would be very glad either to answer questions myself or, with the assistance of Mr. Waterhouse and Mr. Eliassen, answer any other questions that the Committee might wish to ask.

**The Chairman:** Thank you very much, Mr. Bowie. I call on Mr. Macquarrie.

**Mr. Macquarrie:** Mr. Chairman, I would like to ask Mr. Bowie whether the COTC contemplates a major extension of its activity. I am thinking of the reference to your overriding jurisdiction in the field of satellites which I notice here in the Bill. Is this Act an emanation of your concept of increased expenditures and an increasing role of activities?

**Mr. Bowie:** I do not think our role will be increasing at all, but with the development of satellites undoubtedly we shall be called upon to make some substantially increased expenditures in that respect but all these expendi-

**[Interprétation]**

Canadien National assure maintenant ce service, alors tous les passages de la Loi qui visent Terre-Neuve doivent être supprimés afin de mettre la Loi à jour.

L'autre recommandation vise à faire disparaître la restriction qui empêchait le Conseil d'administration à autoriser des dépenses dépassant \$50,000, sans un décret en conseil. En 1950, je suppose que \$50,000 était une somme considérable, et je ne dis pas que c'est un chiffre insignifiant à l'heure actuelle, mais de nos jours et dans le domaine des télécommunications en particulier, je puis dire d'après mon expérience personnelle, qu'on ne peut pas acheter beaucoup de matériel de télécommunication pour \$50,000.

La procédure pour obtenir un décret en conseil exige beaucoup d'efforts d'un grand nombre de personnes et nous estimons que dans les circonstances, ce chiffre devrait être majoré considérablement. Nous avons un Conseil d'administration très compétent. Ce sont des hommes d'affaires sûrs et habiles qui ne permettent pas d'extravagances. J'en suis le président depuis 1951, et nous estimons que cela facilitera notre travail et supprimera beaucoup de formalités à Ottawa, si cette restriction nous empêchant de faire une dépense de plus de \$50,000 sans la permission du gouverneur en conseil, était supprimée.

Ces deux choses sont les deux faits saillants des amendements proposés à la Loi sur la SCTT. Il n'est point nécessaire d'ajouter davantage. Je serais heureux de répondre, avec M. Waterhouse et M. Eliassen aux questions des membres du comité.

**Le président:** Je vous remercie, monsieur Bowie. M. Macquarrie?

**M. Macquarrie:** Monsieur le président, je voudrais demander à M. Bowie si la SCTT envisage d'étendre considérablement son activité? Et je parle surtout de votre compétence prépondérante dans le domaine des satellites dont il est question ici. Cette Loi reflète-t-elle votre notion des dépenses accrues et l'accroissement de votre rôle?

**M. Bowie:** Notre rôle ne sera pas intensifié pour autant. Avec l'avènement des satellites, on nous demandera de faire des dépenses accrues dans ce domaine. Mais toutes ces dépenses, je dois dire, tous nos efforts relatifs



[Text]

tures and I feel I should say that everything that we do in relation to the international satellite organization—and I will stress the point «international» because there is a big conference going on in Washington right now and I leave from here tonight to go there tomorrow morning—will receive the government's approval before we get too deeply involved in it or, in fact, involved in it any more than we are at the present time.

Nevertheless, I think the Committee might

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find it easily understandable that in this field—I would not want to say that it is an unknown field at the present time—new things are developing all the time, and I think quite clearly it is in the Canadian interest that we go along with what is decided on an international basis.

Precisely what sort of expense will be involved in this we do not know at the present time, but I can say that Canada has been a member of the committee that has been functioning since 1964 and I have been the official member of the committee, and when I have not been able to go to the committee meetings Mr. Eliassen has gone on my behalf, and he is sitting two doors away from me here.

It is an 18-member committee and I can assure you that we have a very strong and hard look at the expenditures which were made.

Perhaps another point of great importance where Canada and the Corporation is concerned is Mr. Waterhouse, who is sitting on my right. He is chairman of the subcommittee on finance of the INTELSAT organization, and we certainly do everything within our power to keep the expenditures on this very fascinating subject of satellites within reasonable bounds. However, undoubtedly we shall be called upon to make further expenditures in the near future. This has to be a continuing job.

Just a few weeks ago the third satellite of the INTELSAT III series was launched. First of all we had Early Bird, which was—as I think is probably well known to everybody around here—a limited capacity satellite and which was called INTELSAT I. Then we had INTELSAT II, which was a supporting system to the Early Bird system. Recently the INTELSAT III went up and it provides 1,200 circuits instead of the 240 in the original Early Bird system.

The INTELSAT IV series of satellites should be launched in 1971 and they will produce, let us say, up to 10,000 circuits across

[Interpretation]

à l'organisation internationale des satellites, et je souligne «internationale» parce qu'il y a une conférence en cours à Washington et je compte y assister demain matin, auront l'approbation du gouvernement avant de participer à cette entreprise et d'y contribuer davantage.

Néanmoins, le comité comprendra facile-

ment que dans ce domaine, et je ne dis pas que c'est un domaine inconnu à l'heure actuelle, de nouveaux événements surviennent tout le temps. Il est dans l'intérêt du Canada que nous donnions suite aux décisions prises sur le plan international.

Nous ne savons pas précisément quelles dépenses seront faites à cette fin, mais le Canada est un membre de la commission qui fonctionne depuis 1964. Je suis membre officiel de cette commission, et lorsque je ne peux pas assister aux réunions de la commission, M. Eliassen qui est assis à ma droite y participe.

C'est une Commission de 18 membres et je puis vous assurer que nous examinons attentivement les dépenses qui ont été faites.

Un autre point important, pour le Canada et pour la Société, c'est que M. Waterhouse, assis à ma droite, est président du sous-comité des finances de l'Organisation internationale des satellites (INTELSAT). Et nous faisons tout notre possible pour maintenir les dépenses de ce sujet fascinant dans des limites raisonnables. Cependant, nous devrons sans doute accroître nos dépenses dans un proche avenir. Ce doit être un effort permanent.

Il y a seulement quelques semaines, le troisième satellite de la série INTELSAT III a été lancé. Tout d'abord, nous avons eu l'Oiseau matinal, dont vous avez je pense tout entendu parler, c'était un satellite aux possibilités limitées, appelé INTELSAT I. Après on a eu INTELSAT II qui était un système de soutien à l'Oiseau matinal. Récemment l'INTELSAT III a été lancé, il permet d'utiliser 1200 circuits contre 240 au système de l'Oiseau matinal.

La série de satellites INTELSAT IV devrait être lancée vers 1971 et produira, disons, jusqu'à 10,000 canaux à travers l'Atlantique

[Texte]

the Atlantic. Whilst the satellite itself is going to cost more money the cost per circuit will come down. I think this is the important thing to remember where satellites are concerned, that they are able to produce a very large number of circuits, so one's operating costs generally tend to come down. We would hope that they will come down quite substantially, and as a consequence of that we would hope the international rates will come down. Does that answer your question, Mr. Macquarrie?

**Mr. Macquarrie:** Yes, that is helpful. May I ask, as a matter of interest, if you could give me a rough estimate in dollars how much it costs the COTC to perform what I will call the Canadian role in INTELSAT.

**Mr. Bowie:** Do you mean from an operating point of view, sir, or capital investment?

**Mr. Macquarrie:** I would be interested in both, yes.

**Mr. Bowie:** I think the capital investment is in the neighbourhood of about \$4 million at the present time. If I might refer this to Mr. Waterhouse, he would...

**Mr. Gordon M. Waterhouse (Vice President Finances) Canadian Overseas Telecommunications Corporation:** Yes, sir. I think it is a loser at this time to \$5 million. We are anticipating a further capital expenditure in the fiscal year 1969-70 of \$2 million. This is based on Canada's quota in the international consortium of just about 3¼ per cent.

We absorb the same percentage of the operating costs of the system; that is, the cost of

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maintaining the space segment only which, as I say, is 3¼ per cent of the cost. Against that, of course, we receive 3¼ per cent of the revenue earned by the international consortium, INTELSAT, for the lease of these circuits. Mr. Bowie mentioned the 240 and upwards of 10,000 circuits in the ones coming up in 1971. These are then leased to the users. The revenue from this is redistributed to the owners in the ratio in which they own the system.

So, we contribute towards the cost of operating the system, depreciation, interest and capital, of 3¼ per cent of the total cost—both capital and operating—and we get back our share of the revenue earned.

[Interprétation]

Bien que le satellite lui-même coûtera plus d'argent, le coût par circuit sera abaissé. C'est là le facteur important, dont il faut se rappeler dans le cas des satellites, ils peuvent produire un grand nombre de circuits, ce qui a tendance à en abaisser le coût. Et nous espérons qu'il s'abaissera considérablement et en conséquence, nous espérons que les tarifs internationaux vont baisser. Cela répond-il à votre question, monsieur Macquarrie?

**M. Macquarrie:** Oui ça aide. Pourrais-je vous demander à titre de renseignement, le coût approximatif afférant à la Société pour exécuter ce que j'appellerais le rôle canadien dans le cadre de l'INTELSAT?

**M. Bowie:** Vous parlez sur le plan de l'exploitation ou sur le plan des investissements?

**M. Macquarrie:** Je m'intéresse aux deux éléments.

**M. Bowie:** Je pense que les immobilisations voisinent les 4 millions de dollars à l'heure actuelle. Si M. Waterhouse pouvait répondre à cette question...

**M. Gordon M. Waterhouse (Vice-président Finances) à la Société canadienne de télécommunications transmarines:** Oui, monsieur. Je pense qu'à l'heure actuelle nous approchons de 5 millions de dollars. Nous comptons faire dans la nouvelle année financière 1969-1970, 2 millions de dollars supplémentaires d'investissements. Ce montant est calculé d'après la quote-part attribuée au Canada au consortium international, elle s'établit à environ 3¼ p. 100.

Nous absorbons le même pourcentage des frais d'exploitation du système, c'est-à-dire

du coût de maintien du secteur spatial, c'est je l'ai dit 3¼ p. 100 des frais. En contrepartie nous recevons 3¼ p. 100 des recettes du consortium international INTELSAT pour la location des circuits. M. Bowie a mentionné que ces circuits passeraient de 240 à 10,000 en 1971. Ils sont loués aux utilisateurs. Les revenus sont redistribués aux propriétaires, dans la proportion de leur participation au système.

Donc, nous contribuons aux frais d'exploitation du système, à la dépréciation et à l'amortissement des capitaux à raison de 3¼ p. 100 du coût total et nous obtenons notre part des recettes.



[Text]

**Mr. Mongrain:** A supplementary, Mr. Chairman. How many countries are involved in this scheme?

**Mr. Bowie:** At the present time, Mr. Chairman, there are 65 members of the international consortium. Perhaps it is 66 today, I am not quite sure, but they keep coming in. At the current meeting in Washington it is anticipated there will be about 80 nations taking part. We certainly hope that the Russians and the countries behind the Iron Curtain will be present. Some of them are already there.

**Mr. Mongrain:** Is France a member?

**Mr. Bowie:** France is a member.

**Mr. Macquarrie:** The other day the Postmaster General, when he was asked about who would represent the federal government at the satellite conference in Washington on February 24, replied:

A team of high officials from my department and the External Affairs Department

I presume he was embracing you people in the first part of that sentence.

**Mr. Bowie:** That is true, Mr. Macquarrie, and had it not been for this meeting here today I would be in Washington right now, sir.

**Mr. Macquarrie:** I was upset that the COTC was not mentioned at that stage of the game. I was hoping to be there.

**Mr. Bowie:** One simply has to hope, if I may put it that way, that at the present time the conference will be more concerned with procedures and practical matters.

**Mr. Macquarrie:** Right. I am very much impressed with the development of your company and its seeming competence in more than one field, if I may say so. When did you last have a deficit in your annual operations?

**Mr. Bowie:** Mr. Macquarrie, I can say—and I stick my chest out as far as the door at the end of the room—that we have never had a deficit, sir.

**Mr. Macquarrie:** I could not find one in my research so I am interested in that. Therefore your problem is not one of where you lay your hand on the next dollar, but there are internal procedures here.

[Interpretation]

**M. Mongrain:** Une question supplémentaire, monsieur le président, combien de pays participent à cette entreprise?

**M. Bowie:** Actuellement, monsieur le président, il y a 65 membres au consortium international. Peut-être qu'aujourd'hui ce chiffre est-il monté à 66, je l'ignore, il y a toujours de nouveaux membres qui viennent s'y ajouter. Au cours de la séance de Washington, on prévoit qu'il y aura 80 nations participantes. Nous espérons que les Russes et les pays situés derrière le Rideau de fer seront présents. Certains d'entre eux sont déjà membres.

**M. Mongrain:** Est-ce que la France est membre?

**M. Bowie:** La France est membre.

**M. Macquarrie:** L'autre jour, lorsqu'on a demandé au ministre des Postes qui représenterait le gouvernement fédéral à la conférence à Washington le 24 février, il a dit:

Une équipe de hauts fonctionnaires de mon ministère et du ministère des Affaires extérieures.

J'espère que dans la première partie de la réponse, il visait, messieurs, votre Société.

**M. Bowie:** C'est vrai, monsieur Macquarrie. Et ne serait-ce cette séance d'aujourd'hui, j'irais à Washington maintenant.

**M. Macquarrie:** J'ai été surpris qu'on n'ait pas mentionné la Société à ce moment. J'espère y être.

**M. Bowie:** On ne peut qu'espérer, si je peux m'exprimer ainsi, que la conférence, à l'heure actuelle, se préoccupera plutôt de procédure et de questions techniques.

**M. Macquarrie:** J'admire beaucoup l'essor de votre compagnie qui semble qualifiée dans plus d'un domaine. A quand remonte le dernier déficit d'exploitation?

**M. Bowie:** M. Macquarrie, je peux dire, et je m'en porte garant, que nous n'avons jamais eu de déficit.

**M. Macquarrie:** Je n'en avais pas trouvé dans mes recherches. Voilà pourquoi ça m'intéressait. En conséquence, vous ne connaissez pas de problème de financement, ce sont plutôt des problèmes de comptabilité interne.



## [Texte]

**Mr. Bowie:** As far as one can foresee in any line of business a deficit is not foreseeable at all.

**The Chairman:** On the question of dollars, sir, I notice in the estimates that the government will be making a loan to you of about \$5 million and last year there was a loan of \$10.5 million. Could you explain to us what these loans are for?

**Mr. Bowie:** May I start off with the first half of that question first, Mr. Chairman, I am very happy to tell this Committee that although when we made the main estimates—and I think the Committee will remember that we are called upon to make these estimates in the month of August and we have to report them to the government in October—the crystal ball was just a little bit hazy so we said we would require about \$5 million, but it now transpires that during the coming year we shall not be asking the government for a nickel. We have funds of our own and adequate revenues coming in to take care of that problem, so I hope we shall not be a burden on the country during the next 12 months.

**The Chairman:** It is a very unusual situation for a Crown corporation.

**Mr. Macquarrie:** How much administrative difficulty are you having in coping with the present legislation? What you say about the smallness of the figure is certainly sound. Is this a burden to your administration? Are you constantly going through this routine?

**Mr. Bowie:** Yes. I would not call it a difficulty; it is a burden, Mr. Macquarrie. As I

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said a little earlier, when you want to buy a piece of telecommunications equipment, unless you are getting into something terribly small these days you cannot buy it for \$50 thousand, and sometimes we need this stuff fairly quickly.

One has to bear in mind that in the changing atmosphere brought about by the introduction of satellites the equipment that you have now for any particular operations may not be suitable for the satellite operation, so I think I may be excused if I say in order to keep pace with our American cousins, who are just a little bit ahead of us on a lot of these things because they are perhaps a bit closer to it than we are, we have an urgent need to buy equipment. So, the procedure at the present time is that I have to get Board

## [Interprétation]

**M. Bowie:** Dans la mesure où nous pouvons le prévoir, aucun déficit n'est prévu.

**Le président:** Sur la question financière, monsieur, je remarque dans les prévisions budgétaires que le gouvernement vous fera un prêt d'environ 5 millions de dollars, et l'année dernière, le prêt a été de \$10.5 millions. Pourriez-vous expliquer l'utilisation de ces prêts?

**M. Bowie:** Puis-je commencer par répondre à la première moitié de la question, monsieur le président? Je suis heureux de dire au comité que bien que nous ayons fait nos prévisions principales, le comité se rappellera qu'on nous avait demandé de le faire au mois d'août et de présenter notre rapport au gouvernement en octobre, à un moment où la boule de cristal était encore fumeuse, ce qui nous avait incité à demander 5 millions de dollars, je peux dire maintenant que nous ne demanderons pas un sou au gouvernement l'année prochaine. Nous avons des fonds propres et nous aurons des recettes qui pourront régler ce problème, nous espérons donc ne rien imposer au pays pendant les douze prochains mois.

**Le président:** C'est une situation plutôt insolite pour une compagnie de la Couronne.

**M. Macquarrie:** Avez-vous beaucoup de problèmes administratifs pour observer les dispositions de la loi telle qu'elle existe actuellement? Ce que vous dites de la faiblesse des chiffres est certainement vrai. Est-ce un poids pour votre administration? Devez-vous toujours suivre cette routine?

**M. Bowie:** Bien sûr, je n'appellerais pas ça un problème ou un fardeau, monsieur Mac-

quarrie. Comme je l'expliquais plus tôt, lorsque vous voulez acheter un appareil de télécommunication, à moins que cet appareil ne soit très petit, on ne peut l'acheter pour \$50,000, et parfois nous avons besoin de ces appareils assez rapidement.

On doit se rappeler que dans l'évolution de ce domaine, avec l'avènement de satellites, le matériel que nous avons maintenant pour un service particulier peut ne pas être adaptable au système par satellite. C'est pourquoi, on m'excusera si je dis que nous nous maintenons au niveau de nos voisins américains, qui nous dépassent dans ce domaine, nous avons un besoin urgent de matériel. A l'heure actuelle, je dois obtenir l'approbation du Conseil pour demander au ministre l'autorisation de dépenser quelque argent.

[Text]

approval to make a submission to the Minister to spend a sum of money.

If something costs \$50,001 the directors cannot authorize me to buy it without reference to the Governor in Council, certainly, and a submission to the Minister. The Minister then has his legal advisers in the department prepare a suitable submission to the Treasury Board, which studies it, and then it goes to Cabinet and from there to the Governor in Council for approval. We provide at least 25 copies of this thing.

We feel that we have grown up and have proved ourselves and that we ought to have some freedom to go out and buy necessary equipment and tools to do the job which, by act of Parliament, we have been told to do.

**Mr. Macquarrie:** If the figure were 500,000 instead of 50,000 would that ease your burden? I think you accept the word "burden" rather than "difficulty".

**Mr. Bowie:** That would help very considerably, yes. Speaking for the Corporation, my only other comment on that is that I understand that the desire is to bring the COTC into line with the Financial Administration Act which provides that the Governor in Council shall, from time to time, prescribe the amounts that will be allowed. This, I think, is the way the Bill has been worded.

**Mr. Macquarrie:** Mr. Chairman, I will pass, because others may be interested. At any appropriate time an amendment may be proposed and I want it understood that the amendment is emanating from the confidence we have in the Corporation but will indicate that we are not so enamoured of the practices of the Financial Administration Act. This will come at a later date. I do not want to do anything today which might delay this meeting, because we want you to go to Washington. We will find another avenue in another place.

**Mr. Schreyer:** Mr. Chairman, can the witness say what level the Governor in Council intends to set under the terms of the Bill?

**Mr. Bowie:** Pardon me?

**Mr. Schreyer:** Under the terms of Bill S-5, the one now before us, the Governor in Council will set the limit beyond which the Corporation cannot spend money.

**Mr. Bowie:** Yes.

**Mr. Schreyer:** What is that level? Do you have any idea?

[Interpretation]

Si quelque chose coûte \$50,001, les directeurs ne peuvent m'autoriser à l'acheter sans en demander l'autorisation au Gouverneur en conseil, et sans doute faire une demande au ministre. Le ministre demande à ses conseillers juridiques de préparer la demande qui sera soumise au Conseil du trésor qui l'examine; elle est ensuite transmise au cabinet et au gouverneur en conseil. Nous en soumettons 25 exemplaires.

Nous estimons que nous sommes assez adultes, et que nous avons assez prouvé ce que nous pouvons faire pour qu'on nous accorde la liberté d'acheter le matériel et les outils nécessaires pour exécuter les travaux qui nous sont confiés.

**M. Macquarrie:** Si les chiffres étaient de \$500,000 au lieu de \$50,000, est-ce que cela allégerait votre fardeau? Je crois que vous préférez «fardeau» à «difficulté».

**M. Bowie:** Cela nous aiderait, évidemment, beaucoup. Au nom de la Société, le seul autre commentaire que j'aimerais faire est celui-ci: je sais que l'on veut que notre Société fonctionne selon les normes établies par la *Loi sur l'administration financière*, et selon lesquelles le gouverneur en conseil établit, de temps à autre, les montants qui seront alloués. C'est ce que dit le texte de loi, je crois.

**M. Macquarrie:** Monsieur le président, je passe car il y a peut-être d'autres membres qui voudraient poser des questions. En temps et lieu, un amendement pourrait être soumis, et je désire signaler qu'il découlerait de la confiance que nous avons en cette Société et qu'il démontrerait que nous n'aimons pas trop les pratiques établies d'après la *Loi sur l'administration financière*. Cet amendement sera introduit plus tard. Je ne veux rien faire aujourd'hui qui puisse retarder cette réunion. Nous trouverons certainement d'autres voies.

**M. Schreyer:** Monsieur le président, je voudrais demander au témoin s'il connaît le montant que le gouverneur en conseil entend établir?

**M. Bowie:** Pardon?

**M. Schreyer:** Dans le cadre du Bill S-5 qui nous est présentement soumis, le gouverneur en conseil fixera le plafond au dessus duquel la société ne peut pas dépenser d'argent?

**M. Bowie:** Oui.

**M. Schreyer:** Quel est ce niveau? Est-ce que vous en avez une idée?



[Texte]

**Mr. Bowie:** I have no idea at all.

**Mr. Schreyer:** In a sense, my question is supplementary to Mr. Macquarrie's. If it is a burden—and I can certainly agree that it would be—to have to get special approval every time you have to make an expenditure in excess of \$50,000, it seems to me to be important to know what level the Governor in Council will set under the authority of this Bill. If it is merely going to increase it to \$10,000 it may not really solve your problem at all.

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**Mr. Bowie:** I would agree with you, Mr. Schreyer, and I hope it would not be less than the figure that Mr. Macquarrie has just mentioned. In this day and age, with a competent board of directors, it should be...

**The Chairman:** Mr. Bowie, do you know what figure would apply to a Crown corporation such as CNR, or Air Canada, or Atomic Energy, or Polymer, under this section of the Financial Administration Act?

**Mr. Bowie:** I do not know.

**Mr. Schreyer:** That was to be my next question.

**The Chairman:** I am sorry.

**Mr. Schreyer:** It seems to me, in a sense, that if the corporation has not been incurring any deficit it is almost a proprietary Crown corporation and that there should therefore be no limitation on the amount it can expend.

**The Chairman:** Perhaps the Committee might discuss this when we deal with the clause. Someone may want to move an amendment relative to this particular aspect.

**Mr. Comeau:** I have a supplementary, Mr. Chairman.

**The Chairman:** Yes, Mr. Comeau?

**Mr. Comeau:** As I understand it, this Corporation has never had a deficit, but you have been granted loans by the government?

**Mr. Bowie:** That is right.

**Mr. Comeau:** Has this all been...

**Mr. Bowie:** It has not all been paid back, but it is being paid back over the years; and, hopefully, over the years we shall continue to pay back more. This coming year, for instance, we are not borrowing any money and to be able to make a substantial return on the amount that we have borrowed from

[Interprétation]

**M. Bowie:** Je n'ai absolument aucune idée.

**M. Schreyer:** Ma question est une question supplémentaire, en fait.

Si c'est un fardeau, et je reconnais que ce serait un fardeau que d'avoir à obtenir une approbation spéciale chaque fois que vous dépensez plus que \$50,000, il me semble important de savoir quel est le niveau que choisira le gouverneur en conseil lorsqu'il appliquera ce bill. Si ce montant passe à \$100,000 je ne crois pas que ce soit la solution à vos difficultés.

**M. Bowie:** Je suis d'accord avec vous, monsieur Schreyer et j'espère que ce ne sera pas moins que ce qu'a suggéré M. Macquarrie. Car, je pense qu'à notre époque...

**Le président:** Est-ce que vous savez, par exemple, quel est le plafond pour les sociétés de la Couronne telles que les Chemins de fers nationaux, Air Canada, Atomic Energy, Polymer?

**M. Bowie:** Je ne sais pas.

**M. Schreyer:** C'était ma question suivante.

**Le président:** Je m'excuse.

**M. Schreyer:** Je pense que pour une société qui n'a pas enregistré de déficit, il ne devrait pas y avoir de plafond.

**Le président:** C'est une question que l'on pourra peut-être discuter lorsqu'on étudiera cet article. A ce moment-là, un membre du Comité pourrait vouloir présenter un amendement.

**M. Comeau:** J'ai une question supplémentaire.

**Le président:** Allez-y.

**M. Comeau:** Dois-je comprendre que cette Société n'a jamais encouru de déficit et qu'elle a obtenu des prêts du gouvernement?

**M. Bowie:** Oui.

**M. Comeau:** Et, toutes ces dettes ont été...

**M. Bowie:** Tout n'a pas été remboursé. Nous espérons, à mesure que les années passeront, que nous pourrions en rembourser toujours davantage. Cette année, par exemple, nous n'empruntons rien mais nous espérons pouvoir faire un remboursement important sur la somme que nous avons empruntée à



[Text]

the government. We have figures on this. We expect to repay about \$4 million this year.

**Mr. Comeau:** Mr. Chairman, I am quite ignorant on this. May I ask, briefly, where your income is coming from?

**Mr. Bowie:** All the overseas telephone services, Telex services and about 75 per cent of the telegraph services overseas. Income comes strictly from overseas services.

**The Chairman:** Mr. Schreyer?

**Mr. Schreyer:** In its practical effect on you and on the Corporation would it make any difference if the limitation of, say, \$500,000 were set by statute or by Order in Council?

**Mr. Bowie:** I do not think it would make any difference to us, no.

**The Chairman:** If it is set by Order in Council it can be changed much more quickly than if it is set by statute, which tends to freeze it.

**Mr. Schreyer:** Yes; but the burden to the Corporation—to use Mr. Bowie's term—is the same if he has to make special application, or representation, to the Governor in Council each time an expenditure in excess of that is necessary.

**The Chairman:** Yes, that is true; but if you do get into a situation where even \$500,000 is no longer an adequate amount, the insertion of a figure in Section 3 of the Act would mean that you would have to come to the House of Commons to change it. Whereas, if it is left up to the Governor in Council it can be done by passing an order on it.

**Mr. Schreyer:** Oh, yes.

**The Chairman:** It is a much more flexible system.

**Mr. Schreyer:** That simply brings me back to the point that unless we know what amount the Cabinet has in mind it is really difficult for us to know whether we should approve this passing of authority from statute to the Governor in Council.

I have one further question, Mr. Chairman. Is it the COTC that operates the ground receiving station at Mill Village in Nova Scotia?

**Mr. Bowie:** We do.

**Mr. Schreyer:** What is the annual cost of operating that facility, and is it the only ground receiving station that the Corporation operates?

[Interpretation]

l'État. Nous espérons rembourser quatre millions, cette année.

**M. Comeau:** Monsieur le président, j'ignore à peu près tout en ce domaine. Est-ce que je peux vous demander d'où viennent vos recettes?

**M. Bowie:** Tous les services téléphoniques, le service de Telex, et environ 75 p. 100 des services télégraphiques d'outre-mer. Nos revenus nous viennent uniquement de ces services d'outre-mer.

**Le président:** Monsieur Schreyer.

**M. Schreyer:** Du point de vue pratique, pour vous et votre société, vous importe-t-il que le plafond soit fixé par règlement ou par arrêté en conseil?

**M. Bowie:** Cela nous importe peu.

**Le président:** Si ce plafond était fixé par un arrêté en conseil, il pourrait être modifié beaucoup plus rapidement.

**M. Schreyer:** En fait, le fardeau pour la Société est le même si elle doit faire des démarches spéciales chaque fois qu'elle désire dépenser davantage.

**Le président:** C'est vrai si vous en arrivez au point où le plafond de \$500,000 est rendu inadéquat, l'insertion de ce montant à l'article 3 vous obligera à vous adresser aux Communes pour en demander la modification. Tandis que si le montant est fixé par le gouverneur en conseil, vous n'avez qu'à obtenir un arrêté en conseil pour le modifier.

**M. Schreyer:** C'est vrai.

**Le président:** Ce système est beaucoup plus flexible.

**M. Schreyer:** Mais j'en reviens à ceci: si nous ignorons le montant que le cabinet entend fixer, il nous est difficile de nous prononcer sur le changement suggéré.

Je désire poser une autre question, monsieur le président. Est-ce votre Société qui exploite la station terrestre de Mill Village, en Nouvelle-Écosse?

**M. Bowie:** Oui.

**M. Schreyer:** Quel est le coût annuel d'exploitation de ces installations? S'agit-il de la seule station terrestre que vous exploitez?

[Texte]

**Mr. Bowie:** We have a new air station at Mill Village at the moment. It opened about three weeks ago. The first one was the one put up by the Department of Transport for research and experimental purposes, and the DOTC put in the necessary equipment to make this commercially operational. There are many things you have to do to make it function commercially as compared with its use strictly on research and experiment.

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Thanks to the good nature of the Department of Transport we were allowed to use that on the basis of \$1 a year until we built up our own earth station. This we did, and it is now operating and is connecting to the new Intelsat III satellite which went up at just about the same time.

The time will come, of course, when we shall have to have another station on the West Coast. This is very necessary.

**Mr. Schreyer:** I believe that 10 days or two weeks ago Intelsat sent up a satellite to serve the Pacific area. You do not have a ground receiving station there. I take it that is why the Corporation cannot avail itself of the service of that...

**Mr. Bowie:** We are using it. We are connecting into the Pacific satellite through the American earth station in the State of Washington. But we do not want to do that for too long.

**Mr. Schreyer:** Can you tell me, roughly, when the Corporation intends to proceed with the construction of a ground receiving station on the West Coast?

**Mr. Bowie:** We are looking at sites or beginning to look at sites as soon as the snow gets off the ground this year.

**Mr. Schreyer:** I see. Thank you, Mr. Chairman.

**Mr. McCleave:** I might note that there is no snow on the ground in Nova Scotia at all this year. Perhaps they should build a second one here as well.

**Mr. Bowie:** The member from Nova Scotia will find out that if we put a second station in Nova Scotia it would not see the satellite over the Pacific, so I am sorry we cannot do it. It would make life much easier if we could.

**Mr. Schreyer:** That satisfies me, thank you.

**Mr. McCleave:** I wanted to do that before Mr. Schreyer got in his plug to put it in his own riding.

[Interprétation]

**M. Bowie:** Nous avons inauguré une nouvelle station à Mill Village, il y a environ trois semaines. La première avait été aménagée par le ministère des Transports à des fins de recherches. Nous avons installé l'équipement nécessaire pour qu'elle soit rentable sur le plan commercial, conversion qui a nécessité de nombreux travaux.

Le ministère des Transports l'a mise à notre disposition, moyennant un loyer annuel de un dollar, jusqu'à ce que nous ayons notre propre station terrestre. Elle fonctionne maintenant et est reliée au satellite Intelsat-3 qui vient d'être lancé dans l'espace. Évidemment, le jour viendra où il faudra avoir une autre station sur la côte ouest.

**M. Schreyer:** Je crois qu'il y a dix ou quinze jours, Intelsat a envoyé un satellite au-dessus de la région du Pacifique. Vous n'avez pas de station terrestre là-bas. Je suppose donc que votre Société ne peut profiter de ce satellite?

**M. Bowie:** Nous l'utilisons. Nous pouvons nous brancher sur ce satellite grâce à une station terrestre américaine dans l'état de Washington. Mais nous espérons ne pas fonctionner ainsi trop longtemps.

**M. Schreyer:** Avez-vous une idée approximative du moment où votre Société pourra construire une station terrestre sur la côte du Pacifique?

**M. Bowie:** Nous étudions les emplacements, plutôt nous le ferons aussitôt que la neige aura fondu.

**M. Schreyer:** Merci, monsieur le président.

**M. McCleave:** Permettez-moi de souligner qu'en Nouvelle-Écosse, il n'y a pas de neige cette année. Peut-être que là aussi on pourrait penser à construire une deuxième station.

**M. Bowie:** L'honorable député de Nouvelle-Écosse se rendra compte que si on construisait une nouvelle station en Nouvelle-Écosse, on n'aurait pas le moyen de recevoir le satellite du Pacifique. Ce serait beaucoup plus facile si on le pouvait, par exemple.

**M. Schreyer:** Je vous remercie.

**M. McCleave:** Et M. Schreyer lui, qu'est-ce qu'il va installer dans sa propre juridiction?

## [Text]

**The Chairman:** Mr. McCleave.

**Mr. McCleave:** I have two questions. First, must your borrowing always be from the government resources, Mr. Bowie?

**Mr. Bowie:** Yes. We have no other authority to borrow from anywhere else.

**Mr. McCleave:** My second question. The amended section says that the Governor in Council may prescribe limits by regulations. The Governor in Council actually does not have to exercise that power, and if the Governor in Council does not exercise that power, does this give you complete freedom to run your financial affairs?

**Mr. Bowie:** We do have complete freedom to run our financial affairs except in this particular respect that we are concerned with at the present time. We cannot make an expenditure in excess of \$50,000, and we cannot make leases over a certain period of time involving so many dollars, and so on. But for the rest of it, we do run it as a straightforward commercial proposition.

**Mr. McCleave:** Have you ever had any difficulty obtaining your capital requirements when you have approached federal governments in the last 15 to 20 years?

**Mr. Bowie:** None at all.

**Mr. McCleave:** May I ask a very facetious question, Mr. Chairman, about the makeup of the people on the Board of the C.O.T.C.? Are there any visionaries there who have ever spoken about national centres for performing satellites?

**Mr. Bowie:** I think the answer to that has to be no, sir.

**Mr. Stafford:** Would they put it at Halifax if they did?

**The Chairman:** Mr. Osler.

**Mr. Osler:** It would be interesting to see where these performing satellites come from and which ones he is referring to.

May I back up a little bit, Mr. Chairman? You say we have 3 per cent of this consortium. Are most of the other members privately-owned, publicly-owned, or what?

**Mr. Bowie:** In the satellite consortium?

**Mr. Osler:** Yes.

**Mr. Bowie:** They are mostly governments.

## [Interpretation]

**Le président:** Monsieur McCleave.

**M. McCleave:** J'ai deux questions. D'abord est-ce que vous parlez toujours des ressources du gouvernement, monsieur Bowie?

**M. Bowie:** Oui. Nous ne pouvons pas emprunter d'argent ailleurs.

**M. McCleave:** Ma deuxième question c'est que la modification de l'article dit que le gouverneur en conseil peut prescrire les limites par le règlement. Le gouverneur en conseil n'est pas obligé d'exercer ses pouvoirs et s'il ne les exerce pas, ça vous donne toute liberté ou non pour vos affaires financières.

**M. Bowie:** Nous avons toute liberté de gérer nos affaires sur le plan financier. À cette différence que dans ce cas-ci, jusqu'ici nous ne pouvons pas faire des dépenses dépassant \$50,000 et nous ne pouvons pas faire des dépenses en dehors d'un certain délai, etc. Mais quant au reste, la gestion est purement commerciale.

**M. McCleave:** Avez-vous jamais eu de difficultés pour obtenir vos capitaux lorsque vous avez approché le gouvernement ce quinze ou vingt dernières années?

**M. Bowie:** Pas de difficulté du tout.

**M. McCleave:** Puis-je poser une question très facétieuse, monsieur le président, au sujet de la constitution du Conseil du SCCT? Est-ce qu'il y a des gens là qui ont jamais parlé de centres nationaux pour les satellites d'interprétation?

**M. Bowie:** Je pense que la réponse serait non.

**M. Stafford:** Le situeraient-ils à Halifax s'ils l'établissaient?

**Le président:** Monsieur Osler.

**M. Osler:** Ce serait intéressant de savoir d'où viennent ces satellites d'interprétation et desquels on parlait exactement. Je me demande, pour revenir un peu en arrière monsieur le président, vous dites que nous avons 3.5 p. 100 de ce consortium. Ce qui m'intéresse c'est de savoir si les autres appartenaient à l'entreprise privée ou quoi.

**M. Bowie:** Dans le consortium de satellites?

**M. Osler:** Oui.

**M. Bowie:** C'est surtout des gouvernements.



[texte]

**Mr. Osler:** In numbers, but not actually in amounts. I mean, is the American one private, or public, or what?

**Mr. Bowie:** The American show is owned by COMSAT, which is public investment.

**The Chairman:** Private and public, is it not?

**Mr. Osler:** It is public investment with some private interests, is it not?

**Mr. Bowie:** I am sorry I should have said private investment, yes.

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**Mr. Osler:** I understood it was a public investment with some private participation, that the controlling interest is owned by the American government, is it not?

**Mr. Bowie:** Oh, no.

**Mr. Osler:** It does not matter, anyway.

**Mr. Bowie:** The American government has the privilege of appointing a certain number of directors to the Board.

**Mr. Osler:** Well, it does not matter much anyway, Mr. Chairman. My point was that we have heard a great deal about trying to cut some of the Crown corporations loose and trying to find ways and means of making them stand on their own financial feet. This seems to me to be completely natural, and the thing that I wonder is why you should have come to the Governor in Council at all? Why should you not be capitalized with a certain figure, and then told to get on with your job and raise your own money when you need it, which presumably you can get from the government more cheaply than anybody else, but it would be a commercial transaction?

**Mr. Bowie:** We are paying fairly high rates of interest to the government.

**Mr. Osler:** Yes.

**The Chairman:** Could you do better on the open market?

**Mr. Bowie:** No, I do not think so.

**Mr. Osler:** Well, there would be the going rate, would there not?

**Mr. Bowie:** Pardon?

**Mr. Osler:** Mr. Schreyer wondered what the rates were.

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[Interprétation]

**M. Osler:** En nombres, mais pas en volumes. Ce que je veux c'est de savoir si le satellite américain est public ou privé, ou quoi?

**M. Bowie:** Aux États-Unis c'est COMSAT qui est un investissement public.

**Le président:** N'est-ce pas un investissement public et privé?

**M. Osler:** C'est un investissement public avec des intérêts privés?

**M. Bowie:** Pardon, j'aurais dû dire privé.

**M. Osler:** J'ai cru comprendre que c'est un investissement public avec certaine participation privée, que le contrôle appartient au gouvernement américain. Est-ce que ce n'est pas le cas?

**M. Bowie:** Non, non.

**M. Osler:** De toute façon ça n'a pas d'importance.

**M. Bowie:** Le gouvernement américain a le privilège de nommer certains directeurs au conseil.

**M. Osler:** Je regrette, monsieur le président. Voici quel était mon argument. Nous entendons beaucoup parler d'efforts pour libérer les sociétés de la couronne et chercher des moyens de leur permettre de subvenir à leurs propres besoins. Je trouve que ça a bien du bon sens et c'est parfaitement logique. Je me demande pourquoi vous devriez vous adresser au gouverneur en conseil? Pourquoi ne pas fixer un certain chiffre et avoir des capitaux et ensuite se mettre au travail et prélever vos propres fonds quand vous en avez besoin, ce que vous pouvez obtenir du gouvernement moins cher qu'ailleurs.

**M. Bowie:** Oui, mais nous payons des intérêts assez élevés.

**M. Osler:** Oui.

**Le président:** Est-ce que vous pourriez faire mieux sur le marché libre?

**M. Bowie:** Non, je ne le pense pas.

**M. Osler:** N'y aurait-il pas le taux courant?

**M. Bowie:** Pardon?

**M. Osler:** M. Schreyer veut savoir quels étaient les taux.

[Text]

**Mr. Bowie:** Do you know offhand, Gordon?

**Mr. Gordon M. Waterhouse:**  $6\frac{1}{2}$  per cent.

**Mr. Osler:** This is perhaps an unfair question to ask you, but would it impede your operations in any way or make you any more efficient or less efficient if you did not have to go to the Governor in Council at all? You are capitalized presumably, are you not? You do not just draw down a loan. Have you a capital structure in this corporation?

**Mr. Waterhouse:** Not more than the government advances, no.

**The Chairman:** What is your ratio of debt to equity?

**Mr. Waterhouse:** Ratio of debt to equity?

**The Chairman:** Yes, I think what Mr. Osler is trying to say...

**Mr. Waterhouse:** Our equity is with the investment and our surplus, the investment by the Government of Canada, our advances and surplus.

**Mr. Osler:** I may be completely naive, but it seems to me that you would have a tremendous cash flow in this business.

**Mr. Waterhouse:** We have.

**Mr. Osler:** And therefore, if you need \$50 million to do something, it might be quite likely that you can cover the cost of that \$50 million in your own cash flow, that is, the amortization of the thing.

**Mr. Waterhouse:** Not to that extent, sir.

**Mr. Osler:** I do not know whether I am talking in proper figures. I just pulled that out of the hat. But I wonder, if you were capitalized and then you were pushed off on your own, would it not take some of the financial responsibility off the government's back? It would not in any way impede you people, would it? It would let you operate like an ordinary business.

**The Chairman:** I wonder if this is the proper group to whom we should be putting this question. I would think this would be properly addressed to the Minister.

**Mr. Osler:** It might be, but if my line of questioning came up with a solid answer in one direction, it would mean that this Clause 3 was extraneous.

[Interpretation]

**M. Bowie:** Au premier abord, le savez-vous, Gordon?

**M. Waterhouse:** A peu près à  $6\frac{1}{2}$  p. 100.

**M. Osler:** Cette question n'est peut-être pas tout à fait juste à votre égard, mais est-ce que ça ferait du tort? Est-ce que ça vous rendrait plus ou moins efficace si vous n'étiez pas obligé de vous adresser au gouverneur en conseil? Vous êtes capitalisés, n'est-ce pas? Vous ne vous en tenez pas à faire de emprunts. Vous avez une structure de capitaux dans cette société?

**M. Waterhouse:** Pas plus que les avances du gouvernement, n'est-ce pas?

**Le président:** Alors quelle est la proportion de vos dettes et équités?

**M. Waterhouse:** La proportion de dettes et équités?

**Le président:** Oui, je crois que M. Osler essaye de dire...

**M. Waterhouse:** Nos équités sont dans nos investissements et surplus, l'investissement du gouvernement du Canada, nos avances et les surplus.

**M. Osler:** Excusez-moi, je ne comprends peut-être pas mais j'ai l'impression que vous avez beaucoup de fonds de roulement.

**M. Waterhouse:** Oui.

**M. Osler:** Alors, s'il vous faut 50 millions de dollars pour faire quelque chose, ça pourrait être très vraisemblable que vous défrayiez ce 50 millions de dollars avec vos propres fonds, c'est-à-dire l'amortissement.

**M. Waterhouse:** Pas tant que ça, monsieur.

**M. Osler:** Je ne sais pas si je parle de chiffres clairs ou non, j'ai pris ceci comme exemple au hasard. Si, par exemple, vous êtes capitalisés, qu'on vous laisse voler de vos propres ailes, est-ce que vous n'allez pas envelopper certaines responsabilités financières au gouvernement, ce qui ne vous ferait pas de tort?

**Le président:** Je me demande si cette question devrait être posée à ce groupe. Je ne sais pas si c'est très opportun. Je pense que c'est plutôt au ministre qu'il faudrait l'adresser.

**M. Osler:** C'est possible, mais si on répondait clairement à mes questions, ça voudrait dire que l'article 3 est hors d'ordre.

[texte]

**The Chairman:** That also has been raised by Mr. Macquarrie and Mr. Schreyer. A supplementary, Mr. Mongrain?

**Mr. Mongrain:** How much do you still owe the government?

**Mr. Bowie:** \$52.4 million.

**Mr. Osler:** And what are your total assets?

**Mr. Bowie:** The total assets are nearly \$100 million.

**Mr. Waterhouse:** \$97.5 million.

**The Chairman:** \$97.5 million?

**Mr. Bowie:** Yes.

**The Chairman:** The Minister said that your assets exceeded \$83 million.

**Mr. Bowie:** He was probably talking of the costs a little bit.

**Mr. Osler:** The normal business would certainly not need \$50 million to operate on \$100 million, a business of this type or magnitude. That is what I am trying to get at.

**Mr. Bowie:** Yes.

**Mr. Osler:** Is there any way we can cut down your capital or give you some capital?

**Mr. Bowie:** It is my impression that, to use colloquialism, this would open up a can of worms.

**The Chairman:** Mr. Schreyer, a supplementary.

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**Mr. Schreyer:** Mr. Chairman could we have that clarified? You raised it yourself. The Minister said assets of \$83 million and Mr. Bowie says \$98 million or \$99 million. That difference of \$14 million or \$15 million, can we have that explained?

**The Chairman:** Yes. I quoted this from *Hansard* of February 3, 1969, page 5086.

**Mr. Bowie:** This figure that we have just given you, \$97.5 million, was cost and not depreciated, and that was a year later.

**The Chairman:** And this was a year later, the figure that Mr. Kierans was using. Mr. Dinsdale.

**Mr. Dinsdale:** Mr. Chairman, Mr. Bowie has indicated that there will be no capital

[Interprétation]

**Le président:** La question a aussi été soulevée par M. Macquarrie et M. Schreyer. Une question supplémentaire, monsieur Mongrain?

**M. Mongrain:** Combien devez-vous encore au gouvernement?

**M. Bowie:** 52.4 millions de dollars.

**M. Osler:** Et quel est votre actif total?

**M. Bowie:** Notre actif total est de près de 100 millions.

**M. Waterhouse:** 97.5 millions de dollars.

**Le président:** 97.5 millions de dollars?

**M. Bowie:** Oui.

**Le président:** Le ministre a dit que vos avoirs étaient supérieurs à \$83 millions.

**M. Bowie:** Il parlait probablement des coûts.

**M. Osler:** Normalement, vous n'avez pas besoin de 50 millions de dollars pour une entreprise de 100 millions de dollars. C'est ce que je veux savoir.

**M. Bowie:** Oui.

**M. Osler:** Est-ce qu'il n'y aurait pas moyen de réduire le capital, de vous donner un capital?

**M. Bowie:** J'ai l'impression que ceci, si on peut se servir d'une expression idiomatique, causerait des tracas.

**Le président:** Une question supplémentaire, monsieur Schreyer?

**M. Schreyer:** Monsieur le président, pouvez-vous préciser, vous l'avez soulevée vous-même cette question, le ministre a dit un actif de 83 millions de dollars. M. Bowie dit 98 à 99 millions de dollars. Il y a une grosse différence de 14 ou 15 millions de dollars; pouvez-vous nous expliquer cela?

**Le président:** Oui j'ai cité du *Hansard* de février 1969, page 5086.

**M. Bowie:** Les chiffres que nous avons nous donnent simplement 97.5 millions, c'était le coût sans la dépréciation et ça c'était un an plus tard.

**Le président:** Et ça c'était un an plus tard, le chiffre utilisé par M. Kierans. Monsieur Dinsdale.

**M. Dinsdale:** Monsieur le président, M. Bowie a indiqué qu'il n'y aurait pas de



[Text]

demands on the government for the current fiscal year. Does this mean that the revenues of the Corporation are quite buoyant?

**Mr. Bowie:** It certainly does, yes.

**Mr. Dinsdale:** How are the rates for your overseas services determined? Is it an arbitrary thing, or is it in competition with rates for similar services by other countries?

**Mr. Bowie:** We certainly have competition on the telegraph rates. On telephone rates and the Telex we do not have competition, or on leased circuits.

Part of our problem here is that you have to have two ends to a communications circuit to make it work and you have to get the fellow at the other end to agree with you on how much you shall charge. It sometimes becomes quite difficult to persuade him to reduce his rates as low as we might like to have them. It is COTC's viewpoint—I might almost go so far as to say policy at this time to see about making some substantial reductions in the rates as soon as we can.

**Mr. Dinsdale:** I believe there have been reductions in recent years, or even months, in the overseas rates.

**Mr. Bowie:** Yes, we have done that.

**Mr. Dinsdale:** These would result from...

**Mr. Bowie:** ...negotiation with the distant ends.

**The Chairman:** That is the satellite operators.

**Mr. Bowie:** They could be cable operators as well as satellite operators. I would not want this Committee to get the impression that I am a satellite man 100 per cent. I have been in the communications business for 48 years. I started off in cables, I was in high frequency radio, I am in satellites at the present time, and I love them all. They all serve a very useful part.

Whether your communication be by high frequency radio or by satellite or by cable, quite obviously you have to agree with the man on the other end that you will work it in such and such a way and in such and such a fashion and that your rights will be so and so

[Interpretation]

demandes de capitaux sur le gouvernement pour l'exercice financier en cours. Est-ce qu'il veut dire que les revenus de la Société sont en bon état, en plein essor?

**M. Bowie:** Mais oui, bien sûr.

**M. Dinsdale:** Comment les taux pour vos services de télécommunications transmarines sont-ils déterminés? Est-ce qu'il y a de la concurrence ou de la rivalité, par exemple avec les taux qui sont établis dans les autres pays? Comment fixez-vous ces taux?

**M. Bowie:** Nous avons certainement de la concurrence pour les taux de télégramme. Quant au téléphone et le Telex, nous n'avons pas de concurrence.

Une partie de notre problème vient du fait que lorsque vous avez un circuit de communications, il vous faut deux extrémités. Et faut que vous vous mettiez d'accord, avec celui qui est à l'autre extrémité, sur le tarif que vous allez exiger. Parfois, cela devient assez difficile de persuader celui qui est à l'autre bout de réduire ses tarifs autant que nous voudrions. La Société canadienne de télécommunications transmarines a cette attitude, et même comme politique, je dirai de voir à faire des réductions substantielles des tarifs, et le plus vite possible.

**M. Dinsdale:** Est-ce que vous n'avez pas eu des réductions ces dernières années, ou ces derniers mois, dans les tarifs des télécommunications transmarines?

**M. Bowie:** Oui, nous en avons eu.

**M. Dinsdale:** Alors, elles proviendraient de...

**M. Bowie:** ...négociations avec la partie qui est à l'autre bout du fil.

**Le président:** C'est-à-dire celui qui exploite le satellite.

**M. Bowie:** Cela peut être aussi bien pour les câbles que pour les satellites. Je ne voudrais pas que les membres du Comité aient l'impression que je me suis engagé à ce pour cent dans les satellites. Je suis dans les communications depuis 48 ans. J'ai commencé avec les câbles, ensuite j'ai fait de la radio haute fréquence, puis j'en suis venu aux satellites, et j'aime tout. Je trouve que chacun a un rôle extrêmement utile à jouer.

Que vous ayez vos communications par câbles, par radio à haute fréquence ou par satellites, de toute façon, il faut que vous soyez d'accord avec l'opérateur à l'autre bout pour fixer vos tarifs, à tous les égards, la façon de travailler, etc. En général, c'est ainsi

*[Texte]*

and such and such. This is usually the way that rates are negotiated these days, and it is not so much an element of competition.

However, I will say for the benefit of this committee that I have from time to time had a lot of pressure put on me by the American carriers operating in Canada to raise our telegraph rates to the same level as they are in the United States; this I refused to do.

**Mr. Dinsdale:** I think you indicated that you hoped that there would be further reduction in overseas rates. What would be the main reason for this hope? Is it because of a gradual change, for example, from cable to high frequency transmission to satellite transmission? What is the real reason for the gradual lowering of cost?

**Mr. Bowie:** I think one reason which I think ought to be fairly apparent to people in Canada, is that COTC as a Crown Corporation is making a profit, and a substantial one, and we believe that some of this ought to be applied back to give the user the benefit of it. Another reason, and a very important one, is that with multichannel cables and multichan-

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nel satellite systems the cost per circuit comes down quite substantially and therefore you are able to give the service at lower cost. I think these are the two main reasons.

**Mr. Mongrain:** May I have a supplementary, Mr. Chairman?

What do you do with this substantial profit. Do you reinvest it at COTC or do you turn it back to the government?

**Mr. Bowie:** We do not turn it back to the government. That is why we are not asking the government for any money this year—because we are going to reinvest it.

**Mr. Dinsdale:** Just to continue this line of questioning for a moment, do you supply the satellite service used by CBC?

**Mr. Bowie:** If it is a satellite service overseas, yes.

**Mr. Dinsdale:** They use some satellite programming and it is your corporation which supplies this service to CBC?

**Mr. Bowie:** Yes.

*[Interprétation]*

que les tarifs sont négociés ces jours-ci. Ce n'est pas tellement un élément de concurrence.

Toutefois, je dirai au Comité que, de temps à autre, on exerce beaucoup de pressions sur moi, entre autres les entrepreneurs de messageries américains qui exploitent des services au Canada et qui veulent que l'on relève les tarifs au même niveau que ceux des États-Unis; mais je refuse de le faire.

**M. Dinsdale:** Je pense que vous espérez une nouvelle réduction des tarifs des télécommunications transmarines. Qu'est-ce qui justifie cet espoir? Un changement graduel, par exemple, des télécommunications par câbles aux communications par radio à haute fréquence, ou par satellite? Quelle serait la vraie raison pour laquelle on réduirait graduellement les coûts?

**M. Bowie:** Eh bien, je pense que l'une des raisons qui doit être assez évidente pour la population canadienne, c'est que la Société, qui est une société de la Couronne, fait des profits substantiels, et nous croyons qu'il faudrait réinvestir ici ces profits pour pouvoir rendre la chose rentable pour la population en même temps. Une autre chose qui est éga-

lement très importante, c'est que, avec les câbles à plusieurs canaux et les satellites à plusieurs canaux, les coûts de circuit sont réduits et vous pouvez donc fournir des services à meilleur marché. Ce sont là les deux raisons principales.

**M. Mongrain:** Puis-je poser une question supplémentaire, monsieur le président? Qu'est-ce que vous faites avec ce profit substantiel? Est-ce que vous le réinvestissez dans la Société ou si vous le donnez au gouvernement?

**Mr. Bowie:** Nous ne le rendons pas au gouvernement. Cette année, nous ne demandons pas d'argent au gouvernement parce que nous allons réinvestir.

**M. Dinsdale:** Pour poursuivre dans le même ordre d'idées pendant quelques instants, est-ce que vous fournissez le service de satellite utilisé par Radio-Canada?

**M. Bowie:** S'il s'agit d'un service de satellite outre-mer, oui.

**M. Dinsdale:** Ils ont de la programmation par satellites et c'est votre Société qui fournit le service à Radio-Canada?

**M. Bowie:** Oui.

[Text]

**Mr. Dinsdale:** How would the rates be established for that service? Have you a captive market or is it a competitive one?

**Mr. Bowie:** You really have asked me a question that I find very difficult to answer here. I would like to say that the rates we are currently charging in Canada, or are about to charge, are approximately one-third the rate charged at the European end for the same service. I do not know the psychology or the philosophy that motivates the Europeans, whether they charge as much as the traffic will bear or whether they do not want to handle television, but their rates are considerably higher than ours. We are hopeful that eventually they will come down to a more reasonable level.

**Mr. Dinsdale:** How would the rates compare with those for similar service charged in the United States?

**Mr. Bowie:** I suppose you could almost call this a rate-fixing arrangement, but the United States and ourselves charge the same rate.

**Mr. Dinsdale:** I see.

**Mr. Bowie:** Quite obviously we have to, because we have the same sort of interest in telecasts. A lot of the stuff that is brought over on television to the United States comes up here, and sometimes the stuff that we bring in from Europe is sent down to the United States.

**Mr. Dinsdale:** What will happen to the rates when Canada gets her own satellite? Will they still have to be comparable to the States, or can we determine them?

**Mr. Bowie:** Sir, I think you are talking about a different satellite. This is a domestic satellite and the one that I have been talking about was international.

**Mr. Dinsdale:** I am speaking of the Canadian domestic satellite.

**Mr. Bowie:** I was answering you in respect of an international satellite.

**Mr. Dinsdale:** As it exists at the moment, but we are eventually going to have our own satellite for supplying Canadian domestic services exclusively, I would presume. Perhaps this is in the realm of the future.

**Mr. Bowie:** May I hold my hands up, Mr. Dinsdale, and say please do not ask me to answer that question because I do not know — I just don't know.

[Interpretation]

**M. Dinsdale:** Comment est-ce que vous fixeriez les tarifs pour ce service? Est-ce que vous avez un marché fermé ou est-ce que vous avez de la concurrence?

**M. Bowie:** Je pense que vous m'avez vraiment posé une bonne question. Mais je trouve assez difficile d'y répondre. J'aimerais vous répondre que les tarifs que nous fixons généralement au Canada, ou que nous sommes sur le point de fixer, représentent un tiers des frais exigés du côté européen pour les mêmes services. Je ne connais pas la psychologie ou la philosophie qui motivent les Européens: s'ils exigent autant que les tarifs de circulation, ou s'ils ne veulent pas de la télévision, mais, de toute façon, leurs tarifs sont beaucoup plus élevés que les nôtres. Nous espérons qu'ils seront abaissés à un niveau plus raisonnable.

**M. Dinsdale:** Comment pouvez-vous comparer vos tarifs avec ceux de services analogues aux États-Unis?

**M. Bowie:** Je pense que vous pouvez probablement parler d'un accord sur la fixation des prix, mais les États-Unis ont les mêmes tarifs que nous.

**M. Dinsdale:** Je vois.

**M. Bowie:** Évidemment, il faut absolument le faire, car nous avons à peu près le même intérêt dans la télédiffusion, et tout ce qui est présenté à la télévision américaine nous arrive ici aussi: et parfois, ce que nous faisons venir d'Europe est envoyé aux États-Unis.

**M. Dinsdale:** Alors, qu'arrivera-t-il aux tarifs lorsque le Canada aura son propre satellite? Est-ce qu'ils seront toujours comparables à ceux des États-Unis?

**M. Bowie:** Je pense que vous ne parlez pas du même satellite, Monsieur. Je pense qu'il s'agit d'un satellite canadien. Mais celui dont je parlais jusqu'ici est international.

**M. Dinsdale:** Je parle du satellite canadien.

**M. Bowie:** Oui, mais moi, je vous répondais en pensant au satellite international.

**M. Dinsdale:** Oui, tel qu'il est dans le moment. Mais éventuellement, nous allons avoir notre propre satellite pour desservir la population canadienne exclusivement. C'est peut-être dans le domaine du possible.

**M. Bowie:** Monsieur Dinsdale, veuillez ne pas me demander de répondre à la question parce que, vraiment, je ne connais pas la réponse.



[Texte]

**Mr. Dinsdale:** Fine.

**Mr. Schreyer:** Mr. Chairman, perhaps Mr. Bowie can say whether he sees the Corporation as being the operator of our domestic satellite system if and when it does become a reality in terms of providing the technical know-how and so on.

**Mr. Bowie:** I cannot say that I can see that because nobody at all has asked me about it.

**The Chairman:** Are there further questions?

**Mr. Mongrain:** What kind of staff do you have on the COTC?

**Mr. Bowie:** Do you mean in terms of numbers?

**Mr. Mongrain:** Yes.

**Mr. Bowie:** About 750 roughly.

**Mr. Mongrain:** What would be last year's payroll for instance?

**Mr. Bowie:** In 1968 it was just under \$4.5 million.

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**Mr. Mongrain:** And what was your profit last year?

**Mr. Bowie:** It was near \$4 million, after income tax and after interest payments to the government.

**Mr. Mongrain:** I have two compliments to pay to you here. You just mentioned that your rates are about one-third lower than in Europe. There is one thing that I can tell you: your service is a lot better—at least three or four times better. I can say that from experience. The other compliment is this. It is not very often that this Committee pays compliments to those who appear, but you have said that you never had any deficit and I think you deserve a lot of credit for that. I just wanted to underline that here because it is not very often we hear that.

As long as you do not have any deficit I, personally, would be in favour of not setting any limit to your expense allowance—as long as you stay within the limits of your budget of course, which is approved by Treasury Board.

**Mr. Bowie:** Oh yes.

**Mr. Mongrain:** That is all, Mr. Chairman.

**Mr. Macquarrie:** I do not want to try to detract from the credit which you deserve

[Interprétation]

**M. Dinsdale:** Bien.

**M. Schreyer:** Monsieur le président, M. Bowie pourrait peut-être me dire s'il considère que la Société sera l'exploiteur de notre système de satellites, lorsque ce système deviendra une réalité. Je parle par exemple des connaissances techniques, etc.

**M. Bowie:** Je ne peux pas l'envisager, parce que personne ne m'en a jamais parlé.

**Le président:** D'autres questions?

**M. Mongrain:** Quel genre de personnel avez-vous au sein de la Société canadienne des télécommunications transmarines?

**M. Bowie:** Vous voulez dire l'effectif?

**M. Mongrain:** Oui.

**M. Bowie:** Environ 750.

**M. Mongrain:** Combien a-t-on versé en traitements, l'an dernier par exemple?

**M. Bowie:** En 1968, un peu moins de 4 millions et demi.

**M. Mongrain:** Et votre profit de l'an dernier, de quel ordre était-il?

**M. Bowie:** Près de 4 millions de dollars, après les paiements de l'impôt sur le revenu et l'intérêt versé au gouvernement.

**M. Mongrain:** Je veux vous féliciter deux fois. Vous venez de dire que vos taux sont d'un tiers inférieurs à ceux de l'Europe, mais je peux vous dire que vos services sont bien meilleurs, au moins 3 ou 4 fois meilleurs. Et je le sais par expérience. Un autre commentaire que je fais, c'est que cela n'arrive pas tellement souvent que le Comité félicite les témoins, mais vous nous avez dit que vous n'avez jamais eu de déficits et je pense que vous méritez sérieusement d'être félicités. Je veux insister là-dessus, parce que nous n'entendons pas souvent cela. Du moment que vous n'avez pas de déficit, je suis pour qu'on ne fixe aucune limite à vos dépenses, pour autant que vous restiez dans les limites de votre budget, qui est approuvé par le Conseil du Trésor.

**M. Bowie:** Bien sûr.

**M. Mongrain:** C'est tout, monsieur le président.

**M. Macquarrie:** Je ne veux pas enlever à votre mérite, et je me joins aux félicitations

[Text]

and the expression of it by Mr. Mongrain I share. Concerning the stations at Mill Village and the one that may be built in the West, who paid the construction costs?

**Mr. Bowie:** The first station at Mill Village was built by the Department of Transport; the costs were paid by the Government of Canada. We have paid for the new one which we have just opened with funds provided by the government but we shall, of course, repay those and the one on the West Coast we shall pay for as well. The entire financial responsibility for those will devolve on the COTC, not the government.

**Mr. Macquarrie:** But the government built the first one.

**Mr. Bowie:** They built the first one.

**Mr. Macquarrie:** They provided funds for the second one?

**Mr. Bowie:** They provided funds for the second one but those funds are our responsibility. We pay interest on them and we will eventually pay them off and repay the government for the loan.

**Mr. Macquarrie:** Far be it from one of my political colouring to mention it, but the government has been a good friend in these operations from time to time.

**The Chairman:** The word "government", independent of party.

**Mr. Macquarrie:** Small "g" certainly.

**Mr. Bowie:** I have to say that our relations with governments of all parties, whatever color they were, have been extremely good and we have never had any conflict or problems, none whatsoever.

**Mr. Macquarrie:** Again, I think you have done a wonderful job but here and there the government apparatus has been helpful, as it should be, of course.

**Mr. Bowie:** Certainly; yes, I could not agree more.

**Mr. Barrett:** I thought we came to bury Caesar, not to praise him.

**M. La Salle:** Monsieur le président, j'aimerais poser une question d'ordre technique. On parle des satellites et ceci m'intéresse énormément. Je ne sais si c'est l'endroit et le moment tout désignés pour la poser, mais ce

[Interpretation]

que vient de vous faire M. Mongrain. Pour ce qui est des stations de Mill Village et de celle que l'on va peut-être construire dans l'Ouest qui a payé les frais de construction?

**M. Bowie:** La première station de Mill Village a été construite par le ministère de Transports et le gouvernement fédéral a payé les frais. La nouvelle station que nous venons d'ouvrir, c'est nous qui l'avons payée, avec des fonds fournis par le gouvernement, mais que nous rembourserons, bien sûr. Et nous paierons aussi la station prévue sur la côte ouest. Toute la responsabilité financière sera assurée par la Société canadienne de télécommunications transmarines, et non par le gouvernement.

**M. Macquarrie:** Mais c'est le gouvernement qui a construit la première station.

**M. Bowie:** Il a construit la première.

**M. Macquarrie:** Il a fourni les fonds pour la deuxième station?

**M. Bowie:** Oui, mais c'est nous qui en assumons la responsabilité. Nous payons des intérêts sur ces fonds et finalement nous rembourserons l'emprunt au gouvernement.

**M. Macquarrie:** Ce n'est pas à quelqu'un de mon allégeance politique à en parler, mais il me semble que le gouvernement s'est montré généreux de temps à autre.

**Le président:** Il s'agit du mot «gouvernement», sans qu'il soit question de parti.

**M. Macquarrie:** Gouvernement avec un petit «g», bien sûr.

**M. Bowie:** Je dois dire que nos rapports avec les gouvernements de tous les partis, quels qu'ils soient, ont toujours été excellents et nous n'avons jamais eu avec eux le moindre conflit ou la moindre difficulté.

**M. Macquarrie:** Je le répète, j'estime que vous avez fait un travail excellent, mais de temps à autre, l'appareil gouvernemental a été fort utile, ce qui devrait être le cas évidemment.

**M. Bowie:** Bien sûr, je suis entièrement d'accord.

**M. Barrett:** Je croyais que nous étions pour enterrer César, non pour le glorifier.

**Mr. La Salle:** Mr. Chairman, I wish to pose a technical question. We are talking about satellites in which I am very much interested. I don't know whether this is the proper time and place to ask my question, but I should

[Texte]

système de satellites étant mis sur pied au niveau canadien, j'aimerais savoir s'il sera pratiquement possible à une province, qui le désirerait, d'exercer un contrôle quelconque, par le truchement de ses stations terrestres, sur la qualité des émissions et ce, avec l'assentiment du gouvernement fédéral?

**Mr. Bowie:** I am sorry I did not quite get it all, but may I respond in English? I do better in English than I do in French. May I put it this way: I would regard that as a very difficult question for me to answer at this point in time and, in fact, I think I would go so far as to say that it would not be proper for me to answer it. I just do not know the answer, sir.

**The Chairman:** I believe that would be a question of policy.

**M. La Salle:** Oui, je comprends, monsieur le président. Je ne demande pas, enfin, je ne veux pas savoir si ces messieurs sont en faveur ou non d'une politique semblable. Mais, je voudrais savoir si, techniquement,

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c'est possible qu'une province sur dix ou deux provinces sur dix, je ne sais pas, puissent contrôler des émissions au moyen d'un satellite canadien.

**Mr. Mongrain:** May I add a supplementary chat might help, Mr. Chairman?

**Mr. Chairman:** Yes.

**Mr. Mongrain:** You told us a few minutes ago that there might be 10,000 circuits on the next satellite. Of course, I am no technician, but am I right in believing that on those 10,000 circuits if I were to choose such a program or such another one coming from such a country or such another country, I have the choice?

**Mr. Bowie:** I think this would be perfectly true. We could produce a program or communications at any given moment for any given purpose whatsoever, whether it be television or radio broadcast or what have you.

**Mr. Osler:** Does not the question also revolve around the matter of controlling the ground installations? Would you not then have to be able to take 5,000 of those 10,000 circuits or 3,000, or however many were rented, and beam them to a separate receiving station?

**Mr. Bowie:** This would be true and I could not give you the answer to that one because I think this would be a matter of government decision.

[Interprétation]

like to know whether, once this satellite system is organized at the Canadian level, it will be feasible for a province wishing to exercise some sort of control over the quality of programs by means of these ground stations, to do so with the approval of the federal government?

**M. Bowie:** Excusez-moi, je n'ai pas tout saisi, mais puis-je répondre en anglais? Je m'exprime mieux en anglais qu'en français. Disons que j'estime qu'il me serait très difficile de répondre à cette question pour le moment. J'irai même jusqu'à dire qu'il ne convient pas que j'y réponde. Je ne connais tout simplement pas la réponse, monsieur.

**Le président:** Je pense que c'est une question de principe.

**Mr. LaSalle:** Yes, I understand, Mr. Chairman. I am not asking, I do not want to know whether these gentlemen are in favour or not of such a policy. But I would like to know if, technically, it would be feasible for one or

two provinces out of ten, for instance, to control programs by means of a Canadian satellite?

**M. Mongrain:** Pourrais-je poser une question supplémentaire qui pourrait vous aider, monsieur le président?

**Le président:** Oui.

**M. Mongrain:** Vous nous avez dit tout à l'heure qu'il y aurait peut-être 10,000 circuits branchés sur le prochain satellite. Bien sûr, je ne suis pas technicien, mais dois-je en conclure que, sur ces 10,000 circuits, j'aurais le choix entre différentes émissions venant de différents pays?

**M. Bowie:** C'est exact. Nous pourrions produire une émission ou des communications à tout moment et à n'importe quelles fins, qu'il s'agisse de télévision, de radiodiffusion ou autre.

**Mr. Osler:** Cela ne dépend-il pas aussi du contrôle des installations au sol? N'auriez-vous pas alors à réussir à capter 5,000 de ces circuits, ou 3,000, ou quelque soit le nombre de circuits loué, pour les transmettre à une station réceptrice séparée?

**M. Bowie:** En effet, mais je ne pourrais vous donner la réponse à cette question, car cela dépend d'une décision gouvernementale.



[Text]

**Mr. Osler:** Would it be technically possible?

**Mr. Bowie:** Technically possible, yes.

**Mr. Chairman:** Are there any further specific questions?

**Mr. Barrett:** Could we get to the point here? Our witness indicated that he was headed for Washington and I am sure he would like to have a little bit of reprieve before he leaves. I am certain that we would all like to allow him to have his reprieve, so can we get to the core of the subject?

**The Chairman:** That is just what I was going to bring up. I just wanted to know whether there are any more general questions that members wanted to ask.

**Mr. La Salle:** Une question supplémentaire. A cette conférence à Washington, est-ce que tous les pays intéressés à la réalisation d'un satellite, ont déjà fait une demande à cet effet? Êtes-vous au courant de cela?

**Mr. Bowie:** I do not know at this point in time whether there are any new ones but we are certainly hopeful that as a result of the conference in Washington—you may perhaps have seen the few remarks I made to *The Gazette* in Montreal yesterday—the system will become more fully internationalized than it has been so far. In effect that means the United States should not have a veto power which it has at the present time and if we can achieve this I think we are entitled to hope that Russia and the other Iron Curtains countries, instead of talking about putting up Inter-Sputnik, will join in the consortium and that we will have a truly global system.

**Mr. La Salle:** De combien de personnes se compose la délégation canadienne?

**Mr. Bowie:** I think it is nine—eight or nine.

**The Chairman:** Are they all from your organization, or are they spread out across the departments?

**Mr. Stafford:** Mr. Chairman, I thought we were getting to Clause 1; where does that fit in?

**Mr. Chairman:** I would like to know whether there are any from Manitoba on that delegation.

**Mr. Bowie:** Well, I am afraid I do not know their origin at all. There are some from External Affairs, and some from—if I may use the expression at this point in time—the Depart-

[Interpretation]

**Mr. Osler:** Serait-ce possible du point de vue technique?

**Mr. Bowie:** Du point de vue technique, oui.

**Le président:** Y a-t-il d'autres questions?

**Mr. Barrett:** Pourrions-nous en venir à l'essentiel? Le témoin a laissé entendre qu'il devait partir pour Washington, et je suis certain qu'il aimerait avoir un peu de répit avant son départ. Nous voudrions tous lui permettre ce moment de répit, j'en suis sûr. Pourrions-nous passer au cœur du sujet?

**Le président:** C'est précisément ce que j'allais dire. Je voulais simplement savoir s'il y avait d'autres questions générales.

**Mr. La Salle:** A supplementary question. Have all the members at that conference in Washington who are interested in the development of a satellite already made an application to that effect? Are you acquainted with this?

**Mr. Bowie:** J'ignore pour le moment s'il y aura de nouveaux membres, mais nous espérons certainement que, par suite de la conférence de Washington—vous avez peut-être vu la brève déclaration que j'ai faite hier à la *Gazette* de Montréal—le système deviendrait plus international qu'il ne l'a été jusqu'à présent. En fait, cela signifie que les États-Unis ne devraient pas détenir le pouvoir de veto qu'ils ont actuellement; si nous réussissons à le leur enlever, il y aura bon espoir, je crois que la Russie et les autres pays du Rideau de fer, au lieu de parler d'installer *Futer-Sputnik*, se joignent à notre consortium, et que nous ayons alors un système vraiment international.

**Mr. La Salle:** What is the membership of the Canadian delegation?

**Mr. Bowie:** Neuf, je crois, huit ou neuf.

**Le président:** Sont-ils tous de votre Société, ou viennent-ils de divers ministères?

**Mr. Stafford:** Monsieur le président, je croyais que nous allions passer à l'article 1; qu'est-ce que cela a à voir?

**Le président:** J'aimerais savoir s'il y a des gens du Manitoba dans cette délégation.

**Mr. Bowie:** Je suis désolé, je ne connais pas du tout leur origine. Il y a des gens des Affaires extérieures, il y en a du ministère des Communications—si je peux utiliser cette

[Texte]

ment of Communications, or whatever it may be, and some from the Embassy in Washington and Mr. Eliassen and I will be taking in...

**M. La Salle:** Étant donné que le Québec est très intéressé à un projet de satellites, vous ne savez pas s'il sera représenté d'une façon ou d'une autre, à la conférence?

**Mr. Bowie:** You have a very good French-Canadian representative on the team; his name is Gilles Bergeron. I gather he is a great friend of Judy LaMarsh.

• 1640

**M. La Salle:** Représente-t-il la province de Québec au sein de la délégation canadienne ou simplement le Canada?

**M. Bowie:** Le Canada.

**M. La Salle:** Merci.

**Mr. Chairman:** Are there further questions? Perhaps, then, we can deal with the Bill clause by clause. Shall Clause 1 carry?

**Mr. Comeau:** When did this Corporation come into existence?

**Mr. Bowie:** On April 1, 1950.

**Mr. Comeau:** Nineteen hundred and fifty?

**The Chairman:** April Fool's Day.

**Mr. Comeau:** Newfoundland was in Confederation at that time. Can you tell me why this only came about in 1969, the change for Newfoundland?

**Mr. Bowie:** Until there was something substantive to change in the Act it did not seem worthwhile to remove just those few words—you know, to bring about a special change in the Act.

**Mr. Stafford:** It takes the set-up that long to get around to it.

**Mr. Bowie:** There are other more important things.

Clauses 1 and 2 agreed to.

On Clause 3—Limitation of Powers.

**Mr. Macquarrie:** This is the Clause that concerns me and this is awkward because I do not care to address these remarks to the COTC people. It is unfortunate the Minister is not here because my problem is the invocation of the Governor in Council. Heaven

[Interprétation]

expression dès maintenant—ou quel qu'en soit le nom à venir, il y a aussi des gens de l'Ambassade du Canada à Washington, et M. Eliassen et moi-même allons...

**Mr. La Salle:** As the province of Quebec is very interested in the satellite project, do you know whether it will be represented in some way or other at the conference?

**M. Bowie:** Vous avez un excellent représentant canadien français dans l'équipe: il s'agit de Gilles Bergeron. Je crois que c'est un très bon ami de Judy LaMarsh.

**Mr. La Salle:** Does he represent the Province of Quebec in the Canadian delegation or does he simply represent Canada?

**Mr. Bowie:** Canada.

**Mr. La Salle:** Thank you.

**Le président:** Y a-t-il d'autres questions? Nous pouvons peut-être passer à l'étude du Bill article par article. L'article 1 est-il adopté?

**M. Comeau:** Quand la Société a-t-elle été mise sur pied?

**M. Bowie:** Le 1<sup>er</sup> avril 1950.

**M. Comeau:** 1950?

**Le président:** Le jour du poisson d'avril.

**M. Comeau:** Terre-Neuve faisait déjà partie de la Confédération, à l'époque. Pourriez-vous me dire pourquoi cette modification relative à Terre-Neuve n'a été effectuée qu'en 1969?

**M. Bowie:** On n'estimait pas que cela valait la peine de supprimer simplement ces quelques mots pour apporter une modification spéciale à la Loi jusqu'à ce qu'il devienne nécessaire de changer vraiment le fond de la Loi.

**M. Stafford:** Les rouages administratifs mettent tellement de temps à faire quoi que ce soit.

**M. Bowie:** Il y a d'autres choses plus importantes.

Les articles 1 et 2 sont adoptés.

Sur l'article 3—Limitation des pouvoirs.

**M. Macquarrie:** C'est là l'article qui me préoccupe. C'est une question un peu délicate, parce que je ne tiens pas à m'adresser à la Société. Malheureusement, le ministre est absent. Il s'agit pour moi de la question d'approbation émanant du gouverneur en conseil.

[Text]

knows this is a development in removing things from parliamentary control and substituting therefor executive or Treasury Board control. It is in this particular area that I hope to suggest an amendment. I will not do it here, but I can give the thrust of it and then I will be through.

It is the suggestion that we shall have an amount and that when the amount is overreached Parliament and not the Governor in Council and the Treasury Board will then be invoked. This is a well established principle of parliamentary control of public funds and will be reflected in our proposed amendment.

**Mr. Mongrain:** Mr. Chairman, I do not see the point that Mr. Macquarrie is trying to make because I am under the impression this will always be the limit of the budget that will be voted by Parliament to the COTC.

**The Chairman:** Is this true, Mr. Bowie?

**Mr. Bowie:** This is true.

**The Chairman:** You are limited anyway by the budget you submit to Treasury Board.

**Mr. Mongrain:** Yes, as long as they remain within the limits of the budget that has been voted by Parliament, why should we put a limit of their spending capacity?

**Mr. Macquarrie:** My suggestion is that we would broaden the Corporation's limits.

**Mr. Stanbury:** If that is the case, Mr. Chairman, you would be removing farther from parliamentary control the amount being spent, not only to the hands of the Governor in Council, which is responsible to Parliament, but to a Crown corporation.

**Mr. Macquarrie:** To a specified amount, yes; to the Crown corporation.

**Mr. Stanbury:** Now you are arguing against your previous point.

**Mr. Macquarrie:** No, I think I opened this subject about 20 minutes ago by indicating that up to a given amount—and this is done with other corporations—we would indicate our confidence in the Corporation's fiscal competence but that we would then suggest that Parliament be involved. I do not recall that the COTC is very often examined carefully by Parliament. We hope that forever and ever it will be a most successful operation, but one can never be sure of that when one is dealing with legislation.

[Interpretation]

Il s'agit de soustraire à l'administration du Parlement pour les confier au pouvoir exécutif ou au Conseil du Trésor. Et c'est dans ce domaine que je tiens à proposer un amendement. Je ne le ferai pas ici, mais je peux en donner l'essence.

Il est proposé que l'on considère un certain montant, et, lorsque ce montant est dépassé, il faut alors avoir recours au Parlement, et non au Conseil du Trésor ou au Gouverneur en conseil. C'est le principe bien établi du contrôle du Parlement envers les fonds publics qui se reflétera ainsi dans notre proposition d'amendement.

**M. Mongrain:** Je ne vois pas ce que M. Macquarrie essaie d'expliquer parce que j'ai l'impression que cette proposition s'inscrira toujours dans les limites des budgets votés par le Parlement à l'intention de la SCTT.

**Le président:** Est-ce exact M. Bowie?

**M. Bowie:** Oui.

**Le président:** Vous êtes de toute façon limités par le budget soumis au Conseil du Trésor.

**M. Mongrain:** Oui, pour aussi longtemps qu'ils se limitent au budget soumis au Conseil du Trésor, pourquoi devrions-nous établir une limite à leurs dépenses.

**M. Macquarrie:** Ma proposition c'est que nous élargirons les limites.

**M. Stanbury:** Si tel est le cas, monsieur le président, nous ferons disparaître encore davantage la mainmise parlementaire. Vous confiez la chose non seulement au gouverneur en conseil qui est comptable au Parlement, mais aussi à une société de la Couronne.

**M. Macquarrie:** Pour un certain montant oui.

**M. Stanbury:** Ainsi vous êtes contre votre première idée.

**M. Macquarrie:** Non; j'ai amorcé ce sujet il y a vingt minutes en disant que jusqu'à un certain montant,—et cela se fait pour d'autres sociétés—nous devrions manifester notre confiance à l'endroit de la compétence financière de la Société. Et c'est alors que nous proposerions que le Parlement participe à cette entreprise. Je ne me rappelle pas que la Société ait fait trop souvent l'objet d'examen par le Parlement. Nous espérons que cette entreprise sera satisfaisante, mais on ne peut jamais prévoir avec certitude lorsqu'on parle de mesures législatives.



[Texte]

**Mr. Bowie:** I should say, Mr. Chairman, at the COTC's annual budget is tabled in Parliament and is there for everybody to see.

**The Chairman:** Yes. I think what Mr. Macquarrie is getting at is that is has never really been considered in the House until the committee system evolved as it did. He did not have the time to deal with it.

**Mr. Stanbury:** Mr. Chairman, do I understand the witness to say that the proposal in this bill follows the usual procedure with respect to other Crown corporations pursuant to the financial administration?

**Mr. Bowie:** The Minister himself made this statement in the House on February 3. I am

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quoting from Hansard.

What will happen is that the Treasury Board will lay down the same rules that apply to other crown corporations. The Treasury Board will prescribe such limits as it may consider to be appropriate. In other words, the limitations presently listed in the legislation may not be the limitations which the Treasury Board will set. The corporation has to be under some control but that control would be less, at least as to physical amount, than presently exists.

**Mr. Stanbury:** And when you commented previously on what amount might be adequate as a limit for your expenditure you said, I believe, that you felt it should be at least as much as Mr. Macquarrie had mentioned.

**Mr. Bowie:** Yes.

**Mr. Stanbury:** We should underline the fact that when you enshrine a particular figure in statute you lose the flexibility of changing the figure from time to time as technology changes and prices change.

**Mr. Bowie:** This is true.

**Mr. Stanbury:** You would not want to lose that flexibility, would you?

**Mr. Bowie:** I think it is a most desirable thing to have. If you get only two weeks' holiday and somebody says suddenly you can have three weeks' vacation this is always very acceptable.

**Mr. Stanbury:** But if they were to say you could only have one week or 10 days, that could be different, would it not?

[Interprétation]

**M. Bowie:** Le budget annuel de la SCTT est déposé au Parlement et tout le monde peut en prendre connaissance.

**Le président:** M. Macquarrie veut expliquer que son budget n'a jamais été examiné par le Parlement jusqu'à ce que le système des Comités permette de se pencher là-dessus.

**M. Stanbury:** Dois-je conclure que le témoin a dit que la proposition contenue dans ce bill rejoint les formalités habituelles qui régissent d'autres sociétés de la Couronne pour ce qui est de l'administration financière?

**M. Bowie:** Le ministre lui-même a déclaré à la Chambre le 3 février et je cite les propos

du ministre extraits du Hansard:

«Voici ce qui arrive: le Conseil du Trésor établira les mêmes règles qui s'appliquent aux autres sociétés de la Couronne et il prescrira les limites qu'il jugera appropriées. Autrement dit, les limites prévues dans la mesure actuelle ne seront pas forcément celles du Conseil du Trésor. La Société doit être assujettie à un contrôle, mais celui-ci sera moins rigoureux, du moins quant aux limites fixées, qu'il ne l'est à l'heure actuelle.»

**M. Stanbury:** Lorsque vous avez expliqué tout à l'heure quel montant conviendrait comme limite de vos dépenses, vous avez dit, sauf erreur, que vous estimiez que le montant devrait être au moins celui qu'avait mentionné M. Macquarrie.

**M. Bowie:** En effet.

**M. Stanbury:** Il ne faut pas oublier que lorsque l'on sanctionne un chiffre particulier dans une loi, on perd la latitude qui permet de modifier ce chiffre de temps à autre en fonction de l'évolution de la technologie et de la hausse des prix.

**M. Bowie:** C'est vrai.

**M. Stanbury:** Vous ne voudriez pas perdre cette latitude, n'est-ce pas?

**M. Bowie:** Je crois que c'est une solution très désirable. Si vous n'avez que deux semaines de vacances et que l'on vous dit tout à coup que vous pouvez en avoir trois semaines, c'est toujours agréable.

**M. Stanbury:** Mais si l'on vous disait que vous ne pouvez avoir qu'une semaine ou dix jours, ce serait une autre paire de manches, n'est-ce pas?

[Text]

**Mr. Bowie:** Then we get mad.

**Mr. Stanbury:** You prefer the flexibility, do you?

**Mr. Bowie:** I would certainly prefer the flexibility.

**Mr. Stanbury:** Thank you.

Clause 3 agreed to.

Preamble agreed to.

Title agreed to.

**The Chairman:** Shall I report the Bill?

**Some hon. Members:** Agreed.

**The Chairman:** Thank you very much, gentlemen. I wonder if the members of the Committee would be willing to deal now with the business that we have before us concerning our own internal affairs? That way we would not have to meet on Thursday.

**Some hon. Members:** Agreed.

**The Chairman:** This will be an in-camera meeting so I would like to thank the gentlemen from the Canadian Overseas Telecommunication Corporation. I wish you well on your trip to Washington.

**Mr. Bowie:** I would like to express my appreciation for the very courteous reception we have had. Thank you.

[Interpretation]

**M. Bowie:** Nous serions furieux.

**M. Stanbury:** Vous préférez une certaine latitude?

**M. Bowie:** Assurément.

**M. Stanbury:** Merci.

L'article 3 est adopté.

Le préambule est adopté.

Le titre est adopté.

**Le président:** Puis-je faire rapport du Bill?

**Des voix:** D'accord.

**Le président:** Je vous remercie, messieurs. Je me demande si les membres du Comité voudraient bien que nous examinions maintenant les travaux qui nous attendent en ce qui concerne nos propres affaires. Ainsi, il ne serait pas nécessaire de nous réunir jeudi.

**Des voix:** D'accord.

**Le président:** Ce sera une séance à huis clos, et j'aimerais donc remercier ces messieurs de la Société canadienne des télécommunications transmarines. Je vous souhaite un bon voyage à Washington.

**M. Bowie:** J'aimerais vous remercier de votre accueil si courtois. Merci.

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OFFICIAL BILINGUAL ISSUE

FASCICULE BILINGUE OFFICIEL

HOUSE OF COMMONS

CHAMBRE DES COMMUNES

First Session

Première session de la

Twenty-eighth Parliament, 1968-69

vingt-huitième législature, 1968-1969

STANDING COMMITTEE

COMITÉ PERMANENT

ON

DE LA

**BROADCASTING,  
FILMS AND ASSISTANCE  
TO THE ARTS**

**RADIODIFFUSION,  
DES FILMS ET DE L'ASSISTANCE  
AUX ARTS**

*Chairman*

Mr. John M. Reid

*Président*

MINUTES OF PROCEEDINGS  
AND EVIDENCE

PROCÈS-VERBAUX ET  
TÉMOIGNAGES

**No. 16**

TUESDAY, MARCH 4, 1969

LE MARDI 4 MARS 1969

*Respecting*

*Concernant*

Communications (Post Office) Estimates

Prévisions budgétaires—Communications  
(Postes).

*Appearing:*

The Honourable Eric Kierans,  
Postmaster General.

*A comparu:*

L'honorable Eric Kierans,  
ministre des Postes.

WITNESSES—TÉMOINS

(See Minutes of Proceedings)

(Voir le procès-verbal)

The Queen's Printer, Ottawa, 1969  
L'Imprimeur de la Reine, Ottawa, 1969



STANDING COMMITTEE ON  
BROADCASTING, FILMS AND  
ASSISTANCE  
TO THE ARTS

*Chairman*  
*Vice-Chairman*  
and Messrs.

Mr. John M. Reid  
M. J. A. Mongrain

Barrett,  
Broadbent,  
Comeau,  
De Bané,  
Dinsdale,  
<sup>4</sup> Givens,

Guilbault,  
La Salle,  
Macquarrie,  
Matte,  
<sup>2</sup> McCutcheon,  
Osler,

COMITÉ PERMANENT DE LA  
RADIODIFFUSION, DES FILMS ET DE  
L'ASSISTANCE AUX ARTS

*Président*  
*Vice-président*  
et MM.

<sup>3</sup> Paproski,  
<sup>1</sup> Perrault,  
Schreyer,  
Stafford,  
Stanbury,  
Stewart (*Cochrane*)—20

*Le secrétaire du Comité,*  
M. Slack  
*Clerk of the Committee*

- <sup>1</sup> Replaced Mr. Givens March 3.
- <sup>2</sup> Replaced Mr. McCleave March 3.
- <sup>3</sup> Replaced Mr. Valade March 3.
- <sup>4</sup> Replaced Mr. Corbin March 3.

- <sup>1</sup> Remplace M. Givens le 3 mars.
- <sup>2</sup> Remplace M. McCleave le 3 mars.
- <sup>3</sup> Remplace M. Valade le 3 mars.
- <sup>4</sup> Remplace M. Corbin le 3 mars.

[Text]

[Traduction]

## MINUTES OF PROCEEDINGS

TUESDAY, March 4, 1969.

(19)

The Standing Committee on Broadcasting, Films and Assistance to the Arts met this day at 9:35 a.m. The Chairman, Mr. John M. Reid, presided.

*Members present:* Messrs. Broadbent, Comeau, De Bané, Dinsdale, Guilbault, Macquarrie, Matte, Paproski, Reid, Stafford, Stewart (Cochrane)—(11).

*Members also present:* Messrs. Aiken, Cadieu, Nesbitt, Ritchie and Schumacher.

*Appearing:* The Honourable Eric Kierans, Postmaster General.

*Witnesses:* From the Post Office Department: Mr. T. Bond, Deputy Postmaster General (Operations); and Mr. F. Pageau, Director of Postal Rates and Classification.

The Chairman announced that the Committee would hear a brief from the Canadian Library Association on Thursday, March 6, 1969, relating to Bill C-171, respecting the National Library.

Mr. Reid advised that the Committee would tour the National Arts Centre on Wednesday, March 19, 1969, at 5:15 p.m.

The Committee proceeded to the consideration of Item 15 of the Communications Estimates relating to the Post Office.

*Agreed.*—That Mr. Kierans' statement, previously distributed to each member of the Committee, be taken as read and inserted in the proceedings of this day.

Mr. Kierans, after introducing his officials, was examined on the operations of the Post Office Department, assisted by Messrs. Bond and Pageau.

## PROCÈS-VERBAL

Le MARDI 4 mars 1969.

(19)

Le Comité permanent de la radiodiffusion, des films et de l'assistance aux arts se réunit ce matin à 9 h. 35, sous la présidence de M. John M. Reid.

*Présents:* MM. Broadbent, Comeau, De Bané, Dinsdale, Guilbault, Macquarrie, Matte, Paproski, Reid, Stafford, Stewart (Cochrane)—(11).

*De même que:* MM. Aiken, Cadieu, Nesbitt, Ritchie et Schumacher.

*Aussi présent:* L'honorable Eric Kierans, ministre des Postes.

*Témoins:* Du ministère des Postes: M. T. Bond, sous-ministre adjoint (exploitation), et M. F. Pageau, directeur des tarifs et de la classification.

Le président annonce que, le jeudi 6 mars 1969, l'Association canadienne des bibliothèques présentera au Comité un mémoire relatif au Bill C-171, qui concerne la Bibliothèque nationale.

M. Reid annonce que le Comité ira visiter le Centre national des arts le mercredi 19 mars 1969, à 5 h. 15 de l'après-midi.

Le Comité passe à l'examen du crédit 15 des prévisions budgétaires du ministère des Postes relatives aux Communications.

*Il est convenu.*—Que la déclaration de M. Kierans, qui a déjà été distribuée aux membres du Comité, soit considérée comme lue et insérée dans les délibérations de ce jour.

M. Kierans présente ses collègues, puis il répond, avec l'aide de M. Bond et de M. Pageau, à des questions relatives à l'activité du ministère des Postes.

The examination of the witnesses still continuing, at 12:40 p.m., the Committee adjourned until 9:30 a.m. on Thursday, March 6, 1969

L'interrogatoire des témoins se poursuivait, à midi 40, le Comité s'ajourne jusqu'au jeudi 6 mars 1969, à 9 h. 30 du matin.

*Le secrétaire du Comité,*  
M. Slack,  
*Clerk of the Committee.*



[Texte]

[Interprétation]

## EVIDENCE

(Recorded by Electronic Apparatus)

Tuesday, March 4, 1969

• 0936

**The Chairman:** Gentlemen, I see we have a quorum under the new rules. I have a brief announcement to make. There will be an extra sitting of the Committee on Thursday at 8 p.m., and we will be hearing a brief from the Canadian Library Association relating to Bill C-171 respecting the National Library. The reason we fitted them in there is because they are having their national convention, and it was done to accommodate them while they are in Ottawa.

The second announcement is that we have arranged a preview tour of the National Arts Centre for Wednesday, March 19 at 5.15 in the afternoon. We will be circulating a memo on this tour to each member at a later date. Wives, girl friends and mistresses, I am told, are invited.

**Mr. Macquarrie:** Is that for the record?

**The Chairman:** That is for the record.

This morning we are considering Item 15 of the Communications Estimates relating to the Post Office. If you have your Blue Books it can be found at page 37 and the details begin at page 41. Yesterday we distributed to each member Mr. Kierans' remarks on the Post Office Department; the Annual Report for 1968 was distributed to you earlier. To save time, is it agreed that Mr. Kierans statement be taken as read and inserted into the record at this point? Agreed?

**Hon. Eric Kierans (Postmaster General):** Mr. Chairman and members of the Committee, the study of the Post Office Estimates for 1969-70 comes shortly after the debate on Bill C-116, during which the financial position of the Department was scrutinized. As I stated then, we intend to take every possible measure to reduce the deficit and to arrive at a balanced budget within a few years.

A study of estimates will show that transportation charges and labour costs account for

## TÉMOIGNAGES

(Enregistrement électronique)

Le mardi 4 mars 1969.

**Le président:** Messieurs, je vois qu'en vertu des nouveaux règlements nous avons quorum. Je désirerais faire une annonce. Il y aura une séance supplémentaire du comité jeudi, à huit heures du soir, et nous entendrons un exposé de l'Association des libraires canadiens, portant sur le bill C-171, au sujet de la Librairie nationale. Nous l'avons placée là, vu que l'Association tient son congrès national et nous avons voulu l'accueillir pendant que ses membres sont à Ottawa.

La deuxième annonce est la suivante: nous avons prévu une visite du Centre des Arts, mercredi, le 19 mars, à 5h. 15 de l'après-midi. On vous remettra des notes à ce sujet un peu plus tard. Les épouses, les amies et maîtresses seront les bienvenues.

Ce matin, nous allons étudier les crédits du ministère des Postes.

**M. Macquarrie:** Est-ce que c'est officiel?

**Le président:** Oui c'est officiel.

Ce matin, nous étudions l'article 15 des prévisions budgétaires des communications se rapportant aux Postes. Si vous avez en main le Livre bleu, vous le trouverez à la page 37; les détails commençant à la page 41. Hier, nous avons distribué à chaque député les observations de M. Kierans sur le ministère des Postes; le rapport annuel de 1968 vous a déjà été distribué. Afin de gagner du temps, il a été convenu que l'exposé de M. Kierans sera ajouté au compte rendu comme s'il avait été lu. D'accord?

**L'hon. Eric Kierans (ministre des Postes):** Monsieur le président, messieurs les membres du Comité, la présente étude des prévisions des Postes pour 1969-1970 vous est soumise peu après les débats sur le bill C-116, au cours desquels la situation financière du Ministère a été examinée. Comme je l'ai alors déclaré, nous nous proposons de prendre toutes les mesures possibles pour réduire le déficit et équilibrer notre budget au cours des quelques années prochaines.

L'étude des prévisions des Postes indique que les frais de transport et de main-d'œuvre

84 per cent of total costs of the Post Office and are the main reason for the rise in the cost of Post Office operations. The Post Office Department's financial structure has three main components:

- (a) parliamentary appropriations;
- (b) costs assumed by other government departments; and
- (c) expenditures paid from revenues.

The annual parliamentary appropriations result from the submission of annual estimates which were are to examine today. This includes salaries, transportation costs, traveling expenses, telephones and telegrams, printing, advertising, payments to Renevue and Sub Postmasters of \$21 million which are classified as professional and special services, rentals, purchase of material and supplies—that is, resources which are normally required to operate a department of government.

Another principal element of operating costs listed in the Blue Book is made up of the services provided to the Post Office by other departments. These are identified at the beginning of the detailed portion of the Post Office Estimates and include accommodation provided by the Department of Public Works, accounting and cheque issue services provided by the Comptroller of the Treasury, contributions to Superannuation and the Canada and Quebec Pension Plans, Surgical Medical Insurance Premiums and Employee Compensation Payments provided by the Department of Labour. The cost of providing these services is met by the other departments concerned from the appropriations voted to those departments by Parliament. However, they involve a significant cost which would be borne by the Post Office directly if the services were not provided by other departments. It is essential for costing purposes and for proper financial management that these be considered as part of the total Post Office costs. I intend to take this into account when balancing our Department revenues and expenditures.

Other costs are met by expenditures made from postal revenue under authority vested in the Postmaster General by virtue of the Post Office Act. Expenditures are made from revenue for the operation of Rural and Sub Post Offices, for special delivery messenger arrangements, idemnity paid on lost mail, as well as payments to Foreign Postal Administrations for money orders paid abroad, outgo-

constituent 84 p. 100 des dépenses totales du Ministère et qu'ils sont la cause principale de la hausse des frais d'exploitation. La structure financière du ministère des Postes repose fondamentalement sur trois éléments principaux:

- a) les crédits que vote le Parlement,
- b) les frais que prennent à leur compte d'autres ministères fédéraux, et
- c) les dépenses payées à l'aide des recettes.

Les crédits annuels que vote le Parlement se fondent sur les prévisions annuelles qui lui sont présentées et que nous devons examiner aujourd'hui. Ces prévisions comprennent les traitements, les frais de transport et de déplacements, de téléphones et télégrammes, de l'impression et de la publicité, des versements de \$21 millions aux maîtres de poste de bureaux à commission et auxiliaires dont les services sont classés dans la catégorie des services professionnels et spéciaux, des locations, et des achats de matériel et fournitures en somme, tout ce dont un ministère fédéral a normalement besoin pour son bon fonctionnement.

Un autre élément important des frais d'exploitation qui figure dans le Livre bleu, est celui des services que fournissent les autres ministères au ministère des Postes. Ces services, qui figurent en tête de la portion détaillée des prévisions des Postes, comprennent les locaux fournis par le ministère des Travaux publics, les services comptables et d'émission de chèques dont se charge le Contrôleur du Trésor, les contributions au Fonds de pension de retraite et aux régimes de pension du Canada et du Québec, les primes d'assurance chirurgicale-médicale, et les indemnités pour les accidents de travail versées par le ministère du Travail. Il n'en est pas moins vrai qu'il s'agit de frais importants que le Postes devraient elles-mêmes régler si ces services n'étaient pas fournis par d'autres ministères. Il est essentiel, pour l'établissement des prix de revient et d'une saine gestion financière, qu'on considère ces frais comme faisant partie de l'ensemble des frais des Postes. J'ai l'intention d'en tenir compte en établissant le juste rapport entre les recettes et les dépenses du Ministère.

D'autres frais sont couverts par les recettes postales en vertu de l'autorité conférée au ministre des Postes par la Loi sur les postes.

Certaines dépenses sont faites, en recourant aux recettes, pour assurer le fonctionnement des bureaux de poste ruraux et des bureaux auxiliaires. Les recettes postales servent également au paiement d'arrangements spéciaux pour la livraison par messagers des envois.



ng parcel post, the handling charges on Canadian mail that passes through other countries and the carriage of Canadian mail on foreign airlines. Revenues received from the operation of financial services such as money orders, philatelic sales, lock box rentals, Unemployment Insurance stamps, and so on, are used to cover a portion of the costs of providing these services.

Although expenditures from revenue do not form part of the appropriation to be voted by Parliament I believe, Mr. Chairman, the deliberations of this Committee would be incomplete if all Post Office operating costs were not taken into account. Unlike most other government departments, the Canada Post Office is a revenue-producing organization. To consider costs without discussing sales would be looking at only half the program.

The appropriation costs shown in the Blue Book for 1968-69 do not take into account fully the value of wage increases resulting from the wage contracts signed this past summer. Although there was an amount in the 1968-69 estimates to allow for wage increases, it was not possible in September, 1967 when those estimates were compiled, definitively to establish the total value of the final wage settlement. Our present calculations indicate that approximately \$2.5 million will be required and this amount has been requested in the Supplementary Estimates now before the House.

The Estimates for 1969-70 take into account all wage adjustments authorized to date, but there are a few remaining classes such as Railway Mail Clerks, part-time help and administration staffs that have not yet been granted wage increases. These Estimates may have to be revised upwards if other significant increases are granted during the 1969-70 fiscal year. The expenditures from revenue shown also reflect recent payment agreements made with Revenue Postmasters.

Mr. Chairman, at the heart of Post Office Expenditures are the Labour Costs. The Canada Post Office is a labour intensive organization and, while much has been accomplished to increase productivity, there remains much to do. Production standards have been established for practically all of

express, au règlement des indemnités pour le courrier égaré, aussi bien qu'au remboursement aux Administrations postales étrangères de la valeur des mandats de poste payés pour notre compte, des colis postaux partants, des frais de manutention du courrier canadien passant par d'autres pays et du transport du courrier canadien par les lignes d'aviation étrangères. Les recettes provenant de l'exploitation des services financiers tels que les mandats, la vente d'articles de philatélie, la location des cases postales, les timbres d'assurance-chômage, etc., servent à couvrir une partie des dépenses occasionnées par ces mêmes services.

Bien que les dépenses couvertes par les recettes ne fassent pas partie des crédits que vote le Parlement, j'estime, Monsieur le Président, que les délibérations du Comité seraient incomplètes si l'on ne tenait pas compte de tous les frais d'exploitation des Postes. Contrairement à la plupart des autres ministères fédéraux, les Postes canadiennes ont des recettes. Une étude des frais sans les comparer aux recettes équivaldrait à l'examen de la moitié de notre programme.

Les crédits qui figurent dans le Livre bleu pour 1968-1969 ne tiennent pas entièrement compte du chiffre des augmentations de salaires qu'ont entraînées les conventions sur les salaires signées l'été dernier. Bien qu'un montant ait été inclus dans les prévisions pour 1968-1969 pour des augmentations en 1967, lors de l'établissement des prévisions, d'estimer de façon définitive la valeur totale de l'accord final sur les salaires. Nos calculs actuels indiquent qu'il faudra environ \$2.5 millions et ce montant a été demandé dans les Prévisions supplémentaires que la chambre est présentement en train d'étudier.

Dans les prévisions pour 1969-70 il est tenu compte de tous les rajustements de traitement qui ont été autorisés jusqu'à maintenant, mais il reste néanmoins quelques catégories d'emplois comme les commis ambulants, les aides à temps partiel et le personnel administratif qui n'ont pas encore bénéficié de hausses de traitement. Ces prévisions devront faire l'objet d'une hausse, si d'autres augmentations sont accordées pendant l'année financière 1969-70. Les dépenses à même les recettes, qui figurent dans nos prévisions, reflètent les récents accords de paiement conclus avec les maîtres de poste des bureaux à commission.

Monsieur le Président, l'article des frais de main-d'œuvre se situe au cœur même du secteur des dépenses du ministère des Postes. Le ministère des Postes du Canada est un organisme dont les frais proportionnels de la main-d'œuvre à son service sont très élevés, et malgré tout ce qui a été fait en vue d'aug-



our city offices from Toronto on down to offices having a staff of seven or eight persons. In many areas the standards are being met and in some exceeded but where competition for labour is high, where post office facilities are old and inadequate, production is lagging. It is in these latter areas that improvements must be made, not only in production but in plant facilities and mail handling hardware. These improvements will lead to high production.

For 1969-70 there will be 45,155 man-years of work performed by Post Office staff. This is an increase of only 282, or less than 1 per cent over 1968-69. Wage increases alone will cost the Department an additional \$14 million in 1969-70. During the 20 years 1948-68 the number of staff increased by 47 per cent, mail volume by 81 per cent but expenditures by 328 per cent and cost of labour by 428 per cent. One must remember here that labour and fringe benefit costs, including the remuneration paid to Revenue and Sub Postmasters, represent almost 63 per cent of the total costs of the Post Office.

Transportation, Mr. Chairman, ranks second only to labour in total Post Office costs. This, of course, is to be expected as an organization that is primarily a materials handling industry. The \$109 million proposed for 1969-70 represent 21 percent of our costs and has increased by approximately \$12 million from 1968-69. The substantial average wage increases of between 8 and 10 per cent per annum experienced nationally from collective wage agreements signed in the last two years were reflected in wage agreements negotiated by land mail contractors with their employees. This, together with increases in mail transportation charges and volume increases in foreign mail carried by airlines on international routes, caused a sharp rise in the over-all cost of providing mail transportation services.

menter la productivité et de maintenir à un bas niveau les frais de main-d'œuvre, il y a encore beaucoup à faire sur ce point.

Des normes de production ont été établies dans presque tous nos bureaux urbains, à partir de celui de Toronto jusqu'à ceux dont le personnel est de sept ou huit employés. Dans plusieurs bureaux, ces normes de production sont atteintes et parfois même dépassées, ainsi dans les endroits où la concurrence est forte sur le marché du travail et là où les locaux de la poste sont vétustes et insuffisants, la production en souffre. Il ne s'agit pas dans ces derniers cas de vouloir en premier lieu augmenter la production uniquement, mais avant tout d'améliorer les locaux et le matériel postal qui sert au traitement du courrier. Ces améliorations permettront d'augmenter la production.

En 1969-1970, il y aura 45,155 années-homme de travail par le personnel des Postes. C'est là une augmentation de 282 ou de moins de 1 p. 100 sur 1968-1969. Les hausses de traitement ont coûté à elles seules au Ministère une somme supplémentaire de 14 millions de dollars en 1969-1970. Pendant les 20 dernières années, soit de 1948 à 1968, le personnel a augmenté de 47 p. 100, le volume du courrier de 81 p. 100, mais les dépenses ont augmenté de 328 p. 100 et les frais de main-d'œuvre de 428 p. 100. Il ne faut pas oublier que les frais de main-d'œuvre et les avantages sociaux, qui comprennent la rémunération versée aux maîtres de poste de bureaux de poste à commission et de bureaux de poste auxiliaires, constituent presque 63 p. 100 du coût total des Postes.

Monsieur le Président, au chapitre de dépenses totales du Ministère, les transport se classent au deuxième rang. Il fallait, bien sûr, s'y attendre, car il s'agit là d'un organisme dont le rôle consiste essentiellement à transmettre des objets. La somme de 109 millions de dollars que nous proposons pour 1969-1970 représente 21 p. 100 de nos frais et constitue une augmentation de 12 millions de dollars sur 1968-1969. Les hausses substantielles de traitement de l'ordre de 8 à 10 p. 100 qui se sont produites à l'échelle nationale à la suite des conventions collectives signées au cours des deux dernières années, ont eu des répercussions sur les conventions collective de salaires entre les entrepreneurs du transport postal par voie terrestre et leur employés. Ces augmentations venant s'ajouter à la hausse des frais du transport postal et à l'augmentation du volume du courrier transporté à l'étranger par des voies aériennes internationales, ont occasionné une hausse marquée du coût général des services de transport postal.

The cost to the Post Office Department for services provided by other government departments reaches \$92 million in 1969-70. This is an increase of \$34 million over 1968-69 which is made up of \$8 million price increase for accommodation provided by the Department of Public Works, \$24 million to the super-annuation fund and \$2 million for Canada and Quebec Pension Plans and employee group insurances.

The total costs of the Post Office at \$527 million for 1969-70 are \$54.6 million higher than the forecast for 1968-69 which is attributable to increased wage and fringe benefit costs at \$35 million with virtually no increase in man years; to increased transportation costs of \$12 million, to increased costs of accommodation with virtually no increase in total space at \$8 million and a reduction in all other expenditures of \$.4 million.

Total revenues are expected to reach a record of \$481 million, an increase of \$94.3 million over the forecast revenue for 1968-69. While the increased revenues are not yet sufficient to meet the total costs, the operating deficit has been reduced by some \$40 million so the estimated level of \$46 million. These forecast revenues for 1969-70 take into account the recent increases in postal rates which have an impact of some \$91 million.

A task force has been working for the last several months with outside consultants conducting a series of studies that have two main objectives:

(a) The preparation of a report or blueprint for the Post Office to consider the feasibility of proceeding with a Crown Corporation concept.

(b) Studies of specified areas of Post Office operations that will generate tangible savings through improved productivity and the upgrading of operational efficiency.

Approximately 25 studies are already detailed in the Task Force report. Eleven of these studies are concerned with the Crown Corporation question and the remainder deal with productivity improvement and cost saving areas. The following are some examples:

Les frais du ministère des Postes quant aux services fournis par d'autres Ministères gouvernementaux se chiffrent à 92 millions de dollars en 1969-1970, soit 34 millions de plus qu'en 1968-1969. Cet excédent se compose d'une augmentation des prix de 8 millions de dollars pour les installations fournies par le ministère des Travaux publics, d'une contribution supplémentaire de 24 millions à la caisse de retraite, et d'une contribution supplémentaire de 2 millions au Régime de pensions du Canada, au Régime des rentes du Québec et au Régime d'assurance collective des employés.

Nous prévoyons que les dépenses totales des Postes seront de 527 millions de dollars en 1969-1970, soit une augmentation de 54.6 millions sur les prévisions de 1968-1969. Cette augmentation est attribuable aux augmentations de traitements et de contributions aux avantages sociaux qui se chiffrent à 35 millions de dollars même si les années-homme ne sont pour ainsi dire pas augmentées; à une hausse de 12 millions au chapitre des frais de transports; à des frais supplémentaires de 8 millions au chapitre des installations, malgré que l'espace global ne soit à peu près pas accru; et à une réduction de .4 million de dollars pour toutes les autres dépenses.

Nous prévoyons que les recettes totales atteindront un sommet sans précédent de 481 millions de dollars, soit 94.3 millions de plus que les recettes prévues pour 1968-1969. Même si cette hausse de recettes ne suffit pas pour couvrir toutes les dépenses, le déficit a été réduit de quelque 40 millions de dollars pour atteindre le niveau prévu de 46 millions. Les recettes prévues pour 1969-1970 tiennent compte de la récente majoration des tarifs d'affranchissement qui représente une somme de 91 millions de dollars.

Depuis plusieurs mois, une équipe spéciale qui travaille de concert avec des conseillers de l'extérieur, est chargée de faire des études visant deux buts principaux:

a) Préparer un rapport sur la possibilité de transformer le ministère des Postes en société de la Couronne,

b) Étudier certains domaines de l'exploitation postale qui permettraient de faire des économies par suite d'une productivité accrue et d'une efficacité d'exécution améliorée.

Déjà, environ 25 sujets d'étude sont inscrits au programme de l'équipe spéciale dont onze ont trait à la question de la société de la Couronne et les autres à l'amélioration de la productivité et aux économies à réaliser. En voici quelques exemples:



(a) *Organization Study*, including the status, role, objectives, functions, activities and alternative organizational forms and structures. This will include a review of the services provided by other departments or agencies.

(b) *Environmental Study*, including socio-economic trends (for example increasing urbanization), changing business methods, competition (for example, facsimile transmission), technology (for example, reliable optical reader).

(c) *Management practices and working environment* including guidelines for the implementation of suitable management practices, delegation of authority and responsibility, quality and completeness of communications between levels of management at Headquarters and in the field, the degree of involvement of supervisors in the decision making process, better short- and long-range planning, effective utilization of resources, training and development of managers, motivation towards higher productivity and minimizing possible conflict between management and operational staff.

(d) Total management information system, including the integration and co-ordination of reporting and control systems so that information essential to the various levels is available for operational control and for decision-making on a cost-benefit basis with all relevant factors known.

(e) *Marketing and Sales* including a review of the communications market in Canada and the Post Office's share of this market, a review of our present approach to marketing and public relations and generally a better definition of our objectives and strategy in the promotion of postal services through more effective selling, advertising and public relations programs.

(f) *Transportation*, including the rearrangement of present services or their replacement with more efficient and economical means of transportation. This will mean an in-depth examination of all existing transportation services such as transportation of letter carriers, government-operated vehicles, railway post

a) *Étude sur l'organisation*, portant sur le statut, le rôle, les objectifs, les fonctions, les activités et d'autres façons possibles de structurer l'organisme. Cette étude comprendra une analyse des services fournis par d'autres Ministères et organismes.

b) *Étude du milieu*, portant sur les tendances socio-économiques (l'accroissement des centres urbains), l'évolution des méthodes relatives aux affaires, la concurrence (la transmission par facsimilé), la technologie (un lecteur optique fiable).

c) *Procédés de gestion et milieu de travail*, comprenant les lignes de conduite relatives à l'adoption de procédés appropriés de gestion, la délégation des pouvoirs et des attributions, la qualité et l'efficacité des communications entre les divers niveaux des dirigeants de l'Administration centrale et ceux des services extérieures, le degré de participation des surveillants dans les prises de décisions, une meilleure planification à court et à long terme, l'utilisation efficace des ressources, la formation et le perfectionnement des cadres, la motivation en vue d'accroître le rendement et de minimiser les possibilités de conflit entre la direction et les employés de l'exploitation.

d) *Système complet d'information* au niveau des cadres comprenant l'intégration et la coordination des rapports et des systèmes de surveillance de façon à ce que les renseignements qui sont essentiels aux divers niveaux soient disponibles pour permettre de diriger les divers services et de prendre des décisions en connaissant tous les éléments de la question et en tenant compte des frais et des recettes.

e) *Commercialisation et ventes* comprenant une analyse du marché des télécommunications au Canada et de la participation des Postes à ce marché, une analyse de notre ligne de conduite vis-à-vis la commercialisation et les relations extérieures et de façon générale une meilleure définition de nos objectifs et de notre stratégie en vue de promouvoir les services postaux au moyen de programmes plus efficaces de vente, de publicité et de relations extérieures.

f) *Transport*, comprenant la réorganisation ou le remplacement des services actuels par des modes de transport plus efficaces et plus économiques, ce qui comporte un examen minutieux de tous les services de transport actuels, dont le transport des facteurs, les véhicules du gouvernement, les bureaux de poste



offices, rural services, highway, water and air services and the introduction of suitable containers.

There are many other important studies, such as:

- (a) manpower inventory, planning and development
- (b) staff relations
- (c) classification of positions, compensation and benefits
- (d) the introduction of new or improvement of existing electronic data processing equipment
- (e) planning of facilities for Toronto and Montreal and design of facilities in general
- (f) mail sortation and distribution
- (g) wickets, lock boxes and other supplementary services, such as special delivery, registration, C.O.D., shortpaid items and directory service
- (h) work measurement and performance standards
- (i) service standards

Furthermore, we will realize the importance of mechanization and automation. New Post Offices will be provided with the latest equipment suitable to our needs. We will inquire very carefully into automation and even better mechanization through our Task Force studies. We are studying developments in other countries.

Mr. Chairman, we are endeavouring to increase efficiency, reduce the costs and increase revenues in the Post Office in every manner possible. My only regret, and also that of my officials, is that we cannot balance our budget this year. We are, however, aiming at a target of a balanced budget in 1971-72, taking into account every type of expenditure affecting the Post Office Department, including those provided by other Departments. For the present, Mr. Chairman, we can do no better than to keep up these efforts towards real benefits for the Government of Canada and the taxpayers. Thank you.

[Texte]

The Chairman: I now call upon Mr. Kierans, the Postmaster General, soon to become the Minister of Communications, to introduce his officials and then we shall proceed with direct questioning.

ambulants, les services ruraux et routiers, les services par mer et par air, et l'introduction de véhicules appropriés.

Il est d'autres sujets d'étude importants, à savoir:

- a) l'inventaire, la planification et le perfectionnement de la main-d'œuvre
- b) les relations de travail
- c) la classification des postes, la rémunération et les avantages sociaux
- d) l'adoption d'un système d'ordination neuf ou amélioré
- e) la planification des installations à Toronto et Montréal et de toutes les installations en général
- f) le tri et la distribution du courrier
- g) les services au guichet, le service des cases postales et autres dont le service par exprès, la recommandation, les envois C.R., les objets insuffisamment affranchis et le service de recherches d'adresses
- h) la mesure du travail et les normes de rendement
- i) les normes du service

Nous comprenons aussi l'importance de la mécanisation et de l'automatisation. Les nouveaux bureaux de poste seront munis d'un équipement moderne, conforme à nos besoins. Notre équipe spéciale se penchera aussi sur la question de l'automatisation et sur les possibilités d'une meilleure mécanisation. Nous nous tenons au courant des progrès réalisés par les autres pays dans ce domaine.

Monsieur le président, nous faisons tout ce que nous pouvons afin d'accroître l'efficacité, de réduire les frais et d'augmenter les recettes du ministère des Postes. Mon seul regret, qui est aussi celui des hauts fonctionnaires de mon ministère, est de ne pouvoir équilibrer notre budget cette année. Nous voulons, toutefois, pouvoir présenter un budget équilibré pour 1971-1972 qui englobera toutes les dépenses qui touchent de près ou de loin le ministère des Postes, même s'il s'agit de dépenses pour des services fournis par d'autres Ministères. Pour l'instant, monsieur le président, je ne peux faire mieux que de poursuivre les efforts commencés en vue de faire économiser le plus d'argent possible au gouvernement du Canada et au contribuable. Merci.

[Interprétation]

Le président: J'inviterais maintenant M. Kierans, le ministre des Postes qui sera bientôt le ministre des Communications, à présenter ses hauts-fonctionnaires. Nous pourrions ensuite répondre aux questions.

[Text]

**Mr. Kierans:** The Deputy Minister is in Montreal and unfortunately could not be here today. I think hon. members are probably aware that yesterday we concluded an agreement to take over all of the contracts of ROD Service and, of course, this will raise a number of questions which demand his attention. With me is Tom Bond, the Assistant Deputy Minister, Mr. Fred Pageau and Mr. Gordon Sinclair as well as a number of officers on the side, so we are fully prepared to answer all of your questions. The ones that I cannot field I will be very pleased to ask Mr. Bond to field or to pass over to others.

Since your Chairman has already said that we will take the statement as read, that saves us considerable time and I am very pleased that we have adopted this policy.

**The Chairman:** So are we. Does anybody have a question? Mr. Macquarrie?

**Mr. Macquarrie:** I actually have quite a few, Mr. Chairman, but I do not want to pose them all at one time; that would be rather greedy.

I have read the statement with great care and I suppose it would be good procedure for me to relate my first questions to the statement. Unlike you, Mr. Chairman, I rather missed hearing the Minister read his statement. I wonder whether I might ask some specific questions on matters, not all that important, but which did puzzle me. For instance, I was interested in the expression on page 2:

...the handling changes on Canadian mail that passes through other countries...

I had thought that...

**Mr. Kierans:** What line is that?

**Mr. Macquarrie:** It is mid-page, Mr. Minister. How is this arrived at and what sort of basis of assessment do we have or are we victims of?

**Mr. Kierans:** I will ask Mr. Pageau to deal with this.

**Mr. F. Pageau (Director of Postal Rates and Classification):** There is no charge of the transportation of international mails when that mail consists of letter mail or printed matter, but when another country delivers bags of parcels or transports bags of parcels that are to go to other countries, we have to compensate those other countries and there are certain charges which are agreed upon

[Interpretation]

**M. Kierans:** Le sous-ministre est à Montréal et malheureusement il n'a pas pu se rendre ici aujourd'hui. Les honorables députés savent sans doute, qu'hier, nous nous sommes mis d'accord pour prendre en main tous les contrats qui étaient détenus par ROD Service. Ceci donnera lieu à un certain nombre de problèmes qui exigeront son attention. Et j'ai avec moi M. Tom Bond, sous-ministre adjoint, M. Fred Pageau et M. Gordon Sinclair, et il y a également à mes côtés un certain nombre de hauts fonctionnaires qui sont prêts à répondre à toutes vos questions. Les questions auxquelles je ne pourrai pas répondre, je les passerai avec plaisir à M. Bond qui y répondra ou les passera à quelqu'un d'autre. Comme votre président a déjà dit que l'exposé serait considéré comme ayant été lu, nous épargnerons un temps considérable et je suis très heureux que nous ayons adopté ce procédé.

**Le président:** Nous le sommes aussi. Est-ce que quelqu'un désire poser des questions? Monsieur Macquarrie.

**M. Macquarrie:** J'ai plusieurs questions à poser, monsieur le président, mais je ne les poserai pas toutes en même temps. J'ai lu avec beaucoup de soin l'exposé qui a été fait et je crois que ce serait un bon procédé de ma part d'y rattacher ma première question. Contrairement à vous, monsieur le président, j'ai regretté ne pas entendre le ministre lire son exposé. Je me demande si je peux poser des questions précises sur des questions qui ne sont pas importantes, mais qui m'ont dérouter. Par exemple, je m'intéressais à la citation de la page 2:

...des frais de manutention du courrier canadien passant par d'autres pays...

J'avais pensé que...

**M. Kierans:** Quelle ligne s'il-vous plaît?

**M. Macquarrie:** Au milieu de la page, monsieur le ministre. Comment cela se fait-il et quelle sorte d'arrangement avons-nous ou sommes-nous victimes?

**M. Kierans:** Je vais demander à M. Pageau de répondre à cette question.

**M. F. Pageau (Directeur de la classification et des tarifs postaux):** Il n'y a aucun frais pour le transport du courrier international lorsque ce courrier est constitué par des lettres ou des imprimés, mais lorsqu'un autre pays livre des sacs de colis ou transporte des sacs de colis destinés à d'autres pays, nous devons rembourser cet autre pays et il y a certains frais négociés entre les deux pays, ou

[texte]

between the two countries, or all the countries of the world, according to the distance over which the parcels of the country of origin have to go through.

We have two charges; one is the terminal charge of the country of destination and the other is the transit charge to compensate the country to take over our mails from the point of entry and we do this in the reverse direction.

**Mr. Macquarrie:** But it is only on bags of parcels?

**Mr. Pageau:** Yes.

**Mr. Macquarrie:** I had thought that first-class mail went through as one of the great exercises in practising internationalism that we have had for a long time.

**Mr. Pageau:** I should say, Mr. Chairman, that this also applies to air mail.

**Mr. Macquarrie:** I know it will be a general figure, but between Canada and the United States could you indicate the amount of charges we assess for this operation and the amount of charges we pay them?

**Mr. Pageau:** Yes, we have a special convention with the United States. On the parcel mail we are paid by the United States 45 cents for each parcel that comes into the country and we pay them, in turn, 50 cents. Through two statistical periods in the year here we take detailed account of every parcel that is exchanged between the two countries, we set the charges. We are paid, actually, because the imbalance of traffic is in their favour.

**Mr. Macquarrie:** You mean that we handle good many more parcels of theirs than they do of ours?

**Mr. Pageau:** Yes.

**Mr. Macquarrie:** What would be an overall figure of what we pay them for the handling of our parcels?

**Mr. Pageau:** Actually we do not pay them; there is not actual payment. They pay us for the difference, so there is no actual payment except once a year when we establish our account with them. I have not got this separately, but I think it is close to \$1 million.

**Mr. Macquarrie:** I am wondering, too, on page 4 in reference to the increased costs:

This, together with increases in mail transportation charges...

[Interprétation]

tous les pays du monde, et qui varient en fonction de la distance que les colis du pays d'origine doivent traverser.

Nous avons deux taux; le taux terminal du pays destinataire et le taux de transit visant à rembourser le pays qui transporte notre courrier à partir du point d'entrée et qui fait le même transport en sens inverse.

**Mr. Macquarrie:** Mais il s'agit exclusivement de sacs de colis?

**Mr. Pageau:** Oui.

**Mr. Macquarrie:** Je pensais que le courrier de première classe était acheminé gratuitement, qu'il était le grand exemple de la coopération internationale.

**Mr. Pageau:** Ceci s'applique également au courrier aérien.

**Mr. Macquarrie:** Je sais que ce ne sera qu'un chiffre approximatif, mais pourriez-vous indiquer quel montant nous payons aux États-Unis et quelle somme ils nous paient en retour?

**Mr. Pageau:** Nous avons une convention spéciale avec les États-Unis. Pour les colis postaux, les États-Unis nous paient 45 cents pour chaque colis qui rentre et nous leur versons 50 cents pour les colis à destination des États-Unis. Nous avons pris les statistiques de deux années et calculé le nombre de colis échangés. Nous recevons de l'argent car le volume est en notre faveur.

**Mr. Macquarrie:** Vous voulez dire que nous transportons beaucoup plus de leurs colis qu'ils ne transportent des nôtres?

**Mr. Pageau:** Oui.

**Mr. Macquarrie:** Quel est le chiffre total que nous devons leur verser pour la manutention de nos colis?

**Mr. Pageau:** Nous ne leur versons pas d'argent; il n'y a pas de paiement de fait sauf une fois par année lorsque nous faisons les comptes et qu'ils nous remboursent la différence. Je n'ai pas de chiffres séparés, mais je pense que c'est de l'ordre de \$1 million.

**Mr. Macquarrie:** Et à la page 5 également, au sujet de l'augmentation...

Ces augmentations venant s'ajouter à la hausse des frais du transport postal...



[Text]

and so on. What is your projection of the difference in cost of your new all-up policy and the practice as it existed before? How much more will it cost your Department to carry more mail through the air?

**Mr. Kierans:** You are referring mainly to the first class?

**Mr. Macquarrie:** Right.

**Mr. Kierans:** That is where the all-up service applies.

**Mr. Pageau:** The loss in revenue from the air mail rate that we used to charge on first class over eight ounces in weight and the additional transportation charges that we would have to pay Air Canada because some of this mail is going by air, would be approximately \$1.2 million.

**Mr. Macquarrie:** \$1.2 million, yes.

**Mr. Kierans:** But the service would be a lot better.

**An hon. Member:** I am glad to hear that.

**Mr. Macquarrie:** Is the type of mail over the one ounce first class mail?

• 0945

**Mr. Kierans:** Over eight ounces.

**Mr. Macquarrie:** Yes, eight ounces.

**Mr. Kierans:** We had the all-up service up to that before.

**Mr. Macquarrie:** On page 6 you have a reference to important studies on staff relations. How many of the employees of the Post Office Department were on a five-day week before the imposition of five-day delivery? I find there is considerable confusion in the country and the belief that five-day delivery is something new which cuts down six days of work, and so on. I would be interested in that.

**Mr. Kierans:** Since Mr. Bond took part and represented the Department in the negotiations with the unions for the first major contract that we have concluded with them, I will, ask him to deal with that.

**Mr. T. Bond (Assistant Deputy Postmaster General (Operations)):** Thank you, sir. The letter carriers, representing about 11,000 to 12,000 people, were on a five-day work week but over a six-day period. This, of course, was prior to bargaining. The postal clerks, representing about the same number of employees, were working five days but over a

[Interpretation]

etc. Quel sera l'influence de votre nouvelle politique d'amélioration sur les structures existantes? Combien cela va-t-il coûter de plus à votre ministère pour transporter plus de courrier par avion?

**M. Kierans:** Vous voulez parler particulièrement du courrier de première classe?

**M. Macquarrie:** Exact.

**M. Kierans:** C'est là où l'amélioration des services s'applique.

**M. Pageau:** Le déficit résultant du taux d'affranchissement imposé sur le courrier de première classe de plus de huit onces et les frais de transport additionnels que nous devons verser à Air Canada, parce qu'une partie du courrier est acheminée par avion, s'élèverait à environ \$1,200,000.

**M. Macquarrie:** Oui. \$1.2 million.

**M. Kierans:** Mais le service serait bien meilleur.

**Une voix:** Je suis heureux de l'entendre.

**M. Macquarrie:** Le genre de courrier au-dessus d'une once est-il première classe?

**M. Kierans:** Au-dessus de huit onces.

**M. Macquarrie:** Oui, huit onces.

**M. Kierans:** Le service a été amélioré jusqu'à ce poids auparavant.

**M. Macquarrie:** A la page 6, vous parlez des études sur les relations de travail. Combien d'employés du bureau de poste travaillaient cinq jours par semaine, avant l'imposition du service de cinq jours? J'ai constaté que les gens ne sont pas très bien renseignés, et ils pensent que le service de cinq jours est quelque chose de nouveau qui supprime les six jours de travail, etc. J'aimerais avoir des précisions.

**M. Kierans:** Monsieur Bond ayant représenté le ministère aux négociations avec les syndicats, je vais l'inviter à répondre à cette question.

**M. T. Bond (adjoint au sous-ministre des Postes, Opérations):** Merci monsieur. Les facteurs qui sont au nombre de 11 ou 12 mille, avaient une semaine de cinq jours de travail mais étalée sur 6 jours. Les commis de bureau de poste dont le nombre est à peu près aussi élevé, travaillaient déjà 5 jours par semaine mais étalés sur 7 jours. C'était la

[Texte]

even-day period and this generally applied throughout the work force as it was constituted in the Post Office Department prior to bargaining.

Subsequent to bargaining we continued with the same program until the introduction of the five-day delivery cycle for letter carriers and with the introduction of that program on February 17 the letter carriers are now on a straight five-day cycle, Monday to Friday. The other employees are working their five days, but over the seven-day cycle.

There are other smaller groups within the Post Office Department in the administrative range that are working a five-day week, but I am dealing now basically with the bulk of the employees that are covered by the agreement signed by the Council of Postal Unions on August 9.

**Mr. Macquarrie:** But neither immediately before nor after did you have six-day employees?

**Mr. Bond:** There were a number of employees that were working, prior to the bargaining, over five and one-half days. In other words, they would work over a six-day period but they would work one-half day on the sixth day, as it were. As a result of the bargaining, this was eliminated in the Council of Postal Workers which are the inside workers of the bargaining unit of the Council of Postal Unions, and with the introduction of the five-day week, for the letter carriers who, up to that time, had worked over a five and one-half day week this was also discontinued and now it is a straight five-day week for the letter carriers, Monday to Friday.

**Mr. Macquarrie:** So we have, then, some employees who have had a reduction in their total working hours for a week?

**Mr. Bond:** No, it was a 40-hour week all the time, but if they worked a five and one-half day week it meant they worked, perhaps, a couple of half days during the week. We adjusted the work schedules to give them complete days of work.

**Mr. Macquarrie:** So the hour total is the same; on the dispersal over a day basis it has been altered...

**Mr. Bond:** Right, sir.

**Mr. Macquarrie:** ...on a narrower base. Now, I have another matter of importance...

**The Chairman:** I wonder, Mr. Macquarrie, whether we could exhaust all questions on

[Interprétation]

situation générale au sein des Postes avant les négociations.

A la suite des négociations, nous avons continué l'ancien système jusqu'à l'entrée en vigueur du service de cinq jours. A présent les facteurs travaillent du lundi au vendredi les autres employés continuent à travailler cinq jours d'une période de 7 jours.

Il y a d'autres petits groupes de travailleurs qui travaillent cinq jours par semaine, mais je parle actuellement du gros des travailleurs concernés par l'entente conclue avec le Conseil des syndicats des postiers le 9 août.

**M. Macquarrie:** Est-ce que vous aviez auparavant des travailleurs qui travaillaient six jours par semaine?

**M. Bond:** Il y avait plusieurs employés avant les négociations qui travaillaient cinq jours et demi. Ils travaillaient pendant une période de six jours mais seulement une demi-journée le sixième jour. A la suite de négociations ceci a été éliminé pour les employés du Conseil des travailleurs postaux qui sont les employés travaillant à l'intérieur puis cela a été éliminé pour les facteurs à compter de l'entrée en vigueur du service de cinq jours, les facteurs travaillent donc maintenant cinq jours, du lundi au vendredi.

**M. Macquarrie:** Il y a donc certains employés qui ont vu baisser leur nombre hebdomadaire d'heures de travail?

**M. Bond:** Non, il y a toujours eu la semaine de 40 heures même si le travail était réparti sur cinq jours et demi.

**M. Macquarrie:** Le nombre d'heures reste donc le même, elles sont seulement réparties autrement...

**M. Bond:** Exact.

**M. Macquarrie:** ...et sur une base plus étroite. Il y a une autre question...

**Le président:** Je crois, M. Macquarrie, qu'on devrait épuiser toutes les questions avant d'en



## [Text]

this particular aspect before moving on to the other items? Does anyone else have any question on this subject?

**Mr. Paproski:** Mr. Minister, it may not relate to this statement, but what is pressing and what is very important at this time, I think, is the fact that when one raises the charges on services to the people of Canada, the service should become better and to this date this has not happened. I am going to cite just a couple of examples, Mr. Minister.

One is that it takes two days for a letter to go from Ottawa to Vancouver to be delivered, and yet from Ottawa to Toronto it takes four days. Another example is that I mailed a letter to my children from the House of Commons to a residence in Ottawa and that took four days. There is something seriously wrong when this is happening. That is my only question.

**Mr. Kierans:** There are several problems here. The Economic Council, for example, urges all Canadian enterprises, whether public or private, to increase their productivity. People can write books on the necessity of increasing productivity, but when you really get down to it and introduce the changes in organization, management, attitude, structure, it is a lot more difficult, especially in a corporation or an institution as large as the Post Office, with 48,000 people, because the whole 48,000 or each one of them are affected in different ways by the changes that are taking place. They are moved around, they become somewhat uncertain, they do not know exactly where they are going to end up in all of this, and I think that basically everybody admits that the Post Office is going through a period of very radical and necessary change.

I do not accept the fact that the service is actually worse than it was. What I do admit is that there are an awful lot more complaints. On the other hand, you often get calls from persons saying, for example, that they do not agree with a certain letter published in the newspaper. Last week, for example, I was informed that a letter was mailed in Hamburg on Monday morning and was delivered in Montreal on Tuesday morning.

The point that I want to make here is that people, because they now have to pay a great deal more, legitimately can take a look at delays that they had become accustomed to and never questioned and now begin to question them much more. I am extremely happy about these inquiries, whether they be questions in the House, questions in Committee

## [Interpretation]

venir à un autre sujet? Est-ce que quelqu'un d'autres a des questions à poser sur ce sujet?

**M. Paproski:** Monsieur le ministre, ceci n'a peut-être rien à voir à votre déclaration et ce qui semble être très important, à ce moment-ci, c'est que lorsqu'on augmentera les tarifs de certains services offerts à la population canadienne les services devraient être meilleurs. Jusqu'ici, ce n'est pas ce qui s'est produit, je vais vous citer quelques exemples, monsieur le ministre.

Cela prend deux jours pour qu'une lettre, qui part d'Ottawa se rende à Vancouver mais, d'Ottawa à Toronto cela prend 4 jours. Autre exemple, j'ai mis une lettre à la boîte à la Chambre des communes pour mes enfants qui résident à Ottawa et cette lettre a mis quatre jours à arriver à destination. Il y a quelque chose qui ne va pas, c'est certain. C'est là ma question.

**M. Kierans:** Il y a plusieurs problèmes en cause. Le Conseil économique, par exemple, demande que les entreprises canadiennes, publiques ou privées accroissent leur productivité. On peut écrire des livres sur la nécessité d'accroître la productivité mais lorsqu'on s'y met et qu'on présente des changements au sein de l'organisation, de la gestion des attitudes et des structures, c'est bien plus difficile, surtout dans le cas d'une institution aussi considérable que le ministère des Postes où chacun des 48,000 employés est affecté de façon assez différente par ces changements. On les transfère, leur sort est quelque peu incertain, et ils ne savent pas exactement où ils vont aboutir à la suite de tous ces changements; et tout le monde reconnaît que le ministère des postes subit des changements radicaux qui s'imposent.

Je n'accepte pas le fait que le service est vraiment pire qu'il était. J'admets toutefois qu'il y a beaucoup plus de plaintes qu'auparavant. D'un autre côté je reçois parfois des appels téléphoniques de gens qui disent qu'ils ne sont pas d'accord avec ce que dit une lettre publiée par les journaux. On me dit que, la semaine dernière, une lettre a été jetée à la poste à Hambourg le lundi et a été livrée à Montréal le mardi matin.

Ce à quoi je veux en venir c'est que parce qu'ils doivent payer davantage, les gens sentent qu'ils peuvent protester à cause des délais auxquels ils étaient habitués auparavant. Je suis très heureux que ces enquêtes soient faites, que ce soit par des questions en Chambre ou devant le Comité, ou que ce soit des plaintes faites par lettre ou par téléphone,



## [Texte]

ke yours, sir, or complaints that come in by letter or telephone, because when we get them we pay attention to them. We have a whole series of studies going on.

One of our major problems is precisely the one you mentioned, the Ottawa-Toronto-Montreal triangle. This really affects distribution right across Canada, because these are all centres for the distribution of mail.

**Mr. Paproski:** May I interject a question here, Mr. Minister. Is it correct that since you have instilled the increase on postal rates there has been a problem in this triangle?

**Mr. Kierans:** Yes.

**Mr. Paproski:** There was no problem before.

**Mr. Kierans:** Yes, the problem always existed but people were used to it. I think you will also agree, sir, that in the last six or eight months a great deal more attention has been focussed on the Post Office. I do not know why.

**Mr. Paproski:** This happens.

**Mr. Kierans:** Therefore people become concerned with the Post Office and the Postmaster General and take a look at their service much more closely than they ever did in the past. But the problems were already there.

What this does is galvanize us. We have had study teams leave Ottawa, for example, go into Toronto and Montreal and come up with recommendations that if we alter the schedules, or if we add a few more casuals on a certain period, or part time workers, or if we do this or that, we can get the mail sorted 45 minutes earlier, or we can get it out by adapting ourselves to truck schedules that have changed probably over the last three, four or five years, and to which we have not accommodated ourselves.

We are doing all of these things and we are giving our best to improve. We do not like it when a letter leaves Ottawa and is not delivered the next morning in Toronto—we do not like that a bit. But I submit to you that the vast bulk of it is delivered the following day. However, if a small percentage of it is not delivered, the public now are much more aware of it than they were before. I am not excusing it, I am just saying that we have a situation in which we are trying to modernize an institution that is 100 years old.

**The Chairman:** Would you say that one of our problems is that as a result of the

## [Interprétation]

car lorsque nous les recevons nous y portons attention. Il y a une foule d'études et d'enquêtes en cours à l'heure actuelle.

Le problème principal, c'est le triangle Ottawa—Toronto—Montréal, qui affecte la distribution d'un bout à l'autre du Canada car ce sont des centres de distribution du courrier.

**M. Paproski:** Me permettez-vous de poser une question? Est-il vrai que ce problème existe seulement depuis le moment où vous avez augmenté les frais postaux?

**M. Kierans:** Oui.

**M. Paproski:** Il n'y avait pas de problème avant?

**M. Kierans:** Il y a toujours eu un problème dans cette région, mais les gens s'y étaient habitués. Depuis six ou huit mois, on accorde beaucoup plus d'attention au ministère des Postes. Je ne sais pas exactement pourquoi.

**M. Paproski:** Ce sont des choses qui arrivent.

**M. Kierans:** Les gens s'intéressent davantage au ministère des Postes et au ministre des Postes, ils surveillent ce service beaucoup plus qu'ils ne le faisaient par le passé. Toutefois, les problèmes existent depuis toujours. Cela nous place sous une certaine pression. Des équipes d'étude sont parties d'Ottawa pour aller à Toronto et Montréal et ont fait des recommandations selon lesquelles nous modifions les horaires, si nous ajoutons certains employés ici ou là, si l'on fait ceci ou cela, le courrier sera trié 45 minutes plus tôt, nous pourrions en assurer la livraison en nous adoptant aux horaires qui ont changé depuis 3, 4 ou 5 ans.

Nous faisons tout cela, nous faisons tout en notre pouvoir pour améliorer la situation. Nous sommes désolés de voir qu'une lettre qui part d'Ottawa le soir ne soit pas livrée à Toronto le lendemain matin. Je vous assure toutefois que la majorité du courrier est livré le lendemain. Toutefois, si une faible proportion de ce courrier n'est pas livré, je crois que les gens s'en rendent compte beaucoup plus qu'auparavant. Je ne tente pas de trouver des excuses, j'essaie tout simplement de moderniser une institution qui est déjà vieille de cent ans.

**Le président:** N'avez-vous pas un problème quant au moral des employés depuis le début

## [Text]

changes and the studies that you are doing now you have a morale problem among the men working there and that this has caused a certain deterioration in service?

• 0955

**Mr. Kierans:** I do not think we have a morale problem in the Post Office. As a matter of fact, in travelling across the country and meeting the various people working for the Post Office I have been very much impressed with the dedication and the concern for the service. These people are very conscious of the fact that in the past they have not been given the necessary plant facilities. This is especially true, for example, in Montreal and Toronto. I would judge that of all the post offices I have seen, Edmonton is probably the most automated. Is there another one?

**Mr. Bond:** Edmonton, Winnipeg and Vancouver.

**Mr. Kierans:** Yes, the Western ones are automated. Of the three of them, Winnipeg, Vancouver and Edmonton, I was most impressed by Edmonton.

**Mr. Paproski:** I am glad, Mr. Minister, because that is in my constituency.

**Mr. Kierans:** I think a lot of it has also had to do with the fact that we, as Members of Parliament, have judged this as a political preserve. We, too, also have something to say in how the Post Office is managed in our respective counties or ridings.

I think most of you are aware that this element of, let us say, interference or intervention in the running and management of the Post Office has been greatly diminished and it now is operating on a very much more businesslike basis. In other words, the people who are at the top of the Post Office, like Mr. Faguy, Mr. Bond, Mr. Malo, Mr. Sinclair and others, are responsible from now on—and I am holding them responsible. I can hold them responsible now because they cannot come back to me with excuses like: Yes, that is all right, but you wanted to name the postmaster in your own riding of Duvernay, or you decided that they needed five post offices whereas three would have been sufficient. I could not have pinned the responsibility on them before, but I can pin it on them now.

**Mr. Macquarrie:** Could I supplement a question here? In the light of your remarks, Mr. Minister, are you aware that the two spokesmen for the letter carriers told the nation yesterday that mail service is, in fact,

## [Interpretation]

des changements, ce qui a entraîné une détérioration du service?

**M. Kierans:** Je ne crois pas qu'il y ait un problème quant au moral des employés du ministère des Postes. En voyageant d'un bout à l'autre du pays, j'ai rencontré une foule de gens qui travaillent pour le ministère des Postes. J'ai été très impressionné du dévouement et de l'intérêt que ces gens portent au ministère. Ils savent que par le passé ils n'ont pas eu les installations dont ils avaient besoin. C'est particulièrement vrai à Montréal et à Toronto. Je crois que de tous les bureaux que j'ai vus, celui d'Edmonton est le plus automatisé. Y en a-t-il d'autres?

**M. Bond:** Edmonton, Winnipeg et Vancouver.

**M. Kierans:** Les bureaux de poste de l'Ouest sont automatisés. Celui d'Edmonton m'a impressionné davantage.

**M. Paproski:** J'en suis heureux car il est dans ma circonscription.

**M. Kierans:** Je crois qu'il y a également le fait que, comme députés, nous le voyons comme une réserve politique. Nous avons quelque chose à dire quant à la façon dont les bureaux de poste fonctionnent dans nos circonscriptions.

Vous savez tous que cet élément d'intervention dans l'administration du ministère des postes prend de moins en moins d'importance et que le ministère fonctionne maintenant beaucoup plus comme une entreprise privée, c'est-à-dire que les hauts fonctionnaires du ministère, je pense à M. Faguy, M. Bond, M. Malo et M. Sinclair et d'autres sont responsables de ce qui va se produire à l'avenir et je vais les tenir responsables. Ils ne peuvent pas revenir et me donner des excuses comme, par exemple, oui, c'est très bien, mais vous avez voulu désigner les facteurs dans votre circonscription de Duvernay, ou vous avez à décider que dans telle région il fallait cinq bureaux de poste alors que trois auraient suffi. Je n'aurais pas pu en jeter la responsabilité sur leurs épaules auparavant, mais je peux le faire à présent.

**M. Macquarrie:** A la suite des commentaires que vous avez faits, monsieur le ministre, savez-vous que les deux représentants des facteurs nous ont dit hier que le niveau du service baissait et que l'inefficacité était à



[Texte]

eteriorating and that inefficiency is fast becoming the new guide to operations. So it is not the politicians who are building it up but all, it is your own people.

**Mr. Kierans:** These are the leaders of the two syndicates. They are making these statements. I have suggested that we have to work with the unions and that they also have to do their part to ensure that there is greater productivity. We realize that the people in the Post Office are handling increasing volumes and that therefore we have to modernize, we have to introduce equipment which has the effect of reducing the number of man-hours or man-days that we require, and that this causes a certain amount of uncertainty. But I quarrel with the statement that there is inefficiency. There is inefficiency but not increasing inefficiency.

**Mr. Paproski:** Mr. Chairman, I had not finished my questioning as far as services are concerned.

**The Chairman:** All right.

**Mr. Paproski:** You came in with a supplementary, followed by Mr. Macquarrie, and I was lost.

**The Chairman:** This is the way that this committee works. As long as they are on the same subject, supplementaries are all right.

**Mr. Paproski:** In going from services to morale problems you certainly are changing the subject matter.

**The Chairman:** The Chair makes that judgment.

**Mr. Paproski:** I beg to differ, Mr. Chairman. I do not think that the Chair should make this kind of judgment. There is no connection between services and morale problems. If you think you are right perhaps we could take a little vote in it.

**The Chairman:** Since this is not a business meeting, no votes are permitted to be taken.

**Mr. Paproski:** So you make your own rules now. You would be a heck of a guy to have in a poker game.

**The Chairman:** That way you always win.

**Mr. Dinsdale:** Just on this point, since Mr. Paproski is raising it, I objected the other

10.00

way to the arbitrary manner in which we in this Committee are proceeding. I refer par-

[Interprétation]

présent le mot d'ordre. Ce ne sont donc pas les hommes politiques qui sont en cause, mais vos propres employés.

**M. Kierans:** Il s'agit des chefs des deux syndicats qui ont fait des déclarations. J'ai dit que nous devons travailler en collaboration avec les syndicats, mais ils ont également un rôle à jouer pour assurer la productivité. Nous savons que les gens des bureaux de poste doivent distribuer un volume plus considérable de courrier et que nous devons donc nous moderniser, introduire des machines qui réduisent le nombre d'heure-hommes de travail, ce qui nous cause certaines inquiétudes. Toutefois, je ne suis pas d'accord avec les déclarations selon lesquelles il y a un manque d'efficacité. Il y a un manque d'efficacité, mais elle n'empire pas.

**M. Paproski:** Monsieur le président, je n'ai pas terminé mes questions au sujet des services du ministère des Postes.

**Le président:** D'accord.

**M. Paproski:** Vous avez posé une question supplémentaire et M. Macquarrie a ajouté son mot, et je n'ai pas pu reprendre la parole.

**Le président:** C'est ainsi qu'on procède ici. Les questions supplémentaires sont recevables si elles portent sur le même sujet.

**M. Paproski:** Lorsqu'on passe des services à la question du problème du moral des employés, vous changez le sujet, je crois.

**Le président:** C'est au président d'en juger.

**M. Paproski:** Non, monsieur le président, je ne crois pas que le président puisse rendre un tel jugement. Il n'y a pas de rapport entre le problème du service et le problème du moral des employés. Si vous croyez avoir raison, je crois qu'on pourrait prendre un vote.

**Le président:** Comme nous n'avons rien à étudier, il n'est pas permis de prendre un vote.

**M. Paproski:** Maintenant, vous faites vos propres règlements. J'aimerais bien nous voir dans une partie de poker.

**Le président:** Ainsi, on gagne toujours.

**M. Dinsdale:** Puisque M. Paproski en parle, je me suis opposé l'autre jour à la façon arbitraire dont nous procédons à ce Comité. Surtout à la suite de la décision qui a été prise dans un comité à huis clos, qu'on devait avoir au moins cinq membres pour siéger. J'avais dit à ce moment-là que le minimum



[Text]

ticularly to the decision that was engineered in an in-camera meeting to proceed with a minimum of five members. I said then that the minimum would tend to become a maximum. I was five minutes late getting here this morning, and we were under way with five members of the Conservative Party and one Liberal present. We cannot have this sort of arbitrary procedure if we are going to—

**The Chairman:** Are you excluding me, Mr. Dinsdale?

**Mr. Dinsdale:** Two Liberals, excuse me.

**The Chairman:** As a matter of fact, there were three including Mr. Kierans and myself.

**Mr. Dinsdale:** If we are going to have an effective committee system we cannot have this arbitrary sort of procedure. We have to work as a group and come to decisions that are agreed to by all members of the Committee. You may proceed, Mr. Paproski.

**Mr. Kierans:** Mr. Chairman, may I ask Mr. Paproski if Mr. Bond could be permitted to reply a little further to an earlier question. He does not feel he completed his reply to Mr. Macquarrie, and I think it will follow along with your questioning.

**Mr. Paproski:** All right.

**Mr. Bond:** I deal with your question, Mr. Macquarrie, basically in relation to the Council of Postal Unions, which by membership is the largest bargaining unit in the Post Office Department. We are aware, of course, that there is the Canadian Postmasters' Association which bargains separately for the employees in what we call semi-staff and revenue post offices and in these areas, of course, the scheduled hours a week are in accordance with the negotiations that were conducted between the Department and the Canadian Postmasters' Association.

In the smaller revenue post offices you will find postmasters who are open for business six days a week. The post office is run in conjunction with a small store or business and when he is open for business he just runs his post office as part of the business. Again in the semi-staff offices, which are the larger ones—they are between our letter carrier offices and our smaller revenue offices in small stores, and things of that nature—you will find variations of the work cycle. It will be 40 hours in the semi-staff offices but it may be over a five and one half day period

[Interpretation]

aurait tendance à devenir un maximum. Je suis arrivé cinq minutes en retard ce matin et il y avait ici cinq députés conservateurs et un libéral. Nous ne pouvons pas procéder de façon aussi arbitraire...

**Le président:** Est-ce que vous ne me comprenez pas, M. Dinsdale?

**M. Dinsdale:** Deux députés libéraux, pardon!

**Le président:** En fait, il y en avait trois, y compris M. Kierans et moi-même.

**M. Dinsdale:** Si notre Comité doit être efficace, nous ne pouvons pas procéder de façon aussi arbitraire. Nous devons travailler comme un groupe sait le faire, et prendre des décisions sur lesquelles tous les membres du Comité doivent être d'accord. Vous pouvez continuer, monsieur Paproski.

**M. Kierans:** Monsieur le président, puis-je demander à M. Paproski si M. Bond ne pourrait pas apporter quelques précisions à une question qu'on a déjà soulevée? Il n'a pas eu le temps de terminer sa réponse à la question de M. Macquarrie, semble-t-il. Il passera ensuite à votre question.

**M. Paproski:** D'accord.

**M. Bond:** Je rattache votre question, monsieur Macquarrie, au problème posé par le Conseil des unions des postiers du Canada qui est la plus grande unité de négociation du ministère des Postes, au point de vue membres. Nous savons bien sûr qu'il existe une Association des maîtres de poste du Canada qui négocie uniquement pour les employés des bureaux semi-urbains et à commission. Dans ces secteurs, les heures de travail prévues sont en accord avec ce qui a été négocié entre l'Association des maîtres de poste du Canada et le ministère.

Dans les plus petits bureaux de poste à commission, le maître de poste est de service six jours par semaine. On exploite le bureau de poste en même temps qu'un petit magasin ou un autre petit commerce. Alors les heures du bureau de poste sont les mêmes que les heures d'ouverture du magasin. Dans les bureaux semi-urbains, les plus importants, il y a des variations dans les cycles de travail entre les bureaux avec facteurs et les plus petits bureaux à commission, ou autres du même genre. On peut avoir 40 heures dans les bureaux semi-urbains, mais on peut avoir un

[texte]

one week and perhaps four and one half days the following week. I merely wanted to clarify this.

**The Chairman:** Mr. Paproski?

**Mr. Paproski:** I was going to cite an example here, Mr. Chairman and Mr. Minister. The fact that you have budgeted for quite a large amount of money, your intention is to eventually bring new equipment into the postal departments, and I think the reason for the increase in postal rates is to get enough funds so that you can modernize your postal departments.

However, I must also bring to your attention, sir, that at one time the postal service was not intended to make money. It was intended to be a service like Air Canada was at one time, a service for the people of Canada, and the tendency seems to be getting away from that. I realize that you have to get your equipment, but can you project into the future and tell us when you expect to get some of this new equipment from the United States for modernizing your postal departments and how long a period of time it is going to take before you can revitalize your postal departments with the new sorting equipment which they are now using in some of the modern post offices in the United States?

**Mr. Kierans:** In reply, Mr. Chairman, I would like to say that the increase in postal rates really related more to history than it did to the future. We were faced with a situation where, without any increase in postal rates, the deficit that would have been before this year would have been somewhere between \$130 million and \$140 million.

Therefore we were faced with the question of whether we should take a look at the past philosophy that this is a service that is to be provided. It is a service that is to be provided. Should it be provided at less than cost? We felt that it should not. This is a service that is being used by different segments of society in varying degrees. The business community uses it a lot more than you or I, or even as the presidents of corporations do in a personal way.

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For example, the average use of the mails by a family is one letter a week. The average use by large business—and I am speaking in terms of the hydro or telephone

[Interprétation]

période de travail de cinq jours et demi, une semaine, et quatre jours et demi la semaine suivante. Tout ce que je voulais, c'est éclaircir la question.

**Le président:** Monsieur Paproski?

**M. Paproski:** Je voudrais donner un exemple, monsieur le président, et monsieur le ministre. Votre budget prévoit une forte somme d'argent; votre intention est donc d'acquérir un nouvel équipement pour le ministère des Postes, un jour ou l'autre. Et je crois que la raison pour laquelle vous avez accru les tarifs d'affranchissement, c'est de pouvoir acquérir cet équipement plus moderne.

Mais je dois aussi vous faire remarquer, monsieur, qu'à un moment donné le Service postal n'avait pas pour but de faire ces frais. Le ministère des Postes était tout simplement un service, tout comme Air Canada, à un moment donné, était un service pour la population du Canada, mais on tend, semble-t-il à s'écarter de cela. Je sais que vous devez moderniser votre équipement, mais pouvez-vous nous dire quand vous espérez recevoir ces nouveaux appareils des États-Unis, pour moderniser les installations du ministère des Postes, et combien de temps cela prendra avant que vous puissiez rajeunir, disons, votre ministère des Postes avec le nouveau matériel de tri qu'on utilise actuellement aux États-Unis, dans certains bureaux de poste modernes?

**M. Kierans:** Monsieur le président, pour répondre, disons que la hausse des tarifs d'affranchissement portait plutôt sur le passé que sur l'avenir. Nous avions à faire face à une situation où le déficit, cette année, aurait été de 130 à 140 millions de dollars, s'il n'y avait pas eu de hausse des tarifs d'affranchissement.

Alors, c'est à ce moment-là qu'on a dû se poser la question: devons-nous étudier le passé et voir si c'est un service que nous devons fournir? C'est un service que nous devons fournir. Est-ce qu'on doit le fournir à moins que le prix coûtant? Nous avons cru que non, c'est un service qui est utilisé par différents secteurs de la société, à des degrés divers. Le monde des affaires l'utilise beaucoup plus que vous et moi, et plus que les présidents des grandes sociétés le font d'une façon personnelle.

En moyenne, une famille envoie une lettre par semaine. Dans une grande entreprise, par exemple les compagnies d'électricité ou de téléphone, on expédie des dizaines de milliers



[Text]

companies—can be many tens of thousands of letters per week. Should those people pay for these services?

Basically the whole orientation of the rate increases was that in first class mail there was a legitimate reason for asking a family that mailed one letter a week to pay for that letter. The increase from 5 cents to 6 cents meant an increase of 50 cents a year, but if that same family used the service more than the average and mailed five letters a week, it would cost \$2.50 a year. Is there any reason that a family with a prolific letter writer among its members should be subsidized by a family that has not?

**Mr. Paproski:** The family that writes together pays together!

**M. Kierans:** Quant au courrier de la troisième classe mail is there any reason why those firms which use the advertising media, the direct mail media, as a means of promoting the sale of their products should not pay the full cost? A similar situation applies in the case of parcel post.

Of course, we are still faced with the basic dilemma that we subsidize—and this is virtually the only area that we subsidize or have wanted to subsidize—the second class mail. This goes back to the beginning of the creation of the Post Office, when the only means of communication was by mail. It was the printed word which had to be mailed and carried by the Post Office. We are now going to subsidize that to the extent, I would think, of at least about \$40 million next year.

That is why there has been this partial increase of about \$90 million instead of \$130 million to bring us closer than we were to a break-even point. We will not recover all of the remaining \$40 million over the next four or five years by improved methods but we will recover a great deal of it.

However, in the meantime, of course, costs will keep going up. So, the principle of the increases has been, as much as possible, to charge the people who actually use our services, the cost of those services.

With respect to the future, a series of studies is being conducted by Kates, Peat, Marwick & Co., and other types of firms are involved in it as well, and they are each investigating and preparing studies and making recommendations on various aspects of the Post Office; the internal flow of communications, transportation services, marketing services, the over-all possibilities and the philosophical aspects of whether this should

[Interpretation]

de lettres par semaine. Ces gens devraient-ils payer pour les services qu'ils reçoivent?

Cette hausse des tarifs découle avant tout du fait qu'il existe une raison légitime d'accroître le tarif d'affranchissement du courrier de la première classe, et d'exiger d'une famille qui expédie une lettre par semaine qu'elle paie l'affranchissement de cette lettre. La hausse de 5 à 6 cents signifiait une augmentation de 50 cents par an, mais si la famille expédie cinq lettres par semaine, elle paiera en conséquence \$2.50 par an. Si la famille compte un épistolier prolifique, est-ce que nous devrions faire payer tous ses frais par des familles qui n'utilisent que très peu le poste?

**M. Paproski:** La famille qui écrit ensemble paie ensemble!

**M. Kierans:** Quant au courrier de la troisième classe, y a-t-il des raisons pour que les maisons qui utilisent la publicité par la poste pour promouvoir la vente de leurs produits n'en assument pas tous les frais. Le même cas se présente pour les colis postaux. Alors nous avons à faire face au même dilemme devrions-nous fournir des subventions dans le cas du courrier de la deuxième classe? C'est le seul secteur que nous avons subventionné ou voulu subventionner. Cela se fait depuis la création du ministère des Postes, alors que le seul moyen de communication était la poste. L'écrit était transporté par le ministère des Postes. Nous allons donc fournir des fonds, j'en crois, jusqu'à concurrence de 40 millions de dollars au moins, l'année prochaine.

C'est pourquoi il y a eu cette année partielle d'environ 90 millions de dollars, au lieu de 130 millions pour nous rapprocher du seuil de rentabilité. Nous ne recouvrerons pas tous les autres 40 millions, au cours des quatre ou cinq prochaines années, grâce à des méthodes améliorées, mais au moins une bonne partie.

En attendant, les prix vont continuer à monter. Le but de la hausse est donc de mettre les frais en accord avec ce que les gens utilisent comme service, en fonction du coût des services.

Pour ce qui est de l'avenir, nous avons une série d'études menées actuellement, par la maison Kates, Peat, Marwick and Co., et différentes entreprises qui font des enquêtes sur ce sujet et formulent des propositions concernant les différents aspects du travail du ministère des Postes: les communications interérieures, les transports, la commercialisation, les possibilités générales concernant l'orientation du travail du ministère pour voir si c



**[Texte]**

be treated as a Crown corporation or whether some day in the future you can recommend that this should be a Crown corporation.

Their studies must be completed in September, and at that time I will be better able to answer when we will introduce extensive modernization. In the meantime it is certain that we will have to make decisions this year in Montreal and Toronto. These are decisions that may, for financial reasons, have to be postponed temporarily but the decisions will be made to modernize Montreal and Toronto, and it may take five to seven years before we have the kind of plant and equipment there that we feel will provide the type of service that the people of those cities and areas, because they are international centres of distribution, and the people of Canada have a right to expect.

**Mr. Comeau:** As Postmaster General which chairman.

**The Chairman:** Yes.

**Mr. Comeau:** As Postmaster General which do you favour more highly, to make this a paying department or to increase the services?

**Mr. Kierans:** The demand for services comes from the people and the services that they demand will be given to them but at the price those services cost. We can do it in one of two ways: we can charge the people who want special air mail services or who want a special service for the delivery of mail order catalogues at cost including, let us say, an element for depreciation of the equipment that is involved in providing that service, or we can charge them as part of the general expaying public.

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If you ask me which I favour I will make the distinction—and I think it is the same distinction that you are making—that I do not think this should be a charge on the general taxpayers of Canada but on those people who use the services and who benefit from the particular services. Mind you, that is from a business point of view, that is from the point of view of a Minister charged with this particular department. From the over-all political point of view it may be decided that there are certain services that must continue to be subsidized, but I think that we are going to outline very clearly what those services are that are being subsidized so that the people of Canada will know.

**Mr. Comeau:** Are you convinced, sir, that the service has improved since you came, or

**[Interprétation]**

ne devrait pas faire de ce ministère une société de la Couronne.

Ces études doivent être terminées pour septembre. A ce moment-là, nous serons mieux placés pour vous dire quand nous serons en mesure de mettre en vigueur la modernisation. Nous essayons de commencer ce travail dès cette année à Toronto et à Montréal. Il faudrait peut-être remettre certaines décisions, pour des raisons financières, mais on va décider de moderniser les bureaux de Montréal et de Toronto. Cela prendra peut-être de cinq à sept ans avant que nous ayons les appareils et le matériel nécessaires pour fournir les services que les gens de ces centres internationaux de distribution peuvent espérer obtenir.

**M. Comeau:** J'ai une question supplémentaire, monsieur le président.

**Le président:** Allez-y.

**M. Comeau:** En tant que ministre des Postes, qu'est-ce que vous préférez? Faire de votre ministère un ministère payant, ou accroître vos services?

**M. Kierans:** Les exigences concernant le service viennent des gens. Et, les services qu'ils exigent leur seront fournis au prix que ces services coûtent. Nous pouvons le faire de deux façons: nous pouvons faire payer les gens qui veulent un service spécial de poste aérienne, ou qui veulent un service spécial de livraison, et exiger d'eux un tarif comprenant, disons, une certaine fraction pour tenir compte de la dépréciation de l'équipement ou encore, nous pouvons incorporer ces frais à ceux que paie le grand public.

Je fais ici une distinction. Je crois que vous faites la même. Je crois qu'on ne devrait pas imputer ces frais à tous les contribuables canadiens, mais seulement à ces gens qui utilisent certains services spéciaux. En tant que ministre en charge de ce ministère. Au point de vue politique, il y a certains services pour lesquels nous devons continuer de subventionner, mais il faudra établir clairement quels sont ces services de sorte que la population soit au courant.

**M. Comeau:** Est-ce que vous êtes convaincu que le service s'est amélioré depuis votre

[Text]

do you have enough statistics to show that it has?

**Mr. Kierans:** No, I would not have those. I would not expect that you would be able to show that this reorganization is proving out until the end of a year.

It is something like any corporation. Let us say a corporation is going through an extensive reorganization because it had a loss in the tens of millions of dollars. Very few corporations that go through that kind of an upheaval will get out of that loss in three months, four months, or even six months, because obviously there is a problem of morale; there is a problem of emphasis in one direction or another, one activity or another, the cutting out of loss operations, and all the rest. This takes a long while—two, three, four years—to work its way through a system of 48,000 employees, to come back to my own.

**The Chairman:** Perhaps we could go back to Mr. Paproski and then Mr. Stewart.

**Mr. Paproski:** I have one final question, Mr. Chairman. Mr. Minister, what is the rough figure for modernizing? You have said that you set the goal of seven years, approximately seven to ten years, to modernize. Have you projected a long-range plan of how much it is going to cost you to modernize first the total Post Office, then Toronto and Montreal separately?

**Mr. Kierans:** No, we have not, because this is what the studies are all about at the moment, and they are very extensive studies. But I can give you an idea of the cost. For example, if we wanted to build a first-class main terminal in downtown Toronto, I think that would be, including equipment, of the order of \$60 million. If we decided to reinforce that in the various metropolitan areas, the borough areas, Scarborough, North York and the rest, with smaller terminals, each of those could cost \$9 million or \$10 million, I would imagine, fully equipped. The same thing would go for Montreal, but we have not made the decision on how we will do it. We have had enough studies going on for years that these decisions have to be made, but that gives you an order of magnitude.

**Mr. Paproski:** Thank you.

[Interpretation]

arrivée. Est-ce que vous avez des statistiques à l'appui?

**M. Kierans:** Non, je n'ai pas de statistique et je ne m'attends pas à être en mesure d'indiquer les fruits de cette réorganisation avant la fin de l'année.

C'est la même chose qui se produit dans toute grande société. Disons qu'une société entreprend une importante réorganisation parce qu'elle a subi une perte de plusieurs dizaines de millions de dollars. Il leur faudrait de nombreux mois avant de pouvoir combler ce déficit, parce qu'évidemment il y a un problème de morale; il y a un problème de mettre l'accent dans une direction ou dans l'autre; la réduction des opérations à perte est tout le reste. Cela peut prendre de trois à quatre années avant qu'il touche un personnel de 48,000 employés, et que j'en aie des échos.

**Le président:** On pourrait peut-être laisser la parole à M. Paproski et ensuite à M. Stewart.

**M. Paproski:** Une dernière question, monsieur le président et monsieur le ministre, pourriez-vous me donner un chiffre approximatif du coût de la modernisation? Vous dites que vous avez établi un programme de sept années, environ sept ou dix années, en vue de moderniser. Avez-vous établi un plan à long terme? Combien en coûtera-t-il d'abord pour rénover tous les bureaux de poste au complet et ensuite le coût de celui de Toronto et de Montréal séparément?

**M. Kierans:** Non, les études que nous faisons actuellement portent là-dessus. Nous n'avons pas encore les chiffres. Les études sont très approfondies. Je puis vous donner une idée du coût. Par exemple, si nous voulons construire un nouveau terminus postal pour le courrier de première classe dans le centre de Toronto cela coûterait quelque chose comme \$60 millions y compris l'équipement. Si on décide d'améliorer les services à Scarborough, North York et les autres régions avoisinantes en les dotant de nouveaux terminus, cela pourrait coûter de \$9 à \$10 million dans chaque cas, y compris l'équipement complet. Ce serait la même chose à Montréal. Mais nous n'avons pas pris de décision encore concernant la façon dont nous le ferons. Nous avons des études en cours depuis plusieurs années mais nous n'avons pas encore pris de décision. Vous avez quasiment une idée de la tâche en main.

**M. Paproski:** Je vous remercie.



[Texte]

**Mr. Stewart (Cochrane):** Has it not been the pride of the Canada Post Office and the claim or the past number of years that one-day service anywhere in Canada is a fact?

**Mr. Kierans:** I do not think we had one-day service anywhere in Canada, Mr. Stewart. The major problem with increasing mail is the facilities with which you are operating in the main distribution terminals.

If you are operating out of plants and facilities that were geared to a very much slower pace of activity, such as the Canada of the thirties, and you still have those same facilities and those same buildings, and when you have the kind of mammoth activity that you have today, then obviously it is not the fault of the people working in that environment. You cannot blame them. You can simply say that because of other needs, whatever it may have been, the government has not, in the past ten or twenty years, invested in the plant and equipment that would allow them to do the job and to maintain this objective. In other words, in a slower-paced Canada it was possible, but now it takes a lot longer to go through the main distribution centres.

However, I still feel that we can make enough improvements as a result these studies to take us through the next two or three years, so that we can greatly improve our performance and so that the bulk of the mail—and by the bulk of the first class mail I mean about 95 per cent of it—will go through with one-day delivery service.

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**Mr. Stewart (Cochrane):** So you feel that it is a question of the facilities and so on, rather than a desire on the part of employees to work to rule.

**Mr. Kierans:** I would say that if any private corporation had been handling the mail and had seen its volume increase year by year the way the Post Office's volume has increased, that private corporation would long since have built the kind of facilities and would have invested in the kind of equipment that is necessary today.

**Mr. Stewart (Cochrane):** Mr. Minister, you were saying that the naming of a postmaster in a certain riding is a thing of the past; that rather than ask for five post offices where three would do, this kind of thing cannot come about. I am just wondering about this.

[Interprétation]

**M. Stewart (Cochrane):** Le ministère des Postes du Canada ne laissait-il pas entendre au cours des dernières années que la livraison du courrier le jour même partout au Canada pourrait devenir réalité?

**M. Kierans:** Non, nous n'avons pas de service le jour même, partout au Canada, monsieur Stewart. Avec l'augmentation du courrier, ce sont les installations dans les principaux centres de distribution, qui constituent le principal problème.

Si le rythme d'activité est plus faible, comme dans les années trente, par exemple, et que vous avez les mêmes installations, avec l'augmentation du travail qu'il y a aujourd'hui, ce n'est pas la faute des gens qui travaillent à cet endroit. On ne peut pas les blâmer. On peut simplement dire qu'à cause d'autres besoins, quels qu'ils soient, le gouvernement n'a pas, au cours des dix ou douze années, investi des sommes suffisantes à l'achat du matériel nécessaire pour tenir compte de la situation nouvelle. Au Canada, cela était possible il y a quelques années mais aujourd'hui, c'est assez difficile de le faire aux principaux centres de distribution.

Je crois, toutefois, que nous pouvons faire des améliorations suffisamment importantes, à la suite de ces études, pour nous permettre de traverser les deux ou trois prochaines années, et améliorer grandement notre rendement de façon à ce que l'ensemble du courrier de première classe, ou 90 p. 100 de ce courrier fasse l'objet du service de livraison en 24 heures.

**M. Stewart (Cochrane):** Il nous semble que c'est une question d'établissements et d'installations, plutôt qu'une grève du zèle.

**M. Kierans:** Je pense que si une société privée avait entrepris le travail du ministère des Postes et avait vu son volume de travail augmenter d'année en année, de la façon dont cela s'est produit au ministère des Postes, cette société privée aurait établi, depuis longtemps, le genre d'installations que nous désirons et qui s'imposent.

**M. Stewart (Cochrane):** Monsieur le ministre, vous disiez que la nomination des maîtres de poste dans certaines circonscriptions est quelque chose du passé. Qu'il n'y aurait plus de cas où l'on demande 5 bureaux de poste lorsque 3 suffiraient. Je me demande donc si



## [Text]

Do you infer by this that there is a certain amount of patronage in the Post Office that is being done away with?

**Mr. Kierans:** Let me put it this way. When you find, let us say, four sub-post offices in an area of about 2.8 miles and you look at it and you figure that you can replace the four sub-post offices by adding 2.8 miles to an existing rural route and save the Canadian taxpayers many thousands of dollars in the process, and give the people who live in that area much better service, then you have to ask yourself how it was that the four sub-post offices were opened?

We have all kinds of examples. We have an example where the only customers of one of these post offices were the postmaster and his wife. We have other examples where you have ten or twelve people who are customers of a post office that would cost in the order of \$1,700 where the total sales of stamps—I am not talking about the profit—was \$82. This is the kind of thing—whether this is patronage or what I do not know. But it is not business, and it is not fair use or allocation of the taxpayer's funds.

**Mr. Stewart (Cochrane):** I think we all appreciate your doing away with that kind of thing, Mr. Minister. I am sure that patronage is something that we want to get away from. But I am just wondering if the same thing cannot apply to the public servants, who perhaps make choices based on their own considerations, the way politicians might on their own. This thing works both ways, and I wonder if perhaps the fact that the three most modern post offices in Canada are in the Western Provinces is not a reflection on the higher management of the Public Service portion of the Post Office.

**Mr. Kierans:** Yes, but we have to accept ministerial responsibility. Ministerial responsibility really implies that if there is a lack of suggestions coming forward from the Public Service for improving the services, then it is up to the Minister to make such suggestions himself. On the other hand I would say that both previous Ministers and the senior officers in the Post Office—and I know this for a fact—had a long list of suggestions for improvement of the services, which for lack of funds or other reasons were not considered to be priority.

Let us face it, for a long time people wondered why we should automate the Post Office or modernize it. People considered that as long as there was unemployment in Cana-

## [Interpretation]

vous voulez dire par là qu'il y a une certaine quantité de patronage au ministère des Postes qu'on va éliminer?

**M. Kierans:** Permettez-moi de m'expliquer. Lorsque vous vous apercevez qu'il y a quatre bureaux de poste secondaires dans une région de 2.8 milles que vous étudiez cela et que vous vous apercevez que vous pouvez remplacer ces bureaux de poste en ajoutant 2.8 milles à une route rurale existante, et épargner ainsi des milliers de dollars aux contribuables, tout en donnant aux gens qui vivent dans cette région un meilleur service. Alors, il faut se demander comment il se fait qu'il y avait quatre bureaux de poste secondaires.

Nous avons beaucoup d'exemples, même un exemple où un des seuls clients d'un bureau de poste étaient le maître de poste et son épouse. Il y avait des endroits où il y avait dix ou douze clients à un bureau de poste qui coûte quelque chose comme \$1,700 et où la vente totale des timbres, je ne parle pas des bénéfices, était de \$82. Est-ce que c'est du patronage? Je ne sais pas, mais ce n'est pas une utilisation rationnelle de l'argent des contribuables.

**M. Stewart (Cochrane):** J'apprécie la façon dont vous réglez ce genre de problème, monsieur le ministre. Je suis certain que le patronage est quelque chose dont nous voulons nous débarrasser, mais je me demande simplement si la même chose ne peut pas s'appliquer aux fonctionnaires qui font des choix fondés sur leurs propres intérêts, de la même façon dont les politiciens le font. Il y a les deux côtés de la médaille. Je me demande si le fait que les deux bureaux de poste les plus modernes se trouvent dans les provinces de l'Ouest ne reflète pas la haute administration du ministère assurée par la Fonction publique.

**M. Kierans:** Nous devons prendre des responsabilités en tant que ministre. La responsabilité ministérielle comporte un manque de propositions de la part de la Fonction publique visant l'amélioration du service, de sorte qu'il appartient au ministre de les faire lui-même. Les deux ministres des Postes précédents et les hauts fonctionnaires du ministère, et j'en suis certain, avaient une longue liste de propositions visant l'amélioration du service auxquelles, à cause d'un manque de fonds, ou pour d'autres raisons, ils n'ont pas pu donner la priorité.

Depuis longtemps, reconnaissons-le, les gens se demandent pourquoi on devrait automatiser les bureaux de poste ou les moderniser. Puisqu'il y a tant de chômage au Canada

[Texte]

la, the best way to solve the unemployment problem was to put people into the Post Office. They did not realize that we are living in a completely different kind of world, that machine power can do much more and demands less space and fewer facilities than manpower.

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**The Chairman:** I have a supplementary question from Mr. Broadbent, and then Mr. Comeau on Mr. Stewart's question.

**Mr. Broadbent:** Mr. Kierans, I was interested in your comments on the social philosophy, if you like, of the postal department. What would you think of the idea of taking a service like the postal service and treating it as a service that should be open to anyone, not necessarily for the direct users to pay for, but as a general social good, in the same way as educational facilities, highways, and so on? What lies behind this is long run social philosophy, if you like.

There are certain people who believe that the kind of society we should be moving towards is one in which monetary barriers between people and institutions should be broken down, and it has been argued by some theoreticians, at least, that one of the best ways of doing this is to take as many goods and services out of the commodity market as you possibly can and pay for them collectively through a taxation system. So take, for example, the post office, we could wipe out all costs...

**Mr. Kierans:** Not all costs; all charges.

**Mr. Broadbent:** ...all charges and pay for these services through income and corporate taxes. Now, what would be your ideas on this as a general social philosophy and second—and not, of course, unrelated to it—could it be efficiently done?

**Mr. Kierans:** I would say that the post office rates have very low priority on the basis of your criterion, Mr. Broadbent. You are talking about the taxes taken from the people of Canada, and if the taxes paid by the general public are to pay for things that the general public wants, education would rate number one, or perhaps health—I do not know. Perhaps it would be social welfare, but all three anyway would rate far above the post office as having a first claim on the taxes paid by the people of Canada.

After you have satisfied all the claims in these areas of education, health, welfare, and the other things that people want, including

[Interprétation]

actuellement, le meilleur moyen de régler le problème c'est de faire travailler les gens aux bureaux de poste. Ils ne se rendent pas compte que tout le contexte est changé, que les machines peuvent faire beaucoup plus que l'homme tout en exigeant moins de locaux et de services.

**Le président:** Une question supplémentaire de M. Broadbent, puis M. Comeau au sujet de la question de M. Stewart.

**M. Broadbent:** Monsieur Kierans, vos commentaires sur la philosophie sociale du ministère des Postes m'ont vraiment intéressé. Que pensez-vous de l'idée de prendre un service comme le service postal, et d'en faire un service qui serait ouvert à tout le monde et non pas nécessairement à la charge des utilisateurs directs, mais comme un bien pour la société en général, tout comme l'enseignement, les routes, et ainsi de suite. Il y a une philosophie sociale qui sous-tend tout cela.

Il y en a qui croient que le genre de société à laquelle nous devrions aspirer en est une où les barrières monétaires entre les gens et les institutions seraient éliminées. Certains théoriciens ont soutenu qu'une des meilleures manières de les éliminer est de tirer le plus de biens et de services possible du marché des produits et de les payer au moyen de taxes. Par exemple, au ministère des Postes, nous pourrions éliminer tous les coûts...

**M. Kierans:** Pas tous les coûts, tous les frais.

**M. Broadbent:** ...tous les frais et payer pour ses services au moyen d'impôts sur le revenu des particuliers et des sociétés. Quel serait votre opinion là-dessus en tant que philosophie sociale et est-ce que cela peut se faire de façon efficace?

**M. Kierans:** Je dirais que les taux des bureaux de poste, selon vos critères, n'ont pas de priorité. Vous parlez des taxes que l'on tire de la population du Canada. Si les taxes payées par le public en général doivent servir à défrayer ce que les gens désirent, l'éducation, ou la santé, aurait la première priorité. Ce serait peut-être le bien-être social mais ces domaines auraient probablement la priorité sur le service des postes concernant l'attribution des recettes fiscales.

Après avoir répondu à toutes les demandes de la santé, de l'enseignement, du bien-être, y compris les propositions qui ont été faites par



[Text]

those suggested to them by your party and the Liberal party and others, if you then have money left over to pay for providing free postal services to all the people of Canada I would say, yes, all right. However, I cannot see the day coming in the foreseeable future when we could say that we can finance all of the needs and satisfy all of the needs of our young people for education, and of our older people for pensions, and the entire population for health care, and also decide that we are going to subsidize all the users of the postal service.

In other words, while I rate myself a very important department, I do not rate the Post Office Department as having a priority over any of these and we are not anywhere near satisfying the needs of people in these areas. Until we are, your question is irrelevant and I do not think it is going to become relevant for a long time to come.

**Mr. Broadbent:** I would agree that in any real society now you have a scarcity of resources so you have to make decisions in terms of certain social priorities, and the ones you enumerated I think I and most Canadians would agree with. However, I am not sure that really hits the question dead on. For example, you spend so much on society for postal services. In the kind of scheme you propose, broadly speaking, the users are going to pay, but if we have a different social priority—say, one of re-distributing wealth—you might decide to pay for that service out of income tax, roughly, or income corporation tax, and make all of us who earn more than \$10,000 a year, or corporations, in effect pay for the same service you are talking about, while everyone else who earns less than \$10,000 may not have to pay one cent if you pay for it out of general revenue. Would that not make sense?

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**Mr. Kierans:** It would make sense if you could tell me where the money is coming from. But I tell you what makes sense to me is that if I had done nothing there would have been a deficit exceeding \$130 million next year, and what does that mean? That means simply this: before the government could address itself to the needs of the people for health care, education, and other priorities, it would have to subtract \$130 million from revenues. In other words, it would be taking that away from the people who have a right to expect better pensions or whatever it may be, including Mr. Knowles' suggestion in the House.

[Interpretation]

votre parti et d'autres, si tous les gens sont satisfaits que tout a été fait et qu'il vous reste de l'argent pour fournir un service postal gratuit aux gens du Canada, alors je serais d'accord. Mais je ne vois pas comment cela pourra se faire dans un avenir prochain où nous pourrions répondre à tous les besoins de l'éducation des jeunes et des pensions de retraite pour les gens âgés, et de services sociaux et de santé pour l'ensemble de la population, et ensuite décider de fournir un service postal subventionné par tous les usagers.

Je sais que bien que je sois à la tête d'un ministère important, nous n'avons pas la priorité sur les ministères que j'ai mentionnés et je ne crois pas que nous sommes prêts de répondre à tous les besoins dans ces domaines. Je ne crois pas que votre question soit pertinente pour le moment.

**M. Broadbent:** Je sais que dans une société il y a des ressources limitées et il faut prendre des décisions concernant l'utilisation et la répartition de ces ressources, selon les priorités énumérées. Je suis d'accord, et la plupart des Canadiens le sont également. Mais est-ce que vous répondez bien à la question à ce moment-là? Vous avez dépensé pour assurer des services postaux à la société. Dans le régime que vous proposez les utilisateurs vont payer pour ces services, mais si nous avions des priorités sociales différentes, une redistribution des richesses, par exemple, que l'on financerait à partir des impôts sur le revenu des particuliers et des sociétés, tous les gens qui gagnent plus de \$10,000 par année et les sociétés, paient pour les services dont vous parlez, tandis que tous les gens qui gagnent moins de \$10,000 n'auraient rien à payer si vous tirez vos fonds des recettes publiques. Est-ce que cela ne serait pas possible?

**M. Kierans:** Oui, si vous pouviez me dire d'où vient l'argent. Ce qui, pour moi, a du sens c'est que si nous n'avions rien fait, il y aurait eu un déficit de plus de \$130 millions des recettes. Autrement dit, il enlèverait aux gens qui sont en mesure de s'attendre à de meilleures pensions, et ainsi de suite, y compris la proposition faite par M. Knowles en Chambre.



*Texte]*

Now, let us say that instead of \$130 million deficit we broke even in the Post Office. This would mean that we would have \$130 million more than otherwise to pay for other needs that are real needs, because the general public is not suffering from this increase in taxation—the general public is not suffering. The people who now are being asked to pay for the actual cost of these services—the close to 10 per cent via first-class mail—are the business firms who send it. They are the ones so, in effect, they are being charged.

**Mr. Broadbent:** There are two aspects to the question and I am not trying to make rhetorical points, or something. If one is really interested in moving towards this kind of society you might be able to do it and pay the costs now. If, to take your example, most of the first-class mail comes from businesses, increase corporation taxes and let everyone, including the businesses that have to stamp all their envelopes whenever they use them, just put them in the mail box without anything on them.

**Mr. Kierans:** Yes, but do you know what would happen? When goods or services are free, Mr. Broadbent, what happens?

**Mr. Broadbent:** A lot of people would use it.

**Mr. Kierans:** Yes, a lot of people would use it who would not otherwise use it and instead of 48,000 people we would have perhaps 75,000 people in the Post Office. We would have twice as many post offices, we would need twice as much capital investment, plant and equipment, all for something we have declared free.

Let us just take the situation the way it is. The situation is that next year our costs are going to be in excess of \$500 million. Then we decide that this is a service that should be made available to everybody free. Our costs would not remain there, but let us say that they did remain there, in excess of \$500 million. That comes out of corporations, your income taxes, your sales taxes and everything else, and that \$500 million is spent on providing services instead of secondary education or our young people, because you cannot spend the same \$500 million twice, can you?

I think your point is to tell us or show us where we can get that extra \$500 million. You say, well just raise the taxes on corporations. If you raise the taxes on corporations above the general average in the western world, our corporations are that much weaker in their competitive struggle in international markets.

*[Interprétation]*

Disons qu'au lieu d'avoir un déficit de \$130 millions, nous pouvions faire nos frais. C'est-à-dire que nous aurions \$130 millions de plus que nous avons actuellement pour les besoins qui constituent des besoins réels car le public ne souffre pas de cette hausse des impôts. Les gens à qui l'on demande de payer pour le coût réel de ces services, soit près de 80 p. 100 de notre courrier de première classe, sont des entreprises commerciales. Ce sont eux qui utilisent le service, c'est donc à eux de payer.

**M. Broadbent:** Il y a deux aspects à la question, et je ne veux pas faire de rhétorique. Si l'on veut en arriver à ce genre de société, on pourrait le faire et le défrayer. Pour reprendre votre exemple, disons que la plupart du courrier de première classe vient des entreprises, qu'on accroisse les impôts sur les sociétés, et laissez tout le monde, y compris les entreprises qui doivent affranchir leurs lettres, utiliser ce service sans frais.

**M. Kierans:** Oui, mais vous savez ce qui se produit quand un service est gratuit.

**M. Broadbent:** Beaucoup de gens s'en servent.

**M. Kierans:** Oui, beaucoup de gens vont s'en servir qui autrement ne s'en serviraient pas; au lieu de 48,000, il nous faudrait peut-être 75,000 employés. Nous aurons deux fois plus de bureaux de poste, nous devons avoir deux fois plus d'immobilisations et tout cela pour un service gratuit.

Prenons la situation telle qu'elle est. L'an prochain, nos frais seront de plus de \$500 millions. Nous décidons alors que ce service doit être mis gratuitement à la disposition de tout le monde. Les frais n'en resteraient pas à \$500 millions, je suis certain qu'ils augmenteraient, et même si ils restaient à ce niveau, il faudrait le tirer des impôts sur les sociétés, les particuliers, les taxes de vente, etc. Tout cela servirait à fournir ce genre de services au lieu de servir à l'éducation des jeunes. Parce que vous ne pouvez pas dépenser le même \$500 millions deux fois.

Vous voulez nous dire où on peut trouver ces \$500 millions, en augmentant les impôts sur les sociétés. Mais si l'on hausse les impôts sur les sociétés au-dessus de la moyenne du monde occidental, nous allons affaiblir la position concurrentielle de nos entreprises sur les marchés internationaux. Plus on tire de

[Text]

Therefore, the more you pursue that line the more you weaken the Canadian capacity to compete.

**Mr. Broadbent:** Wait now; you have already acknowledged that the corporations are paying the bulk of the cost directly for the service.

**Mr. Kierans:** Yes.

**Mr. Broadbent:** They are the ones that are already paying most of the costs of the post office, if you like. So it would be some increase, granted. I am not just saying the corporations; this gets back to Carter and redistributing tax load. I am not sure that your general economic point would hold about the postal service as it would for any commodity good—if you make it free of course the demand will go up.

Does this necessarily hold true for the postal service? Because I can mail a letter free instead of for six cents, does this mean I am going to write ten times as many letters?

**Mr. Kierans:** Oh, sure. If you are a business firm you are, because you are not going to advertise in magazines when you can just flood the market with third-class mail.

**Mr. Broadbent:** That is good point.

**The Chairman:** Perhaps we will go on to Mr. Comeau and then back to Mr. Stewart.

**Mr. Comeau:** Mr. Stewart raised a point a while back, Mr. Chairman, and the Minister gave some examples of services some rural post offices, for example, where only the postmaster might be using the service. I agree that there are some of these cases, but they are not that plentiful, I do not think. I would be interested in getting the figures.

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Let us leave those and go to another group where you might be operating at a deficit and it is economically valid, let us say, to change from this type of service to a rural service. I say that in quite a few cases—those that I hear about anyway—the service is decreasing, where you may have some delays, and so on.

My question is this: Are you really willing to sacrifice service for cost? I say this because we have other examples that are less important than the Post Office. For example, we dealt just before Christmas with the National Arts Centre. The cost there was no problem. Service—that was it. Would you care to comment on that, Mr. Kierans?

[Interpretation]

notre côté, plus la capacité concurrentielle du Canada serait affaiblie.

**M. Broadbent:** Un instant. Vous avez déjà dit que les sociétés paient déjà la plus grande partie des frais directement pour ce service.

**M. Kierans:** Oui.

**M. Broadbent:** Elles paient déjà la plupart des frais du service des postes. Il y aurait une certaine augmentation, je l'admets. Mais je ne parlais pas seulement des sociétés: on revient à Carter et une nouvelle répartition du fardeau fiscal. Je ne suis pas certain que votre argument d'ordre économique vaut pour le service postal comme pour tout autre produit. Si vous le rendez gratuit, par exemple, la demande augmentera.

Mais est-ce que cela s'applique véritablement au service postal? Disons, est-ce que le fait que je puisse envoyer ma lettre gratuitement au lieu de payer 6 cents, veut dire que j'écrirai dix fois plus de lettres?

**M. Kierans:** Certainement, si vous êtes une société, oui, car vous n'allez faire de la publicité dans les revues si le service postal est gratuit.

**M. Broadbent:** C'est un bon argument.

**Le président:** M. Comeau et M. Stewart ensuite.

**M. Comeau:** J'en viendrai maintenant à ce qu'a dit M. Stewart. Monsieur le ministre, vous avez donné des exemples de certains bureaux de poste ruraux où il n'y avait que le maître de poste qui se servait de ces services. Je crois qu'il y a de tels cas, mais ils ne sont pas tellement nombreux. J'aimerais avoir des chiffres à ce sujet.

Passons, si vous voulez bien, à un autre groupe où vous avez un déficit, et où il serait économique d'abandonner ce service pour un service rural. Je sais que dans certains cas, ceux que je connais, du moins, il y a des retards, la qualité du service baisse, et ainsi de suite.

La question que je veux vous poser est la suivante: voulez-vous vraiment sacrifier la qualité du service au facteur coût? Il y a certains services moins importants que celui du bureau de poste. Je songe, par exemple, au Centre national des arts, où le coût n'était pas important. On a voulu un très beau centre et c'est tout, à n'importe quel prix. Qu'en pensez-vous?



## [Texte]

**Mr. Kierans:** I do not know. Whom do you want me to criticize?

**Mr. Comeau:** I am wondering whether you are willing to sacrifice service for cost? Is this your objective?

**Mr. Kierans:** We have to provide service, and there has to be a service provided to everybody in Canada. I cannot give you the exact figures—this was an interim report—but we examined between 600 and 700 post offices which qualified under the criteria for closing post offices: the revenue was far less than the cost; the number of families served was less than 30, and so on and so on. I am just giving you a general figure, but the order of the decisions that we actually took is correct.

We decided to close down about 486 post offices and to keep open about 184. Was it 84? All right; 284. Was the other figure 486? It was 499? All right; we did better than I thought we had; I was going to give you 184. It would have been easy to save money by closing down the other 284. We did not. We kept them open because there was no other way of providing service to those people on any economic basis. Therefore, our decisions may be running 2 to 1. I thought they were running 3 to 1, but apparently they are running 2 to 1. In the case of the other 499 we did make a decision to close them down but it was obviously because we could not provide a better service; or service.

**Mr. Schumacher:** A further supplementary to that, Mr. Chairman. I can appreciate the Minister's comments about the postmaster and his wife being the only customers, but I think further consideration should be given to his arbitrary figure of 30 families. There are large areas of this country where many of these post offices would be serving between 10 and 30 families. From the examples I have seen of the proposals to close some of these post offices I think the philosophy of the Department is to reduce service; because whereas these families were accustomed to daily service—the post office being located in their general store, in many cases—the proposal to replace these post offices has been to do so with rural route delivery which, in effect, means three-day-a-week service.

I think it is completely wrong for the Post Office to say that people who live in larger communities are going to get daily service, whereas those who happen to live 20 or 30 miles away from these larger communities are going to get three-day-a-week service.

## [Interprétation]

**M. Kierans:** Je ne sais pas. Que voulez-vous que je critique?

**M. Comeau:** Je me demande si vous êtes prêt à sacrifier le service pour épargner. Est-ce votre objectif?

**M. Kierans:** Il faut fournir un service et il faut que ce service soit mis à la disposition de tous les Canadiens. Je ne puis pas vous donner des chiffres précis, car il s'agit d'un rapport préliminaire, mais nous avons jeté un coup d'œil sur 600 ou 700 bureaux de poste qui tombaient sous les critères fixés pour fermer les bureaux de poste. Les recettes étaient insuffisantes, le nombre de familles desservies était de moins de 30, etc. Je vous donne seulement un chiffre général.

Nous avons décidé de fermer environ 486 bureaux de poste et d'en conserver 84, était-ce 284? D'accord pour 284. L'autre chiffre était de 499? Nous avons mieux fait que je ne le pensais. Voilà un cas où il aurait été facile d'épargner de l'argent en abandonnant les 284 autres bureaux de poste. Nous les avons gardés car c'était la seule façon économique de fournir un service aux gens en question. Alors, nos décisions de fermer étaient dans un rapport de 2 contre 1. Nous avons décidé de fermer 499 bureaux car nous ne pouvions pas offrir un meilleur service.

**M. Schumacher:** Je suis sensible à ce qu'a dit le ministre, dans son exemple où le maître de poste et son épouse sont les seuls clients, mais je crois qu'il faudrait étudier davantage ce chiffre arbitraire de 30 familles. Dans bien des grandes régions du Canada, les bureaux de poste ne desservent que de 20 à 30 familles. Et le ministère a adopté le principe, si j'en juge d'après les décisions prises pour les fermer, de réduire la qualité du service car ces familles recevaient un service postal quotidien lorsque le bureau de poste se trouvait dans le magasin général; la proposition visant à remplacer ces bureaux de poste comporte le service rural, soit trois livraisons par semaine.

Je crois que le bureau de poste se trompe en disant que les gens des grandes villes vont avoir un service quotidien alors que les gens qui habitent à une distance de 30 milles des grands centres auront un service trois fois par semaine. Ce n'est pas tellement une question



**[Text]**

This is not reducing the cost. It is only reducing the service.

I do not think the Department has given proper consideration to the implications of this reduction in service. Apart from the delivery of mail, it denies them the opportunity of buying COD, of having registered mail deliveries, as well as pick-ups, and their parcel post service is denied. In many cases they have to drive 20 and 30 miles to town for these things because they cannot, because of the uncertainties of weather, wait for the courier to come; and he might be an hour-and-a-half or two hours late. When you consider the real cost to these families who are engaged in the farming business they are hidden costs which you are going to create through the reduction of this service.

There is also the question of the type of box that is going to be substituted. They are not necessarily going to be boxes at front gates; they are going to have to be group boxes, in many cases, and those are subject to vandalism. There is also the problem of those families getting to those group boxes in the wintertime in the uncertain weather conditions in many parts of the country. I just do not think it is right to say that because fewer than 30 people are using a post office they should be wiped out and become second-class citizens. It is merely another burden on this part of the economy, because you are going to increase their costs.

**Mr. Kierans:** In the first place, I have already cited that in the 284 cases where we felt we could not provide better service, or service, we did not eliminate the rural post office. You say that a rural route goes out only three times a week. The majority of them go out five times a week. But that is not the point. The point is that probably this is all the rural post office was providing anyway—three-day-a-week delivery. There are lots of things like this. I think, however, you are carrying some of your examples to the upper limits, when you talk of a family that may have to come in 20 miles because the courier might be an hour-and-a-half late. I cannot conceive of what would be the urgency that would induce them to do so. There may be particular circumstances in which it might happen, perhaps once a year, but certainly if the family can get to the post office the courier can get out to the family.

We do not provide service to every single family in Canada. If you feel that we should follow the family which goes homesteading, where there are no roads, no matter how far away, I do not think that that is a burden the

**[Interpretation]**

de réduire les frais, c'est une question de réduire le service.

Je crois que le ministère n'a pas songé à toutes les répercussions de cette baisse de la qualité du service. En plus de la livraison du courrier, on enlève le service de paiement sur livraison, la livraison des lettres recommandées, de même que les collectes et le service de livraison des colis. Ils doivent se rendre en ville, soit à 20 ou 30 milles de là, pour obtenir ces services, car, avec les intempéries, le facteur peut être retardé considérablement. Si on tient compte des frais que cela comporte pour ces familles agricoles, il y a des frais cachés qui seront créés par la réduction de la qualité du service.

Il y a également la question du genre de boîte postale qu'on va substituer. S'il ne s'agit pas de boîte postale à l'entrée, se seront des boîtes communautaires qui font souvent l'objet de vandalisme. Ces familles auront peut-être de la difficulté à se rendre à ces boîtes postales communautaires l'hiver à cause des intempéries. Je ne crois pas qu'il soit juste de dire que parce qu'il y a moins de 30 personnes, il faut les traiter comme des gens de deuxième classe. Ce n'est qu'un autre fardeau sur ce secteur de l'économie, car vous allez accroître leurs coûts.

**M. Kierans:** Tout d'abord, j'ai déjà dit que dans 284 cas où nous ne croyons pas pouvoir améliorer le service, nous avons conservé les bureaux de poste ruraux. Vous dites, de plus que pour le service rural, le courrier ne se rend que trois fois par semaine, alors que dans la plupart des cas, c'est cinq fois par semaine. En outre, je pense que c'est le service qui était fourni par le bureau de poste local, trois livraisons par semaine. Je pense que vous poussez vos exemples à la limite lorsque vous parlez d'une famille qui devra voyager 20 ou 30 milles parce que le courrier est en retard d'une heure et demie. Je ne vois pas quelles circonstances particulières les y amèneraient. Cela se produira peut-être une fois par année. Si la famille peut se rendre au bureau de poste, il est certain que le facteur peut se rendre jusqu'à la famille.

Mais nous n'allons pas fournir les services à chaque famille du Canada. Est-ce qu'il faudrait suivre les gens s'ils vont coloniser quelque part, où il n'y a pas de route, où ils sont perdus dans l'immensité. Ce n'est pas un far

[Lecture]

people of Canada are prepared to carry. There will, however, be facilities fairly close to that family, no matter in what colonist part of Canada they may have decided to reside, that will give them service.

**Mr. Schumacher:** Mr. Chairman, I do not think the Minister fully appreciates the practical results of these things. He may say he cannot see why they would miss him, but the fact is that if they miss him once the mail is not delivered again. For example, if a registered letter comes on a Wednesday and they are not able to be there to meet the courier it goes back into Calgary and it will not be brought out again. They have to go into the terminal to pick it up.

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**Mr. Kierans:** The man is advised, as you or I are advised in the city, that the letter carrier has passed by; that he has rung the bell; that there has been a parcel or a registered letter that he could not deliver and will you please call at the post office. I do not think you can expect that if the family is not at home the man should wait around for the rest of the day, or should come back the following day. These deliveries are scheduled, and...

**Mr. Schumacher:** Mr. Chairman, I am not expecting that. All I am saying is that that is going to be the result of that type of service.

**Mr. Kierans:** That happens already; and it happens in big cities as well as in rural areas.

**Mr. Schumacher:** In big cities they may have to go one or two miles to the post office, but in these rural areas you are talking about 20 and 30 miles—and that adds costs. To me, the implications of what happens have not been fully considered.

**Mr. Kierans:** What would you propose we do?

**Mr. Schumacher:** Try to keep these smaller rural post offices open. You say you are saving only \$600 to \$800 a year in many cases. When you divide that by 20 or 30 families, and consider what the other costs to those families are going to be, I do not see that you are really saving. What you are really doing is reducing them to a lower level of service than other people are getting.

**Mr. Kierans:** Out of roughly 780 I have given you 284 cases in which we made a decision to keep the post office open. This, I think, fits all of the circumstances you have outlined. However, because you come from

[Interprétation]

deau que les Canadiens sont prêts à accepter. Toutefois, il faut que des services de poste soient relativement prêts de ces familles, quelle que soit la région où elles s'établissent.

**M. Schumacher:** Je ne crois pas que le ministre se rend compte des conséquences pratiques de cette question. Il ne voit peut-être pas comment ce service leur fera défaut, mais il n'en reste pas moins qu'il leur fera défaut lorsqu'il n'y aura plus de livraisons. Prenez le cas d'une lettre recommandée, qui arrive le mercredi et que ces gens ne sont pas là pour la recevoir, la lettre retourne à Calgary et il faudra que la personne retourne au terminus pour chercher la lettre.

**M. Kierans:** La personne est avertie que le facteur est passé, tout comme en ville, et que le colis ou la lettre recommandée n'a pas pu être livrée, et qu'il a été déposé au bureau de poste. Je ne crois pas qu'il serait raisonnable que le courrier attende tout le reste de la journée ou qu'il revienne le lendemain.

**M. Schumacher:** Je ne m'attends pas à cela, monsieur le président. Mais je vous dis que ce sont tout simplement les résultats de ce genre de service.

**M. Kierans:** Cela se produit déjà, tant dans les villes que dans les régions rurales.

**M. Schumacher:** En ville, on a qu'à faire un mille ou deux. Mais dans les régions rurales, il faudra se rendre à une distance de 20 ou 30 milles, ce qui ajoute des coûts. A mon avis, les conséquences n'ont pas été suffisamment étudiées.

**M. Kierans:** Que proposez-vous?

**M. Schumacher:** De tenir ouvert et de conserver ces petits bureaux de poste ruraux. Vous dites que les épargnes ne sont pas tellement substantielles, de \$600 à \$800 par année. Si vous partagez cette somme entre 20 ou 30 familles et que vous tenez compte des frais entraînés pour ces familles, je ne crois pas que vous épargnez de l'argent et la qualité du service que vous offrez à ces familles est inférieure à la moyenne.

**M. Kierans:** Je vous ai donné 284 cas sur environ 780 où on a décidé de tenir ces bureaux ouverts. Puisque vous venez de l'Alberta, voici l'exemple que j'ai cité il y a un instant, où 18 familles n'ont recours aux



[Text]

Alberta I will give you the example that I referred to earlier, of 18 families that used the post office to the extent of \$82 in one year. That was along the southern border. The families were scattered. They were ranchers, and so on. They had children; they were fairly well-off; they went into the regional centre every day and they did their shopping; they brought their children to the regional high school in Lethbridge or Medicine Hat—I have forgotten which was the closer. They did all their business there. As a result, all they had left over to give to the post office in a solid year was \$82. I have forgotten the cents. I think that is about as clear an indication as you would want from any community of the extent to which it values that particular post office; and they have given it themselves. I do not know if we are referring to the same thing...

**Mr. Schumacher:** No; it is a different situation, Mr. Chairman.

**Mr. Kierans:** Yes; but... that is the family that is coming into some town to make its purchases and to do its business, and it is doing its post office business and buying its stamps at the same time.

**Mr. Schumacher:** Perhaps I could agree with the Minister, Mr. Chairman, if it were based on 18 families, but it seems to be arbitrary to draw the line at 30 families. There is a significant difference, in my opinion, between 20 and 30—

**Mr. Kierans:** The line is not arbitrary. There is let us say, one out of three, which means that two were closed and one was not, even if the 30 criterion applied. It is a rule of thumb, and it is a guideline.

**The Chairman:** Perhaps we can have Mr. Stewart and then come to you, Mr. Cadieu.

**Mr. Stewart (Cochrane):** I will stay on the subject of revenue and service, Mr. Chairman. There has been a lot of consternation about the post office boxes. Mr. Kierans could you tell us what is the revenue from post office boxes across Canada?

**Mr. Kierans:** I received a report this morning. Mr. Pageau will give you the exact figures, but since the increase in rates a spot check has been done across the country. We are selling more lock boxes than ever before in the month of February. The exact revenue that we get from lock boxes I think I will leave to Mr. Pageau or Mr. Sinclair.

[Interpretation]

services du bureau de poste que pour un valeur de \$82 par année. C'était dans la partie sud de l'Alberta, les familles étaient éparpillées, des éleveurs surtout. Ces familles avaient des enfants et ne manquent de rien. Elles se rendaient à la ville la plus rapprochée tous les jours, faire leurs achats. Elles conduisent leurs enfants à l'école secondaire régionale, je ne me souviens pas si c'était Lethbridge ou Medicine Hat. Tout ce que ces familles ont pu donner au bureau de poste régional, dans une année, c'est une somme de \$82. Je crois que c'est une indication de la valeur qu'on attache au bureau de poste. Et ils l'ont donné d'eux-mêmes. Je ne sais pas si nous parlons de la même chose.

**M. Schumacher:** Non, c'est d'une situation différente.

**M. Kierans:** Ces familles se rendent dans les villes pour faire leurs achats, vont au bureau de poste et ils y achètent leurs timbres au même endroit.

**M. Schumacher:** Je suis d'accord avec le ministre s'il s'agit de 18 familles. Mais je crois qu'on a tracé, d'une façon très arbitraire, une limite au niveau de 30 familles. Il y a une différence énorme entre 20 et 30.

**M. Kierans:** La ligne n'est pas arbitraire. Il y a un rapport de 1 à 3, c'est-à-dire qu'il y a deux bureaux qui ont été fermés pour un qui a été conservé ouvert, même en appliquant le critère de 30 familles. C'est un principe directeur, pas un critère absolument.

**Le président:** Nous pourrions revenir à M. Stewart, et ensuite à M. Cadieu.

**M. Stewart (Cochrane):** Je vais m'en tenir à cette question des recettes et des services. Il y a eu beaucoup de consternation au sujet des boîtes postales, et je me demande, monsieur le ministre, si vous pourriez nous dire quelles sont les recettes provenant de la location de boîtes postales dans les bureaux de poste d'un bout à l'autre du Canada.

**M. Kierans:** J'ai reçu ce matin un rapport. Je sais que M. Pageau a les chiffres en question. Mais depuis l'augmentation des taux, on a fait une vérification sporadique d'un bout à l'autre du pays et nous avons loué plus de boîtes postales qu'auparavant, en février. Je crois que M. Pageau a les chiffres en main, ou peut-être M. Sinclair.



## [Texte]

**Mr. F. Pageau** (Director, Postal Rates and Classification, the Post Office Department): Mr. Chairman, I think the Minister answered that on a question from Mr. Macquarrie on February 26. The revenue derived from rental of boxes was \$2,497,000 in 1967-68.

**Mr. Stewart (Cochrane):** About \$2½ million the revenue?

**Mr. Pageau:** Yes.

**Mr. Stewart (Cochrane):** And this revenue going to go up in the next fiscal year?

**Mr. Pageau:** Yes.

**Mr. Stewart (Cochrane):** You say there is a greater demand for post office boxes. Is there any indication that people are using general delivery as a result of the raise in the...

**Mr. Pageau:** Not yet; and the fact that there is an increased demand for boxes across the country would indicate that they prefer this special service.

**The Chairman:** When was the last time postage box rates were raised?

**Mr. Kierans:** In 1927.

**The Chairman:** I have Mr. Cadieu, on a supplementary, and then Mr. Dinsdale.

**Mr. Cadieu (Meadow Lake):** I am very much concerned. I have a very large rural area, and I thought these people had co-operated very well with the Department in allowing the closing of many of these small post offices that had been there for so many years. I had very few complaints. I was surprised that the people were so co-operative. I saw that it was because of better road conditions, and so on.

I was, however, very disturbed to find out, after the people had co-operated in this manner, not even asking for a mail route delivery, that the Minister should be so hasty as to talk about doubling the rental on post office boxes. I thought he should have said, "We will give you free postal boxes if you will come and get your mail"—it will be saving that amount of money—instead of breaking the contract with the people who had already paid in advance for these mail boxes in November.

## [Interprétation]

**M. F. Pageau** (directeur, Tarifs et Classifications, ministère des Postes): Le ministre a répondu lors d'une question de M. Macquarrie, le 26 février. Les recettes provenant de la location des boîtes postales furent de \$2,497,000 en 1967-1968.

**M. Stewart (Cochrane):** Environ deux millions et demi de dollars?

**M. Pageau:** Oui.

**M. Stewart (Cochrane):** Et ces recettes vont s'accroître au cours de l'année financière en cours?

**M. Pageau:** Oui.

**M. Stewart (Cochrane):** Vous dites qu'il y a une forte demande pour ces boîtes. Ne croyez-vous pas que les gens se servent davantage des services généraux de livraison à cause de l'augmentation des taxes?

**M. Pageau:** Pas encore. Le fait que la demande a augmenté indique que les gens préfèrent ce service spécial.

**Le président:** Quand a eu lieu la dernière augmentation?

**M. Kierans:** En 1927.

**Le président:** Une question supplémentaire de M. Cadieu, puis M. Dinsdale.

**M. Cadieu (Meadow-Lake):** Je suis inquiet à ce sujet. Je représente une région rurale très étendue. Je croyais que les gens avaient collaboré avec le ministère pour permettre la fermeture de ces petits bureaux. J'ai reçu très peu de plaintes. J'ai été surpris que les gens collaborent à ce point. J'ai constaté que c'est parce que les routes sont en meilleur état, etc.

Mais j'ai été très inquiet de constater qu'après que les gens aient collaboré de cette façon, sans même demander de livraisons rurales, que le ministre ait parlé si vite de doubler le tarif de location des boîtes postales. Il aurait dû mettre ces boîtes postales à la disposition des gens gratuitement et épargner cette somme au lieu de rompre le contrat avec les gens qui avaient payé leur location à l'avance en novembre.

J'ai reçu, depuis quelques jours, des lettres de certaines personnes qui semblaient dire qu'on avait menacé une seconde fois de leur

I have had letters in the last few days from people stating that they have already had the second threat that they were going to be

## [Text]

entirely cut off this mail box. I thought this was very unjust, when these people had co-operated so well, were willing to allow the Department to close many of these small post offices, did not even ask for a rural mail route and were willing to drive 30 to 50 miles to get their mail probably to find that the coin they had perhaps would not work in the stamp machine. I wonder if the Minister was not going far out of bounds and being altogether too hasty in talking about doubling the price of mail boxes. I thought they might even have reduced the price instead of pouncing on them. Many of these families cannot afford this double price on mail boxes and are going to cancel them.

Stop and think of the extra work that this entails for the postal employees, and that many of these people will have to drive 25 or 30 miles if they cannot afford a box. They will probably get into town on a Saturday afternoon and find that the post office is closed. This is creating quite a hardship. I do not think the Minister was co-operating very well with the public in these outlying places.

I do not think the increase is legal—to make a contract with somebody, have them pay in advance, and then turn around and say, "Here, I am going to double this". Has the Minister re-tracted that demand?

**Mr. Kierans:** We have corrected that, sir. Where the contract was signed prior to the increase that contract stands. This criticism was a just one for several weeks, because postmasters were putting in slips saying, "You owe us another \$2", because the box had gone up to \$4...

**Mr. Cadieu (Meadow Lake):** Do you not think, Mr. Kierans, that you should go one step farther, and that people who have to drive 25 to 50 miles to get their mail should have a free box?

**Mr. Kierans:** There, again, as you know, if you make a service free everybody in Canada will decide they are in rural areas and will all want boxes, therefore, we have to go ahead and invest in a great many more boxes; have probably to double the size of the post office; and have to get the Department of Public Works to build extensions, or other floors, on the post office. This is a service—

**Mr. Cadieu (Meadow Lake):** If the population is there and it demands it, I would say it would be money well spent.

**Mr. Kierans:** I do not think it would be money well spent. I think it would be a waste of money.

## [Interpretation]

enlever ces boîtes postales. Il me semble que c'est injuste, puisque les gens ont collaboré et étaient prêts à permettre au ministère de fermer un bon nombre de petits bureaux de poste sans même demander de livraison rurale, et à faire 30 ou 50 milles pour aller chercher leur courrier, avant de constater que le distributeur de timbres ne fonctionnait plus avec les mêmes pièces de monnaie. Je me demande si le ministre n'a pas procédé un peu trop vite lorsqu'il a décidé de doubler le tarif des boîtes postales. Je crois plutôt qu'on aurait dû baisser le prix de ces casiers postaux. Un bon nombre de familles ne peuvent pas se permettre de payer le nouveau tarif.

Songez au travail supplémentaire que cela exige des employés des postes, et que ces gens doivent faire 30 ou 50 milles pour prendre leur courrier, s'ils ne peuvent pas se permettre une boîte. Ils se rendent probablement en ville le samedi après-midi et ils constatent que le bureau est déjà fermé. Je crois que le ministre n'a guère collaboré avec la population dans ces régions.

Je ne pense pas que cette augmentation soit légale, de passer un contrat avec une personne qui paie d'avance, et ensuite doubler le tarif. Je me demande si le ministre a rétracté cette menace.

**M. Kierans:** Nous avons corrigé la situation. Lorsque le contrat avait été signé avant l'augmentation, le contrat est demeuré en vigueur. Cette critique était justifiée pendant quelque temps car les maîtres de poste demandaient aux gens de verser \$2 de plus parce que le tarif était passé à \$4.

**M. Cadieu (Meadow-Lake):** Ne pensez-vous pas, M. Kierans, que vous devriez aller plus loin et mettre gratuitement une boîte postale à la disposition des gens qui doivent faire de 25 à 50 milles pour prendre leur courrier?

**M. Kierans:** Encore une fois, lorsque le service est gratuit, tout le monde veut en profiter et décident qu'ils sont d'une région rurale et méritent une boîte postale. Il faudra accroître le nombre des boîtes. Il faudra sans doute doubler les dimensions du bureau de poste, demander au ministère des Travaux publics de se mettre à l'œuvre.

**M. Cadieu (Meadow-Lake):** Je crois que si la population l'exige, ce sera de l'argent bien dépensé.

**M. Kierans:** Je ne crois pas que ce soit le cas, je crois que ce sera du gaspillage.



## [Texte]

**Mr. Cadieu (Meadow Lake):** It would be a way of giving these people the service.

I thought these people were very fair. I do not think I have had more than one or two complaints in my 11 years when the Department has come out and sought to close a small post office. I was surprised at how the people really did co-operate on the closings when they had been used to just going down the road and getting their mail.

**Mr. Kierans:** The reason for the few complaints—and I am glad, sir, that you have mentioned this—is that actually the people are satisfied now that there is a better way of doing things and that they are getting better service. That is why they are not complaining. They would be complaining, and you would have had many more than two letters, if they had cause to complain—that is, if the service was poorer. We have only increased this from \$2 to \$4.

**Mr. Cadieu (Meadow Lake):** Yes; but \$2 is a lot of money to some of these people.

**Mr. Kierans:** The \$2 price has existed since 1927. This is one of the things which contributed to the position we found ourselves in last fall, of facing, for this coming year, a deficit of \$130 million.

I think that is another reason that the people are not complaining. They realize that a post office box is available to them at any time in the lobby where these lock boxes are located and that they are open even when the general wicket itself is closed and there is no service. As an additional service to them they do not have to be there at the hours at which the general wicket, or general delivery, is open. Therefore, the people generally realize that a lock box provides a very much improved service, and that it is worth \$4 a year.

**Mr. Cadieu (Meadow Lake):** If you can afford it. If you do not have the \$4...

**Mr. Kierans:** If you have not got the \$4 you can revert to the general delivery.

**Mr. Cadieu (Meadow Lake):** Yes; and then find nobody there—that the post office is closed.

**Mr. Kierans:** Yes; but then you are conditioned by the hours at which the post office is open.

## [Interprétation]

**M. Cadieu (Meadow-Lake):** Je crois que ce serait une façon de donner à ces gens le service dont ils ont besoin.

Je crois que les gens ont été très justes. Ils n'ont pas formulé de plaintes lorsque le ministère a voulu fermer les petits bureaux de poste. Les gens ont vraiment beaucoup coopéré lors de la fermeture des bureaux de poste, même s'ils avaient l'habitude d'aller à l'entrée pour recevoir leur courrier.

**M. Kierans:** Il y a eu très peu de plaintes, et je suis heureux que vous l'ayez répété, c'est que les gens se rendent compte qu'il y a un meilleur service. C'est la raison pour laquelle ils ne se plaignent pas. Soyez certain que s'ils n'étaient pas satisfaits, vous recevriez beaucoup plus de deux lettres de plaintes, si le service était mauvais. Nous avons augmenté le tarif des boîtes postales de \$2.00.

**M. Cadieu (Meadow-Lake):** C'est une somme considérable pour certains d'entre eux à \$4.00.

**M. Kierans:** C'est depuis 1927 que les boîtes postales ne coûtent que \$2.00. C'est une des raisons pour lesquelles nous nous sommes trouvés dans la situation que nous avons connue l'automne dernier. Nous devons faire face à un déficit de \$130 millions.

C'est une autre raison pour laquelle les gens ne se plaignent pas. Ils se rendent compte que les boîtes postales sont mises à leur disposition à tout moment du jour, même lorsque le guichet principal est fermé. C'est un service supplémentaire qu'on leur offre. Les gens se rendent compte qu'une boîte postale leur fournit un excellent service qui vaut bien \$4 par année.

**M. Cadieu (Meadow-Lake):** Si vous pouvez vous le permettre.

**M. Kierans:** Si vous n'avez pas les \$4 vous pouvez toujours vous en remettre au courrier ordinaire.

**M. Cadieu (Meadow-Lake):** Oui, et trouver le bureau de poste fermé.

**M. Kierans:** Il suffit de se rendre au bureau de poste lorsqu'il est ouvert.



[Text]

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**Mr. Cadieu (Meadow Lake):** That is all right; but I think you were very hasty in raising the postal box rental. I think it should be given another look. People in these rural areas should be given more consideration when you are going to close the post office in a farming community, and they have to drive perhaps 25 or 30 miles to town and find no postmaster on the job. They would not mind it nearly so much if they could afford to have a post office box and the coin necessary to buy some stamps.

**The Chairman:** Mr. Dinsdale?

**Mr. Dinsdale:** On this point, Mr. Chairman, I think one of the main criticisms against the new procedures and practices for the Post Office Department has been that it is urban oriented, it is geared to increase efficiency in the big cities and decrease service in the outlying centres. Certainly the discussion that we have had this morning demonstrates this point. If the bill had gone to a committee I think this point would have been made quite forcefully before the door had been more or less closed. However, during the course of the discussion this morning the Minister has indicated that certain modifications have been made in the reduction of x services to the rural parts of Canada. For example, he stated that some of the smaller post offices that were to be closed are now being kept open. Is this on a formula basis or on the basis of individual protest?

**Mr. Kierans:** No, it is not on the basis of protest. It is on the basis of an objective analysis of given situations. There were 284 situations which came under the criteria of less than 30 families or the costs were very much higher than the actual use warranted, and therefore we examined them. We came to the conclusion that there was no other way of providing service in these 284 cases—and, as I say this was out of 800 cases—and therefore we continued the service as it presently existed. In 499 cases we decided there was a way of providing an alternative service that would be a better service and I would deny, although there is a basis for your statement, that the Post Office is urban oriented, Mr. Dinsdale.

The basis for your statement is certainly a legitimate one, that if we applied the six-day week to all of Canada, rather than to just the urban areas that it would have hit the rural areas harder for sociological reasons, and so on, because people expect a mail delivery on Saturday. In fact, in a large number of areas we gear our rural delivery not on when the

[Interpretation]

**M. Cadieu (Meadow Lake):** Oui, mais je crois que vous avez agi beaucoup trop rapidement lorsque vous avez décidé d'augmenter ce tarif. Il faudrait prendre les gens des régions rurales davantage en considération lorsque vous décidez de fermer un Bureau de poste. Dans certains cas, ils vont voyager 25 ou 30 milles et trouver le maître de poste absent. Ce ne serait pas si grave s'ils pouvaient se permettre une boîte postale et s'ils ont les nécessaires pour acheter des timbres.

**Le président:** M. Dinsdale?

**M. Dinsdale:** Monsieur le président, je crois qu'une des critiques qui a été formulée à l'endroit du ministère des Postes, c'est que c'est un service qui dessert essentiellement les régions urbaines. On veut accroître l'efficacité dans les grandes villes et on sert moins bien les centres environnants. À la suite des discussions qui ont eu lieu ce matin, c'est une question qui ressort de façon bien évidente. Je crois que si le bill avait été soumis à un comité, on aurait soulevé ce point avec beaucoup d'insistance. Au cours des discussions de ce matin, le ministre a indiqué qu'il y a certaines modifications qui avaient été apportées en ce qui concerne la réduction des services dans les régions rurales du Canada. Il dit, par exemple, que certains petits bureaux de poste qui devaient être fermés restent ouverts. Est-ce que cela fait suite aux protestations qui lui ont été adressées?

**M. Kierans:** Non, cela fait suite à une analyse très objective de la situation. Dans les 284 cas qui tombaient sous le coup des critères déjà exposés, soit moins de trente familles, ou des dépenses plus élevées que les revenus, nous en sommes venus à la conclusion qu'il n'y avait pas d'autre moyen de fournir un meilleur service pour ces 284 cas sur 800 cas. C'est la raison pour laquelle nous avons maintenu ces services, tels qu'ils existent à l'heure actuelle. Toutefois, dans 499 cas, nous avons conclu qu'il était possible de fournir un meilleur service autrement, et c'est le fait que le ministère des Postes soit orienté vers les villes, monsieur Dinsdale.

Vous savez, bien entendu, que nous avons mis en vigueur la semaine de six jours: cela affecté évidemment les régions rurales pour des raisons sociologiques, etc., mais je sais que, dans bien des cas, la livraison du courrier dans les régions rurales se fait non pas lorsque le courrier de la première classe est prêt, mais lorsque les journaux locaux sont

**Texte]**

first class mail is ready for sorting but when the local newspapers are ready for delivery, and apparently people can wait a day or two for first class mail. These are the facts as we found them to be. They can wait for their telephone bills, their hydro bills or even their personal letters, but they want to get their newspapers and reading material on Saturday. So, we switched. It was not because of political pressure although, let us say, it was pressure in the sense that a great number of our colleagues on both sides of the House led the explanations and made these things much clearer to us.

**Mr. Dinsdale:** Is it possible to get a list of the post offices that have closed or where you are contemplating closure?

**Mr. Kierans:** Yes, in any riding. We have been furnishing them regularly. If you want to find out which ones they are in your particular riding you can do so. I would not want you to ask for all 264, but a number of members have asked, "How many have you closed in my particular riding? How many are you looking at?" and so on, and you can get that information.

**Mr. Dinsdale:** I have been getting notifications from time to time that offices are closing, but I am also getting letters from local communities, that feel they are under the sword of Damocles. I think it arises from the fact that there has been a reversal of decision in this regard and there is now a stay of proceedings, as you have indicated, in connection with some of the post offices that were originally scheduled to close.

**Mr. Kierans:** Let me put it this way...

**Mr. Dinsdale:** There is where the mystery rises, the uncertainty.

**Mr. Kierans:** There is no mystery, Mr. Dinsdale, if you want...

**Mr. Dinsdale:** The uncertainty.

**Mr. Kierans:** If you want to table a question in the House, "How many have you

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closed in my particular riding in the last year, four or five years?" You will get that right away or, "How many are you presently looking at?" "How many are likely to be closed?" We would then reply that in

**[Interprétation]**

prêts à attendre deux ou trois jours pour recevoir leurs comptes ou leurs lettres ou leur courrier de la première classe, mais ils veulent recevoir leurs journaux le samedi. Ils veulent avoir leurs journaux à temps. Nous avons changé notre politique: mais il ne s'agissait pas de pressions politiques, même si beaucoup de nos collègues ont donné des explications, nous ont exposé la situation bien plus clairement.

**M. Dinsdale:** Est-il possible d'avoir la liste des bureaux de poste qui sont fermés, ou que vous avez l'intention de fermer.

**M. Kierans:** Si vous voulez voir ce qui s'est produit dans votre circonscription,—je ne voudrais pas que vous demandiez la liste des 264 circonscriptions,—je pourrais tout de même vous donner la liste dans votre circonscription. Certains députés m'ont demandé combien on a fermé de bureaux dans leur circonscription, ou combien on a l'intention de fermer, etc. On peut obtenir ces renseignements.

**M. Dinsdale:** Je reçois de temps à autre un avertissement selon lequel les bureaux de postes ferment. Je reçois également des lettres de citoyens qui se sentent sous l'épée de Damoclès. Il y a eu un changement dans cette décision et ces bureaux de postes qui devaient être fermés sont restés ouverts.

**M. Kierans:** Voici...

**M. Dinsdale:** Il y a un élément d'incertitude, du mystère là-dedans.

**M. Kierans:** Il n'y a pas de mystère, monsieur Dinsdale, si vous voulez...

**M. Dinsdale:** De l'incertitude.

**M. Kierans:** Vous pourriez poser une question à la Chambre. Vous pourriez demander combien de bureaux de poste ont fermé leurs portes depuis tant d'années, dans votre circonscription. Vous pourriez demander également quels sont les bureaux de postes qui vont fermer. Nous répondrions alors qu'au Manitoba, on envisage d'étudier six cas, et vous pourriez en examiner un certain nom-



[Text]

Manitoba six are scheduled for examination and you could look at this six or eight or fifteen of them, whatever it might be. In one riding, which was a Liberal riding, by the way, there were 32 or 33. Was that your riding?

**The Chairman:** I had that feeling.

**Mr. Kierans:** You could look at this. These examinations may take about six or nine months and you could take a look at them. I think you would find, being reasonable, that in the case of 20 of them a rural route would be a better service, but you are not so sure of the other 10 or 12. You could start making your own soundings. It may wind up that we will come to a meeting of the minds that five or six of them should definitely not be closed, or perhaps even ten of them should not be closed.

**Mr. Dinsdale:** Apparently the decision is made strictly on economic factors, according to this "pay your way" formula that is now operating within the Post Office Department. In many of the small communities post offices are a social institution, and this is the point that has been missed in many of these decisions. The post office was one of the first public service ever offered by the government and then suddenly and arbitrarily, without adequate consultation with the elected representatives of the people, we are closing down these social institutions which might not be quite economically feasible. It will mean in some instances—and I can give some specific examples of this—that whether the corner store survives or not, the additional revenue and the additional traffic in that store would be decided by the fate of the post office which is established in a general store.

**Mr. Kierans:** Let me put it...

**Mr. Dinsdale:** It is a social problem, not an economic problem.

**Mr. Kierans:** The economic facts are what attract us to a particular post office, Mr. Dinsdale. You are quite right in this. What attracts us to it are the financial results of our examination. We find out that the revenue in a given post office is \$222 and the cost is \$1,486, so bing, we zero in on it, but what causes us to do nothing about roughly one in three of these situations—and they are all the same—is that we decide regardless of the economic and financial aspects that one out of the three will remain open, and that is a social decision because there is no other way in which we can provide an adequate service to those people.

[Interpretation]

bre. Dans une circonscription, libérale, il y en a eu 32 ou 33. Était-ce votre circonscription?

**Le président:** Je l'ai cru.

**M. Kierans:** Vous pourriez jeter un coup d'œil à tout cela. Cette étude peut prendre de six à neuf mois dans certains cas. Dans 20 cas, peut-être un service rural serait une meilleure solution, mais dans les autres 10 ou 12 cas, on ne peut être aussi sûrs. Vous pouvez commencer votre propre enquête. On pourra peut-être tomber d'accord sur le fait que cinq ou six d'entre eux ne devraient pas être fermés.

**M. Dinsdale:** Il semble que cette décision ait été prise pour des raisons strictement financières mais, dans bien des petits centres, le bureau de poste est une institution sociale. C'est ce qu'on n'a pas compris dans bien des cas. Dans bien de ces cas, le bureau de poste est un des premiers services publics offerts par le gouvernement et, tout à coup, et de façon très arbitraire, sans consultations avec les représentants du peuple, on ferme les bureaux de poste qui sont des institutions sociales et qui ne sont peut-être pas rentables du point de vue économique, mais qui apportent tout de même un revenu supplémentaire au magasin général. Ce qui veut dire que, au gré du ministère des Postes, les revenus du magasin général peuvent augmenter ou diminuer. C'est un problème social et non pas un problème économique.

**M. Kierans:** Voici...

**M. Dinsdale:** C'est un problème social et non pas un problème économique.

**M. Kierans:** Je sais bien que dans certains cas il s'agit de facteurs économiques. Nous le savons et nous nous apercevons que le revenu d'un bureau de poste donné est de \$222 par rapport à des dépenses de \$1,486. Il s'agit de situation semblable. Toutefois, dans un cas sur trois, nous décidons de tenir ouvert, quelle que soit la situation financière de ce bureau de poste. Cette décision est une décision prise pour des motifs sociaux. Il n'y a pas d'autres moyens d'assurer à la population un service suffisant.



**[Texte]**

With respect to the five-day week in rural areas, what attracted us to it was the fact that by discontinuing rural six-day delivery across Canada we could save money on it; we found out that we could save about \$1 million, I think it was, on the rural part of it and that this could not be related at all to the sociological or social effects of cutting out delivery on Saturday in the rural areas. So, the \$1 million just went by the boards, that is all. We decided to keep it open and it cost us about \$1 million more, but it is a social situation.

**Mr. Dinsdale:** I do not want to monopolize the discussion but after one more question I will yield. I merely wish to point out that I cannot understand government reasoning which suddenly moves to a formula of public finance which says that the Post Office Department, the basic means of communication in this nation—and we still have many outlying parts, we are not all living in Montreal or Toronto or Winnipeg, there are still many outlying parts where the post office service is fundamental to communication—must pay for itself regardless of the sociological consequences in the outlying areas of Canada. The Minister referred to them as the colonial areas of Canada.

**Mr. Kierans:** The colonist areas.

**Mr. Dinsdale:** And, by the same token, subsidizing to the tune of \$160 million in the field of communications. It is basic inconsistency and it is discrimination against various parts of Canada.

**Mr. Kierans:** We do not recover our costs in any of these rural operations, that is a

subsidy, but your own party, Mr. Dinsdale, criticizes the government every day in the House and preaches fiscal responsibility. We attempt to show some recognition of and a desire to relate cost to use, and then we are criticized even more by the very party that demands we show some fiscal responsibility.

We are not depriving anyone of service. It does not cost you or me any more to mail a letter to Frobisher Bay, but it costs us more to deliver it. We are not making any money on that.

**Mr. Dinsdale:** But fiscal responsibility, I think, goes beyond saving dollars and cents.

**[Interprétation]**

C'est la même chose dans le cas de la semaine de cinq jours. Dans les régions rurales, nous avons constaté qu'en abolissant la livraison de six jours, nous pourrions épargner de l'argent, nous avons constaté que nous pourrions épargner environ un million de dollars et que cela n'avait rien à voir avec les effets sociaux ou sociologiques qu'aurait l'interruption de la livraison postale le samedi, dans les régions rurales. A ce moment-là, nous n'avons pas tenu compte du million de dollars. Nous avons décidé de conserver ces services de six jours et c'est une décision qui a été prise pour des motifs sociaux.

**M. Dinsdale:** Je ne veux pas monopoliser votre attention, mais il y a une dernière question que je désire vous poser. Je tiens à dire que je ne comprends pas les raisons du gouvernement, qui a adopté une politique de financement public en vertu de laquelle le ministère des postes, qui est un moyen de communication fondamental dans notre pays, et il y a encore des régions assez éloignées: nous n'habitons pas tous Montréal, Toronto ou Winnipeg, il y a bien des régions, dis-je, où le bureau de poste est un élément essentiel de communication, doit faire ses frais, peu importe les conséquences sociologiques que cela aura dans les régions isolées du Canada. Le ministre a parlé de ces régions comme des colonies du Canada.

**M. Kierans:** Des régions de colonisation.

**M. Dinsdale:** Je songe au domaine des communications qui reçoit des subventions de l'ordre de 160 millions de dollars. C'est illogique, et c'est de la discrimination à l'égard de diverses parties du Canada.

**M. Kierans:** Nous ne faisons pas nos frais avec les régions rurales; il s'agit de subventions, mais votre propre parti; monsieur Dinsdale, critique tous les jours, en Chambre, et demande qu'il y ait une certaine responsabilité fiscale. Nous voulons montrer que nous tenons compte de cela et que nous avons l'intention d'avoir des coûts en proportion de nos dépenses. Et ce même parti qui vous demande de faire preuve de responsabilité fiscale, vous critique encore davantage.

Nous ne voulons priver personne du service. Ça ne nous coûte pas plus cher, à vous ou à moi pour envoyer une lettre par la poste à Frobisher Bay, mais ça nous coûte plus cher pour en faire la livraison. Nous ne faisons pas d'argent avec cela.

**M. Dinsdale:** La responsabilité fiscale va plus loin que la question d'économiser quel-

[Text]

Medicare centres for performing arts and the CBC—\$160 million—here are the real examples of it...

**Mr. Kierans:** Let us say we are showing some of it in this area.

**Mr. Dinsdale:** ...and not basic mail service to the outlying centres of Canada?

**The Chairman:** Perhaps we could go back to the subject under discussion, which is the mail service. I have Mr. Stafford on my list, followed by...

**Mr. Dinsdale:** Mr. Chairman, I was specifically on mail service.

**Mr. Stewart (Cochrane):** Yes; but you were also on art centres and everything else. I think we are digressing far too much from the original subject, Mr. Chairman.

**The Chairman:** We are discussing the question of service, and we have been dealing with the rural service.

**Mr. Dinsdale:** A kangaroo court.

**Mr. Stewart (Cochrane):** I have been sitting here for 25 minutes. I started questioning a while ago and I have not been able to get back. Now I do not even remember what I was talking about.

**Mr. Dinsdale:** On that point, Mr. Stewart criticized the improvement of facilities in the west as discriminating in favour of the west. The reason that has happened is that mail is basic to the less-populous regions of Canada and was so recognized by the government.

**The Chairman:** Mr. Stafford?

**Mr. Stafford:** Mr. Chairman, first of all, I have a complaint. I do not say too much in this Committee, but I have been analyzing the supplementary questions here today. You are limiting questions to a particular subject matter, but none of the interjections I have heard this morning, under the guise of being supplementary, are really supplementary. They merely interrupt the questioner and waste time.

**The Chairman:** Then, perhaps...

**Mr. Stafford:** Mr. Stewart has been sitting here in eager anticipation of his turn, and all

[Interpretation]

ques dollars et quelques sous. Par exemple, medicare, les centres des arts d'interprétation, Radio-Canada: 160 millions. Voilà des exemples réels, concrets.

**M. Kierans:** Disons que nous en démontrons dans ce domaine.

**M. Dinsdale:** Et non pas pour ce qui est du service postal essentiel aux collectivités éloignées au Canada

**Le président:** Nous pourrions peut-être revenir au sujet du débat qui est le service du courrier. Sur ma liste j'ai M. Stafford suivi par...

**M. Dinsdale:** Monsieur le président, je parlais spécifiquement du service du courrier.

**M. Stewart (Cochrane):** Oui, mais vous parliez également des centres d'art et de tout le reste. Je crois que nous nous éloignons beaucoup trop du sujet original.

**Le président:** Nous discutons de la question du courrier, et nous avons traité du service rural.

**M. Dinsdale:** C'est un jugement irrégulier.

**M. Stewart (Cochrane):** Je suis assis ici depuis 25 minutes. J'ai commencé à poser des questions il y a quelque temps et je n'ai pas encore réussi à reprendre la parole. Maintenant je ne me souviens même plus de quoi je parlais.

**M. Dinsdale:** A ce sujet, M. Stewart a critiqué l'amélioration des installations dans l'Ouest. Il a dit que c'était de la discrimination en faveur de l'Ouest. La raison pour laquelle cela s'est produit c'est que le courrier est fondamental dans les régions moins peuplées du Canada et le gouvernement a reconnu ce fait.

**Le président:** M. Stafford?

**M. Stafford:** Monsieur le président, d'abord j'ai une plainte à formuler. Je ne parle pas tellement dans ce Comité, mais j'ai étudié les questions supplémentaires. Puisque vous voulez qu'on traite précisément des différentes questions à un sujet précis aucune des interventions que j'ai entendues ici ce matin sous forme de questions supplémentaires sont vraiment des questions supplémentaires. Elles ne servent qu'à interrompre celui qui pose des questions et sont une perte de temps.

**Le président:** Alors peut-être...

**M. Stafford:** M. Stewart est demeuré assis en attendant son tour avec beaucoup d'anticipation.



**[Texte]**

is time has been taken up by others, much of it wasted on the same old questions.

The Committee would be a great deal more interesting if you were to limit it to the subject matter, and keep it on the one point all the time and stop all these irrelevant questions. It makes it very dry. I am sure no one here today is more anxious than Mr. Stewart. I would not say this if I were in the habit of taking up as much of the time of this committee as are certain others across the way.

**The Chairman:** Perhaps, Mr. Stafford, you might set a good example.

**Mr. Stafford:** I am setting it right now. I just will not be in this Committee much longer if I have to listen all the time to these interjections which are not supplementaries at all.

**Mr. Dinsdale:** Mr. Chairman...

**Mr. Stafford:** Along the same line and you can wait, Mr. Dinsdale. I am going to ask to let me permit to ask a couple of questions. You have got a great habit of asking supplementaries all the time...

**Mr. Dinsdale:** Mr. Chairman, on a question of privilege, then?

**The Chairman:** Mr. Dinsdale?

**Mr. Dinsdale:** Mr. Stafford has accused me of monopolizing the time. I have asked one supplementary this morning, which lasted for about 10 minutes. Mr. Stewart has already made two interjections.

**Mr. Stafford:** Mr. Stewart has been waiting for half an hour to go on with his questions.

**Mr. Dinsdale:** If I may, Mr. Stewart has already had two interjections.

**The Chairman:** Mr. Stewart had the floor and I interrupted him to permit supplementaries which Mr. Stafford says were not supplementaries. That is the situation. Mr. Stewart will follow Mr. Stafford, after Mr. Stafford asks his supplementaries.

**Mr. Stafford:** Actually I have no more supplementaries on that subject. I have a few questions, but they will not take long. I think Mr. Stewart should go on with his questions.

**Mr. Stewart (Cochrane):** No; it is all right. I have finished asking my questions. I have to go to External Affairs. Before I do I wish to

**[Interprétation]**

pation, et tout son temps a été accaparé par d'autres. Beaucoup de temps s'est perdu par la répétition des mêmes questions. Le Comité serait beaucoup plus intéressant si vous le limitiez au sujet débattu, si vous le gardiez sur le sujet en tout temps et si vous mettiez fin à ces questions qui n'ont rien à voir avec le sujet. Ça rend la chose très ennuyeuse. Je suis sûr que personne ici aujourd'hui n'est plus intéressé que M. Stewart. Je ne dirais pas cela si j'avais l'habitude de faire perdre du temps au Comité comme le font certaines personnes de l'autre côté.

**Le président:** Peut-être M. Stafford pourriez-vous donner le bon exemple.

**M. Stafford:** Je donne le bon exemple dans le moment. Je ne resterai pas ici beaucoup plus longtemps si j'ai à subir constamment ces interjections qui sont aucunement des questions supplémentaires.

**M. Dinsdale:** Monsieur le président...

**M. Stafford:** Dans le même ordre d'idée, et vous pouvez attendre, je vais demander qu'on me permette de poser une ou deux questions. Vous avez la bonne habitude de poser des questions supplémentaires à tout propos...

**M. Dinsdale:** Monsieur le président, je veux parler d'une question de privilège.

**Le président:** Monsieur Dinsdale?

**M. Dinsdale:** Monsieur Stafford m'accuse d'accaparer le temps. J'ai avancé une seule question d'ordre supplémentaire et elle n'a duré que 10 minutes. Monsieur Stewart a fait deux interventions.

**M. Stafford:** Monsieur Stewart attend depuis une demi-heure pour enchaîner avec ses questions.

**M. Dinsdale:** Si vous le permettez, monsieur Stewart a déjà fait deux interventions.

**Le président:** Monsieur Stewart avait la parole. J'ai interrompu monsieur Stewart pour permettre des questions qui, selon monsieur Stafford, ne sont pas des questions supplémentaires. Voilà la situation. Monsieur Stewart parlera après monsieur Stafford, après qu'il aura posé ses questions supplémentaires.

**M. Stafford:** Je n'ai plus de questions supplémentaires sur ce sujet-là. J'ai quelques questions à poser mais elles ne seront pas longues. Je crois que M. Stewart devrait procéder avec ses questions.

**M. Stewart (Cochrane):** Non, ça va, j'ai terminé et je dois aller au Comité des affaires extérieures. Mais, avant de quitter je voulais



[Text]

say, as the Minister is here, that we have been piling up on him a little this morning.

I think the Minister should be congratulated for his forward-looking, new Department. We are turning the Post Office into an organization for tomorrow rather than one for yesterday. I am glad to see that the old style general store and barber shop as a congregating place is a thing of the past and not of the future.

**The Chairman:** Mr. Stafford, are your questions directly on the subject of rural service?

**Mr. Stafford:** Yes. I wanted to ask Mr. Kierans how many people in Canada live more than, say 20 miles from a post office and have to pick up their own mail? Are there many?

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**Mr. Kierans:** There are 600,000 families that are served by rural route, but how many families we cannot reach by rural route and have to come into the nearest post office I do not know.

**Mr. Stafford:** My question relates to the suggestion of free post boxes for anyone who lives more than 20 miles away and has to call for his mail, with the drawback of having to be there at a certain time. Would it be possible to consider only a few people getting free boxes because of the long distance they have to go to a post office? I do not mean everyone, because, as you say, they would take up the boxes as fast as they came out.

**Mr. Kierans:** Yes; we will take that point into consideration.

**Mr. Stafford:** What percentage of post office boxes are rented by businesses which deduct the charges as an expense?

**Mr. Kierans:** I do not think we can answer that directly, but can we give the breakdown of the people who pay the \$2, according to the old rate, and those who pay more? I think the larger boxes would be used, by and large, by businesses, or professional firms, or perhaps architects, or lawyers.

[Interpretation]

dire que, comme le ministre est présent, que nous l'avons bousculé un peu ce matin. Il faut, je crois, le féliciter pour l'esprit de prévoyance manifesté par le nouveau ministère. Nous faisons du bureau des postes une organisation pour l'avenir au lieu d'une organisation du passé. Je suis content de voir que le vieux magasin général et le salon du coiffeur qui servaient de lieu de réunion sont choses du passé qui n'ont plus leur place dans l'avenir.

**Le président:** La question que vous voulez poser, monsieur Stafford, porte-t-elle directement sur le sujet?

**M. Stafford:** Oui. Je voudrais demander à M. Kierans combien de gens au Canada habitent à plus de 20 milles du bureau de poste et doivent aller chercher leur courrier?

**M. Kierans:** Je n'ai pas de statistiques là-dessus. Il y a 600,000 familles qui sont desservies par les services de distribution ruraux. Mais, combien de familles y a-t-il que nous ne pouvons pas rejoindre par distribution rurale et qui doivent se rendre au bureau de poste, eh bien, ça je ne le sais pas.

**M. Stafford:** Ma question se rattache à la proposition qu'il y ait des boîtes postales gratuites pour quiconque habite à plus de 20 milles, disons, d'un bureau de poste et qui est obligé d'aller chercher son courrier avec l'inconvénient d'avoir à être là à un temps déterminé. Serait-il possible, dans le cas d'un petit nombre de personnes, de songer à leur procurer des boîtes gratuites en raison de la distance qu'ils ont à parcourir pour atteindre un bureau de poste? Je ne veux pas dire pour n'importe qui, car comme vous le dites les boîtes seraient prises dès qu'elles feraient leur apparition.

**M. Kierans:** Je vais étudier cette question.

**M. Stafford:** Quel serait le pourcentage de cases postales qui sont louées par des entreprises commerciales qui déduisent les frais de leurs dépenses.

**M. Kierans:** Je ne pense pas que nous puissions répondre directement. Nous pourrions vous donner la répartition des gens qui paient \$2 en vertu de l'ancien tarif et les gens qui paient plus. Je pense que les plus grandes cases postales sont celles qui sont utilisées par les entreprises industrielles, par exemple, ou les gens de profession comme les architectes les avocats.

[Texte]

**Mr. Pageau (Director, Postal Rates and Classification Branch):** We do not, for verification, ask what their occupation is.

**Mr. Kierans:** No; but can we say that we rent so many post offices lock boxes at \$2, and so many at above \$2. Have we a breakdown?

**Mr. Pageau:** We do not have a breakdown.

**Mr. Kierans:** I am sorry; I think that is about the only statistic we could relate to our question.

**Mr. Stafford:** Anyone applying for a box has to fill out an application form, and I understand that all these questions are on it—What do you want it for and so on—and then a recommendation. It seems to me that in most post offices the majority of them are used by businesses or by those who can deduct them as expenses. Is that so?

**Mr. Kierans:** We do not have that information at headquarters, but, Mr. Stafford, I would like to know for my own information, and I will pass it on to you. I think that could give you and me an idea of the breakdown that you want, which is how many post office boxes are rented at \$2 and how many are rented in all the brackets above that? As a person, I cannot see myself needing more than a \$2 box, but as an architect, or a lawyer, or the Dupont corporation, I can see myself needing something very much larger.

**Mr. Stafford:** Along the same line—and I might say that I was quite surprised by Mr. Broadbent's question—does any country in the world have free mail service?

**Mr. Kierans:** None that I know of.

**Mr. Broadbent:** Have you made a survey, Mr. Kierans?

**Mr. Kierans:** I am certain that if you knew of one, such as Sweden, or Holland, or Great Britain, you would have cited it.

**Mr. Broadbent:** That is it; I do not know. When you say you do not know, is this the result of checking or have you just not checked?

**Mr. Kierans:** I will ask Mr. Pageau.

**Mr. Pageau:** Mr. Chairman, we know this, because we have the rates of all countries in

[Interprétation]

**M. Pageau (Directeur des tarifs et classification, ministère des Postes):** Nous ne leur demandons pas, à titre de vérification, quelle est leur profession.

**M. Kierans:** Non, mais nous savons que nous louons tant de boîtes à \$2 et nous avons aussi un tel nombre qui se loue à plus de \$2.

**M. Pageau:** Nous n'avons pas cette répartition.

**M. Kierans:** Je regrette, mais je crois que c'est à peu près la seule statistique que nous puissions vous communiquer à ce sujet.

**M. Stafford:** Quand quelqu'un demande une case postale, il doit soumettre une demande, et on me dit que toutes les questions sont sur les formules. Il me semble que, de la façon que je comprends les choses, ce sont les entreprises industrielles qui utilisent pour la plupart les cases postales ou ceux qui peuvent en déduire les frais.

**M. Kierans:** Nous n'avons pas ces renseignements au bureau principal, mais je suis certain que, pour ma propre gouverne, j'aimerais avoir ces renseignements et je vous les communiquerai ensuite. Cela nous donnera une idée de la répartition que vous désirez connaître, pour savoir combien il y a de boîtes postales qui sont louées à \$2 et combien sont louées à un tarif supérieur. À titre privé je ne vois pas quel besoin j'aurais d'avoir une boîte de plus de \$2 à ce moment-là, mais si j'étais un architecte, un avocat ou la société Dupont, je puis concevoir qu'il me faudrait quelque chose de beaucoup plus grand.

**M. Stafford:** Dans le même ordre d'idée, je suis surpris par la question qu'a posée M. Broadbent. Y a-t-il des pays dans le monde qui ont des services postaux gratuits?

**M. Kierans:** Aucun, que je connaisse.

**M. Broadbent:** Avez-vous fait enquête, monsieur Kierans.

**M. Kierans:** Je suis certain que si vous connaissiez un pays, comme la Suède ou la Grande-Bretagne ou les Pays-bas, vous l'auriez mentionné.

**M. Broadbent:** C'est justement, je ne sais pas. Quand vous dites que vous n'en connaissez pas, est-ce après avoir vérifié, ou n'avez-vous pas vérifié?

**M. Kierans:** Je vais demander à monsieur Pageau.

**M. Pageau:** Monsieur le président, nous savons cela car nous avons les tarifs postaux

[Text]

the world. We have 135 countries in the Universal Postal Union, plus all the territories. All these have rates, and we know what their rates are. The services may be subsidized in certain countries for governmental purposes, but there are rates for every class of mail. There is no such thing as a free service.

**Mr. Broadbent:** Mr. Chairman, from this I take it we have a glorious opportunity in Canada to set the path for the future.

**Mr. Kierans:** And at the same time reduce our expenditures in the field of education, health services and everywhere else.

**Mr. Broadbent:** That is a good...

**Mr. Kierans:** It is an opportunity, but it may not be a glorious one.

**The Chairman:** Mr. Stafford?

**Mr. Stafford:** This is hardly a supplementary, but I can only say in reply to Mr. Broadbent that he would raise corporation fees to the point where there probably would be no corporations in Canada.

What percentage of the total Canadian postal business done with the Post Office is done by businesses which can deduct such expenditures as an expense?

**Mr. Kierans:** In the first class mail area it is close to 80 per cent.

**Mr. Stafford:** What would it be of the remainder?

**Mr. Kierans:** The remainder, second class mail, would be all of the publishing industry, would it not?

**Mr. Stafford:** To answer, in some way, the allegations of Mr. Broadbent, I wanted to know roughly the total amount from all Post Office activities that would be spent by businesses who can deduct it. That is, how much the actual private sector takes out of the money they pay income tax on.

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**Mr. Kierans:** I think we can answer that in a different way. In 1967-68, it was \$161 million for first class mail and the total revenue was \$337 million. Let us say that \$40 million of the \$161 million—we will take 25 per cent of that—was personal mail. That would mean, taking the \$40 million off the \$337 million, that close to \$300 million, we can say, would

[Interpretation]

de tous les pays du monde. Nous avons 135 pays dans l'Union postale universelle, ainsi que de tous les territoires. Nous savons que tous ont des tarifs et quels sont leurs tarifs. Les services peuvent être subventionnés par le gouvernement dans certains pays, mais il y a des tarifs en vigueur pour toutes les classes de services postaux. Il n'y a pas de distribution gratuite de courrier.

**M. Broadbent:** Nous avons l'occasion unique de créer un précédent au Canada en vue de l'avenir.

**M. Kierans:** Tout en réduisant nos dépenses dans le domaine de l'éducation, de la santé et partout ailleurs.

**M. Broadbent:** Ça, c'est bien...

**M. Kierans:** C'est une occasion, mais elle n'est peut-être pas glorieuse.

**Le président:** Monsieur Stafford.

**M. Stafford:** C'est à peine une question supplémentaire, mais je puis seulement dire, en réponse à M. Broadbent, qu'il augmenterait les frais des sociétés industrielles au point où il ne resterait peut-être plus de ces sociétés au Canada. Quel pourcentage de l'ensemble des affaires postales au Canada transigées avec le Bureau des postes est effectué par des entreprises qui peuvent déduire de tels frais des dépenses?

**M. Kierans:** Dans le cas du courrier de première classe, près de 80 p. 100.

**M. Stafford:** Qui constituerait alors le reste?

**M. Kierans:** Le reste, dans la catégorie de deuxième classe, correspondrait à toute l'industrie de la publication, n'est-ce pas?

**M. Stafford:** Voici exactement quelle est la question. D'une façon ou d'une autre, après les assertions de M. Broadbent, j'ai voulu savoir en gros le montant total qui sera dépensé dans toutes les activités du Bureau des postes par des entreprises industrielles qui peuvent déduire ces sommes. C'est-à-dire combien le secteur privé actuel soustrait des montants qu'il paie en impôts?

**M. Kierans:** Je crois que je puis répondre à votre question autrement. De 1967 à 1968, les chiffres ont été \$161 millions pour le courrier de première classe, le revenu total a été \$337 millions. Disons \$40 millions du \$161 million et prenons 25 p. 100 de ce montant comme étant du courrier personnel. Ce qui veut dire soustraire 40 millions du 337 millions, qu



[texte]

business. No; we would have to say that certainly all of the revenue in second class mail and all of the revenue in third class mail—circulars, and so on, are chargeable expense; the bulk of it is a chargeable expense; and in fourth-class mail, parcel post, of course, again would be divided. But if you want a figure I would say that out of \$337 million you could probably say that \$250 million or \$260 million is paid by the people who do business—\$300 million we can save would be business—well, no, we would have to say that certainly in all of the revenue of second-class mail, all of the revenue in third-class mail, you know, the bulk of your circulars and all that are chargeable expense, and in fourth-class mail your parcel post of course again would be divided. If you want a figure, out of \$337 million you could probably say that \$250 million to \$260 million is paid by the people who do business in this country.

**Mr. Stafford:** Yes, sir—and maybe more.

**Mr. Kierans:** And maybe more.

**Mr. Stafford:** And if Mr. Broadbent's supposition were given any kind of recognition whatsoever that might be a billion dollars.

**Mr. Kierans:** Well, under Mr. Broadbent's supposition the people who would benefit from free service across the country would be the business corporations.

**Mr. Stafford:** And if they spend \$250 million or possibly \$300 million to do it, if they put it free they would probably go to all lengths.

**Mr. Kierans:** Yes.

**Mr. Stafford:** You said you were investigating all these incidents further to Mr. Paproski's question concerning poor service. When I was sitting in Air Canada yesterday I read a very critical letter in yesterday's *Montreal Gazette* stating examples of poor service—in fact, it was very critical—which concluded with something to the effect that if prices are going up, service should improve. Have you investigated that letter yet?

**Mr. Kierans:** No; I was in Montreal and I read the letter, and I intend to ask my special assistant to call the person who wrote that letter in yesterday's *Gazette* and ask him if he has copies of the envelopes and the postmarks available as evidence of all of the criticisms made in that letter.

**Mr. Stafford:** I have just one other question to pose in relation with what I asked you a minute ago. Can you give...

[Interprétation]

près de \$300 millions proviendrait des affaires.

Toutes les recettes du courrier de la deuxième classe et du courrier de la troisième classe, les circulaires, les imprimés, etc., la plupart de ces choses-là sont imputées à celui qui les expédie et, quant au courrier de la quatrième classe, les colis postaux sont divisés. Si vous voulez des chiffres, sur 337 millions, disons que 250 à 260 millions sont payés par les gens qui font des affaires au pays.

**M. Stafford:** Et peut-être plus.

**M. Kierans:** Peut-être.

**M. Stafford:** Et si on admettait l'hypothèse de M. Broadbent, on pourrait atteindre un milliard de dollars.

**M. Kierans:** Selon l'hypothèse de M. Broadbent, si des gens bénéficiaient d'un service gratuit au pays, ce serait les maisons d'affaires.

**M. Stafford:** Et si on dépense de 250 à 300 millions pour le faire, et que le service est gratuit, on irait probablement jusqu'au bout.

**M. Kierans:** Oui.

**M. Stafford:** Vous avez dit que vous étudiez toutes ces incidences, pour donner suite à la question de M. Paproski concernant le piètre service. À Air Canada, hier, je lisais dans la *Gazette de Montréal* une lettre critiquant le service et donnant des exemples d'un piètre service. La lettre concluait en disant que si les prix ne cessent d'augmenter, le service devrait s'améliorer en conséquence. Avez-vous pris connaissance de cette lettre?

**M. Kierans:** J'ai lu cette lettre, à Montréal. J'ai l'intention de demander à mon adjoint spécial d'appeler la personne qui a écrit cette lettre et de lui demander si elle a des copies des enveloppes et des cachets, comme preuves des critiques qu'elle a soulevées dans cette lettre.

**M. Stafford:** J'ai une dernière question à poser en relation avec ce que je viens de vous demander. Comme vous donnez...

[Text]

**The Chairman:** Mr. Broadbent, on a question of privilege.

**Mr. Broadbent:** Not knowing the rules of the House I am not sure that I have a legitimate question of privilege, but many people indulge in this practice. I just wanted to make it clear that I was not making a proposition; it was a genuine question about the actual economic feasibility of such a proposal.

**The Chairman:** Mr. Broadbent, you are quite right; you do not have a question of privilege.

**Mr. Broadbent:** Is that right? I thought the allegation was that I had made a proposition or proposal; it was not. I was asking a question with certain ideas in mind about the feasibility of something.

**Mr. Stafford:** As I understood your question you were talking about a society...

**The Chairman:** Mr. Stafford, perhaps we could return to the subject.

**Mr. Stafford:** What would be the percentage of service—it does not take me long to get to the subject, Mr. Chairman! What would be the percentage of service given by the Post Office to people who cannot deduct their postage paid—I mean the service given to them? You have already given us the expenditures that can be deducted as rather high from businesses. What proportion of your service would be given to those people who do not deduct? In other words, does it cost you more to keep the Post Office open for businesses or for the ordinary person?

**Mr. Kierans:** We start from the other end, Mr. Stafford. We want to distribute first-class mail, the letters between people, right across the country so we would have to have a very large establishment to look after the letter that you may write today to Nanaimo, tomorrow to Frobisher and the day after to Sydney, Nova Scotia. That is the kind of operation we conduct.

From then on, everything else has to bear its share of the average costs and not marginal shares. I doubt whether we could break it down to what proportion of our time is occupied with handling letters of the business community other than the actual dollar figure.

**Mr. Stafford:** But would it not be obvious that it costs far less to service those business people in proportion to the money they spend on the average?

[Interpretation]

**Le président:** Monsieur Broadbent, qui sou lève une question de privilège.

**M. Broadbent:** Je ne sais pas si ma question est légitime, car je ne connais pas le Règlement de la Chambre, mais plusieurs personnes le font. Je voudrais qu'il soit bien clair que je ne faisais pas une proposition. C'était une simple question quant à la possibilité, au point de vue économique, de former un service postal gratuit.

**Le président:** M. Broadbent, vous n'avez pas une question de privilège.

**M. Broadbent:** Vraiment? J'avais pensé que mon collègue alléguait que j'ai fait une proposition. Ce n'est pas le cas. C'est une idée qui m'est venue à l'esprit quant à la possibilité de le faire.

**M. Stafford:** J'ai cru comprendre que vous parliez d'une société.

**Le président:** Revenez-en au sujet, s'il vous plaît.

**M. Stafford:** Quel est le pourcentage du service donné par le ministère des Postes qui est offert aux gens qui ne peuvent pas déduire leurs frais d'affranchissement? Vous avez dit que ces dépenses déductibles sont élevées dans le cas des entreprises. Quelle est la proportion de vos services qui est offert à ces gens qui ne peuvent pas les déduire? En d'autres mots, est-ce que ce sont surtout les entreprises qui bénéficient du bureau de poste ou les particuliers?

**M. Kierans:** Nous commençons par l'autre bout, monsieur Stafford. Nous voulons distribuer le courrier de première classe, les lettres échangées entre personnes, d'un bout à l'autre du pays. Nous devons donc avoir de grandes installations pour expédier les lettres que vous écrivez à Nanaimo aujourd'hui, à Frobisher demain et ensuite à Sydney, (Nouvel Écosse). C'est le genre de travail que nous faisons.

Chaque élément doit défrayer sa part de coûts moyens et non pas une part marginale. Je doute que nous puissions dire quelle est la proportion de notre temps qui est consacré à l'expédition des lettres du monde des affaires, sinon par des chiffres des dépenses.

**M. Stafford:** N'est-il pas évident qu'il coûte beaucoup moins de fournir ces services aux entreprises proportionnellement à ce qu'il paie pour ces services, en moyenne?

[texte]

**Mr. Kierans:** Oh, yes; that I would agree with.

**Mr. Stafford:** Then it is fairly equitable so far as the man on the street is concerned.

**The Chairman:** Mr. Macquarrie?

**Mr. Macquarrie:** Mr. Chairman, I do not know whether I am supplementing Mr. Stafford or not, but that is when I put my hand up.

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I do not share the optimism of the Minister concerning the good service which is generally being rendered by your alterations from post offices to rural routes, and I am surprised that you are not getting the kind of mail that some of the rest of us are.

The other thing that I am interested in in this particular connection is that you never lose one of these post offices without increasing the amount paid to the carrier who serves it. Therefore I think a true figure of saving must include the increase that the rural carrier receives. I have many, many, many instances of people who are not convinced at all that you have improved the service either in the incoming or the outgoing mail and if you like I will send you my file and those of some of my colleagues, and they are quite substantial.

I place my subjective judgment against yours on that and bring to bear a good many arguments, and I suppose time alone will be able to decide who in fact has made the better perception of it. But what I was really interested in is the question I asked about lock boxes. We have had the figure for the revenue. I wonder whether we could have the figure produced for the other side of it?

**Mr. Kierans:** For the same year?

**Mr. Pageau:** The cost was \$4,663,000.

**Mr. Macquarrie:** It was made up of what factors?

**Mr. Pageau:** It is made up of the factors of the provision of lock boxes and the additional space that we have to provide; wicket service because we have to settle their financial transactions.

**Mr. Macquarrie:** I recall the answer indicated that these were considered operational and not capital costs. That rather surprised me—space, repairs, upkeep. I was wondering...

**Mr. Pageau:** Rental, of course.

[Interprétation]

**M. Kierans:** Oui, je suis d'accord.

**M. Stafford:** En autant que l'homme de la rue est concerné, cela est juste.

**Le président:** M. Macquarrie?

**M. Macquarrie:** Monsieur le président, je ne sais pas si j'ajoute à ce qu'a dit mon confrère, mais en tout cas, j'aimerais poser une question supplémentaire.

Je ne partage pas l'optimisme du ministre sur le bon service qui est ordinairement fourni en passant du système des Bureaux de poste aux livraisons rurales. Je suis surpris que les gens ne vous écrivent pas à ce sujet, comme ils nous écrivent.

Ce que j'aimerais savoir à cet égard, c'est que vous ne fermez jamais ces bureaux de poste sans augmenter le montant versé aux facteurs qui desservent cette région. Est-ce que, à ce moment-là, le chiffre des économies ne devrait pas comprendre l'augmentation accordée au facteur? Je connais beaucoup de gens qui ne sont pas convaincus des améliorations que vous avez apportées. Je pourrais vous soumettre des dossiers à ce sujet, des dossiers très complets qui ont été accumulés par mes collègues et moi. Je présente mon point de vue pour qu'on puisse le comparer avec le vôtre. Seul le temps pourra nous dire lequel d'entre nous a mieux compris le problème. Ce que j'aimerais véritablement savoir, c'est au sujet des boîtes postales aux bureaux de poste. Vous nous avez donné les chiffres des recettes. Je n'ai pas de chiffres quant à l'autre côté de la médaille.

**M. Kierans:** Pour la même année?

**M. Pageau:** Le coût était de \$4,663,000.

**M. Macquarrie:** Ce coût est constitué de quels éléments?

**M. Pageau:** Cela comprend la fourniture des boîtes et de l'espace supplémentaire requise, ainsi que du service au guichet car il faut régler leurs transactions financières.

**M. Macquarrie:** Je me rappelle que, selon la réponse, on les considérait comme des frais d'exploitation et non pas des frais d'immobilisation. Cela me surprend un peu, l'espace, les réparations, l'entretien. Je me demande...

**M. Pageau:** La location, évidemment.



[Text]

**Mr. Macquarrie:** But none of this you call capital.

**Mr. Kierans:** Do we write off lock boxes the same year?

**Mr. Pageau:** No; this is a charge against us by Public Works. We could not actually call it capital costs. This is a charge against us for the space. In our case we do not call it capital costs because we do not provide the initial investment and we do not know how Public Works does it. It is a capital charge against us by Public Works every year for the space we occupy and the equipment they provide, and maintenance and repairs, and so forth.

**Mr. Macquarrie:** I would agree it could be called a capital cost. I was impressed by the precision with which you arrived at that figure. I presume this was studied too, or you would not have had such a precise figure, had patrons asked for general delivery to which they are entitled instead of renting a lock box, would you not have some costs then in terms of extra staff, and so on? Is all that factored in your precise answer?

**Mr. Kierans:** No, that is not. We are just costing an actual situation, the cost of general delivery today compared with the cost of providing the additional services implicit in a locked-box service. You are talking of the opportunity costs; if we did not have the one, what would be the cost of adding more clerks at the general delivery wicket. I would imagine we would have to add them, depending on the post office. There may be cases, but I do not think there would be very many, where we would not have to. People would have to stand in queues.

In other cases we would certainly have to add them. That is a hypothetical situation and we have enough trouble in determining our costs on the actual situations without developing cost analyses and procedures on hypothetical situations, but it is a relevant question. It was a question that we considered very carefully when we put up the lock-box rates, for example. If there were a flood out of people who rented lock boxes into people demanding general delivery service this would increase our costs considerably, so that the benefits of the increased rates from those who kept on using lock-box services would be wiped out by the additional costs of providing general delivery service. However, so far this has not happened.

As a matter of fact, as I suggested earlier, the indications are that people for some rea-

[Interpretation]

**M. Macquarrie:** Ce n'est pas un capital de formation.

**M. Kierans:** Est-ce qu'on amortit les boîtes la même année?

**M. Pageau:** Non. C'est un coût qui nous est imputé par le ministère des Travaux publics. Nous ne pourrions pas dire que ce sont des coûts d'immobilisation. Nous devons payer pour l'espace. On ne les appelle pas des frais d'immobilisation, car nous ne faisons pas les premiers investissements nécessaires et nous ne savons pas comment les Travaux publics procèdent. Ils nous imputent des frais pour l'espace et le matériel qu'ils fournissent, l'entretien, les réparations, et ainsi de suite.

**M. Macquarrie:** Je suis d'accord que l'on pourrait l'appeler un coût d'immobilisation. Je me demande comment vous faites pour arriver à un chiffre aussi précis. Je suppose que vous l'avez étudié, sans quoi vous n'auriez pas eu un chiffre aussi précis. Au lieu de louer une boîte sous clef, si les clients exigeaient une livraison générale à laquelle ils ont droit. Est-ce que vous ne devriez pas employer plus de personnel et avoir d'autres frais?

**M. Kierans:** Non. Nous établissons le coût d'une situation réelle, soit les frais de livraison générale par rapport aux services qui comportent les boîtes sous clef. Vous parlez de coûts éventuels. Si nous n'avions pas ce service, il faudrait ajouter des commis aux guichets, tout dépend du bureau de poste. Il y a des cas où nous ne serions pas obligés de le faire. Les gens seraient obligés de faire la queue.

Et dans d'autres cas nous serions obligés d'accroître le personnel. C'est une situation hypothétique. Nous avons déjà assez de difficulté à déterminer les coûts pour les situations réelles sans nous mettre à faire des analyses de coûts pour des situations hypothétiques. Mais c'est une question pertinente. Nous avons étudié la situation avant d'installer des boîtes. Si les gens qui louent des boîtes décident tout à coup d'exiger le service de livraison normal, cela accroîtrait de beaucoup nos coûts. Les recettes provenant du tarif accru des boîtes seraient plus qu'absorbées par les coûts plus élevés du service de livraison normal. Mais cela ne s'est pas encore produit.

Comme je l'ai dit plus tôt, tout semble indiquer que les gens, pour une raison ou une

[Texte]

on or other are buying lock-box services in increasing numbers.

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**Mr. Macquarrie:** No doubt it is the affluent society still with us. I do submit, as a matter of equity and not economics, that when the nation is told this particular part of a public service is costing so much and the deficit is so great that we must raise the rates against the public, these other factors should be considered. This is why I think this broad spread between its cost and its revenue is perhaps a bit unrealistic. Naturally I would not impute any motives, but I am wondering whether perhaps you have not oversold and extra underlined the deficit in this.

**Mr. Kierans:** Well, I am willing to take all of my responsibilities, but I will say this. I read the answer to the questions that you ask and every member asks about the day before they are tabled in the House. You know, they come through the Minister's office and he looks at them. I have never changed a single answer. The only question that I have ever asked when I have seen questions in the House on the Order Paper has been: "Why is question 702 not answered thus far, because that was asked seven weeks ago", or something like that, but there is no interference and I think all of my officers here will bear that out. The answers that they provide you are supposed to be factual and objective and when I read them before they go through my office to be tabled, I learn as much as you do, guess, about them.

There is one thing I would like to correct. It is with regard to an earlier remark you made and I would like to put it on the record. When we say to you that the closing down of a post office means a net saving of \$1,200, that word "net" means "net", because we have taken into that the additional cost of, let us say, \$487 to our rural route contractor, who has picked up all the people who were being served. It is a net figure.

**Mr. Macquarrie:** So how much are you saving from the figures—what was the figure on that?

**Mr. Kierans:** The figure is \$295,000.

**Mr. Macquarrie:** I want to make it clear that I am not suggesting that any answers that you are giving me are cooked answers. I am suggesting that there are relevant matters that might well and realistically be considered. As a matter of fact your Department is very far one of the better ones in returning answers from the Order Paper.

[Interprétation]

autre, préfèrent de plus en plus le service des boîtes postales.

**M. Macquarrie:** C'est que la société affluente existe toujours. J'imagine que, du point de vue de la justice, et non pas de l'économie, lorsqu'on dit à la population que tel service de la Fonction publique coûte tant et que le déficit est tel que nous devons augmenter les tarifs au détriment du public, il faut tenir compte de tous ces facteurs. C'est pourquoi l'écart entre les frais et les recettes n'est peut-être pas très réaliste. Je ne veux pas vous attribuer des motifs, mais peut-être que vous avez insisté trop sur le déficit.

**M. Kierans:** Je veux prendre toutes mes responsabilités en ce domaine. Je dirais donc ceci: c'est que j'ai lu les réponses aux questions que vous avez, vous et les autres députés, soulevées en Chambre; ces questions viennent au bureau du ministre; je n'ai jamais modifié une réponse; tout ce que j'ai déjà demandé concernant les questions en Chambre à l'ordre du jour, c'est pourquoi est-ce qu'on n'a pas répondu encore à la question 702, par exemple, étant donné qu'elle a été posée il y a sept semaines. Les réponses qu'ils vous donnent sont vraies, objectives, et tiennent compte des faits. Je les lis, avant qu'elles ne quittent mon bureau, et j'en apprendrais autant que vous à ce moment-là.

Il y a une chose que j'aimerais corriger concernant le début de vos remarques,—je voudrais que cela soit inscrit au dossier—disons, que lorsque un Bureau de poste doit être fermé, cela nous fait économiser, par exemple, \$1,200. C'est là une économie nette. Car il y a des frais additionnels, disons de \$487.00 pour les frais de distribution totale. Mais le chiffre donné est net.

**M. Macquarrie:** Combien économisez-vous? Quel était le chiffre?

**M. Kierans:** \$295,000.

**M. Macquarrie:** Je ne veux pas laisser entendre que les réponses que vous me donnez sont des réponses imparfaites, mais je voudrais parler des questions pertinentes que l'on devrait envisager à ce moment-ci. Eh bien! je voudrais vous dire que votre bureau répond très bien en général aux questions qui sont posées.

[Text]

**Mr. Kierans:** Thank you very much. On their behalf I am glad to accept that.

**Mr. Macquarrie:** I want you to know that we do not think you are bad people; we just think you are wrong.

**The Chairman:** I have Mr. Broadbent, Mr. Nesbitt and Mr. Ritchie.

**Mr. Dinsdale:** For clarification, that figure was \$295,000?

**Mr. Kierans:** I am glad you asked, because it is \$292,000.

**Mr. Dinsdale:** For 499?

**Mr. Kierans:** For 499 post offices.

**Mr. Dinsdale:** And all this social disruption for that small amount?

**Mr. Kierans:** In these 499 cases the people are provided with a better service than they had before. It may take them a week or two to get used to it.

**Mr. Dinsdale:** That is not what my letters say.

**Mr. Kierans:** This was a pilot experience started under my predecessor, Mr. Cote, particularly on a fairly extensive scale in the region of the Gaspé. At the end of six months, despite the resistance to change that you find in any region in Canada, the people were very much happier with the alternative service than they ever had been. They had not known that there could be this kind of improved service. As a matter of fact the current member who is a Liberal and was in Mr. Cote's office as an executive assistant attributes his election to this fact.

**The Chairman:** Then those of us from rural areas can all look to being re-elected with increased margins as a result of your activities. Mr. Broadbent.

**Mr. Broadbent:** Mr. Kierans, I have received two letters, only two, from postmen with a number of objections, and what I have tried to do is to select from the questions they raised matters which would have general significance...

**The Chairman:** Is this a new subject from the rural post office situation?

**Mr. Broadbent:** I am sorry, it is.

**The Chairman:** Then perhaps we could go on to Mr. Nesbitt and Mr. Ritchie, and then

[Interpretation]

**M. Kierans:** Je vous remercie en leur nom.

**M. Macquarrie:** Je voulais vous dire que nous ne croyons pas que vous êtes de mauvais gens, mais vous avez tort, c'est tout. Il y a une différence entre les deux.

**Le président:** Messieurs Broadbent, Nesbitt Ritchie.

**M. Dinsdale:** \$295,000?

**M. Kierans:** Non, c'est \$292,000.

**M. Dinsdale:** Pour 499 bureaux.

**M. Kierans:** Pour 499 bureaux de poste.

**M. Dinsdale:** Et tout ce chambardement pour un si petit montant?

**M. Kierans:** Dans ces 499 cas, le service est amélioré; cela peut prendre une semaine mais le service s'améliore.

**M. Dinsdale:** Ce n'est pas ce que me disent les gens qui m'écrivent.

**M. Kierans:** Ce sont des expériences-pilotes qui ont débuté au temps de mon prédécesseur, M. Côté, sur une grande échelle, dans la région de Gaspé. Malgré la résistance aux changements que l'on perçoit dans toute la région du Canada, à la fin de six mois, les gens étaient beaucoup plus satisfaits du nouveau service que l'on offrait. Ils savaient que l'on pouvait peut-être leur offrir ce service mais quand on leur a offert ce service en réalité, ils ont été très satisfaits. J'ai connu une personne qui était dans le bureau de M. Côté à ce moment-là et qui a été élue à cause de cette réforme.

**Le président:** Tous les députés des régions rurales peuvent donc être réélus avec de majorités plus fortes à en croire vos réalisations. M. Broadbent.

**M. Broadbent:** J'ai reçu deux lettres, mon sieur Kierans, seulement deux lettres, de la part de postiers et ce que je voudrais faire, c'est parler au sujet des questions qu'ils ont soulevées, des questions qui se rapportent...

**Le président:** Est-ce que cela se rapporte au présent sujet ou si c'est une nouvelle question?

**M. Broadbent:** J'ai peur que ce soit du nouveau.

**Le président:** Si c'est une nouvelle question, nous allons donc passer immédiatement



[Texte]

me back to you on a new subject. Mr. Nesbitt?

**Mr. Nesbitt:** I came in just a few minutes ago, Mr. Chairman, and I gather the questions specifically at the moment concern rural post offices.

**The Chairman:** That is correct.

**Mr. Nesbitt:** On delivery only?

**The Chairman:** Delivery, lock boxes and anything having to do with rural services.

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**Mr. Nesbitt:** I will ask a question and I think it applies in that case then. I think the Minister has probably had a number of complaints concerning the delay in mail delivery the last while and while the question that I raise concerns the city of Woodstock, nevertheless it would apply to the rural areas immediately around.

I have a letter here which is a copy of a letter sent to the Minister a while ago by a manager of a trust company. The Minister probably would not remember it, but I will quote one of the paragraphs:

In this morning's mail I have received two letters, the envelopes of which are enclosed. I do not know why it should take five days for a letter to come from Willowdale...

at is in Toronto

...to Woodstock and two days for a letter to come from Etobicoke to Woodstock...

Now this is a complaint that was noticed in our area, which is a very heavily populated area of southern Ontario, during the last couple of months. I know, Mr. Chairman, that it used to be that letters were mailed in my constituency one afternoon and I received them here the next morning. There is now a delay of up to three or four days. I know the Minister is looking into these things and I am wondering if he could give us any hope that the mail delivery would be improved in this regard?

**Mr. Kierans:** Mr. Nesbitt, the trust company probably got several hundred letters that morning, but these two cases, you know, could be real and they should not have happened. This is where we are concentrating our study, as I said earlier before you arrived; on the triangle—the Ottawa, Toron-

[Interprétation]

à M. Nesbitt et nous reviendrons à vous par la suite. Monsieur Nesbitt?

**M. Nesbitt:** Je viens tout juste d'arriver, monsieur le président. J'ai une question précise à l'heure actuelle et c'est sur les bureaux de poste régionaux. Je crois que l'on parle de ce sujet.

**Le président:** C'est vrai.

**M. Nesbitt:** Les questions des livraisons?

**Le président:** Les questions des livraisons, des boîtes sous clé, le service rural en général.

**M. Nesbitt:** Ma question a trait à ce sujet alors.

Je suis certains que le ministre a entendu un certain nombre de plaintes concernant les délais de la livraison du courrier. Les questions que je veux soulever s'appliquent à Woodstock et aux régions rurales environnantes. J'ai une note ici, c'est une copie d'une lettre qui est envoyée au ministre par une société de fiducie de cette région, le ministre a probablement lu cette lettre déjà; je lis l'un des paragraphes:

Dans le courrier de ce matin, j'ai reçu deux lettres: Vous en trouverez les enveloppes sous pli. Il a fallu 5 jours pour que ces lettres partent de Willowdale,

près de Toronto,

pour arriver à Woodstock, c'est-à-dire environ 80 milles, alors que d'autres ont pris deux jours de Etobicoke à Woodstock.

Je sais qu'il y a des régions qui sont très peuplées, qui peuvent causer des problèmes, mais, au cours des deux derniers mois, comme vous le savez, monsieur le président, j'ai reçu beaucoup de lettres de mes commettants. Autrefois, il me semble que c'était plus rapide; aujourd'hui, le délai peut être de trois ou quatre jours. Est-ce que vous pouvez nous donner une assurance que le service s'améliorera?

**M. Kierans:** Monsieur Nesbitt, votre société de fiducie a probablement reçu 700 lettres cette journée-là et les deux qui ont été mentionnées sont les deux exceptions qui confirment la règle. Nous essayons d'étudier les problèmes dans les régions de Toronto, Montréal, Ottawa; ce sont les régions où des

*[Text]*

to, Montreal triangle—because these are the massive distribution centres. These are where delays are occurring. Montreal and Toronto certainly we can tag, too, as having a lack of facilities to handle this kind of mail. This is quite right. Ten years ago, given the volume of those days, it was much easier to put that kind of mail through Toronto than it is today.

The facilities have not changed, but the volume has gone up 85 per cent in 20 years and the facilities are exactly the same. Of course your problems increase geometrically even though your volume has only gone up 85 per cent. Twenty years ago the Toronto post office was satisfactory for the kind of volume that Toronto had.

This is where we are concentrating our studies. We have already found a lot of minor flaws that we have not adjusted to—changed trucking routes, or the trucks leaving Toronto and so on. Forty-five minutes here and there means a day if you get it on the truck or a day lost if you do not get it on the truck; and in forwarding your mail, you know, instead of waiting until 6 or 7 o'clock, maybe forwarding 70 per cent of it that you have at 4 o'clock, or 40 per cent that you have at 4 o'clock, getting that on the way so that it is delivered promptly the next day.

There are all sorts of studies going on. We recognize that this is a real problem. I have no doubt at all about your two letters and the two envelopes. I would feel that a more objective statement would have been made if he had said: "Well, yes, we got 83 letters this day 41 of them came in two days and 40 of them came in the one-day delivery, but here are two that took five days." I think that this is about the percentage that you would find.

**Mr. Nesbitt:** Mr. Chairman, I am very glad to hear that the Minister is looking into this. I think it is very important. But that does not quite answer my question. Perhaps I did not make myself very clear. In addition to this particular letter of complaint, which I only brought up as an example, I myself, as I said, in my daily correspondence have had the same problem. To be perfectly fair, some of the letters do arrive the next day after they are mailed, but I would say at least 50 per cent of the letters that I have received within the last three months—and this is the important thing, I think—have been delayed up to five days in some cases. I had never noticed it, I had never had any examples of it until last November and it is since last

*[Interpretation]*

délais se produisent. A Montréal et à Toronto nous pouvons identifier ce délai; il y a un manque d'installation pour transporter le courrier, cela existait il y a quelques années et le volume n'a fait qu'augmenter, et cette situation ne peut donc qu'empirer.

C'était plus facile autrefois d'acheminer ce volume ensemble de courrier. Le courrier a augmenté de 85 p. 100 en 20 ans. Alors, les problèmes se multiplient géométriquement aussi, même l'augmentation du volume du courrier n'a été que de 85 p. 100. Il y a quelques années, le service à Toronto était satisfaisant compte tenu du volume, mais le volume a augmenté et nous concentrons nos études dans ces domaines.

Nous avons eu certaines critiques; nous voulons modifier les voies de distribution par camion, selon les besoins, pour Toronto; sauver 45 minutes ici ou là, cela peut se traduire par l'économie d'une journée d'acheminement par exemple. Nous voulons modifier les horaires, améliorer les méthodes d'expédition de courrier, expédier 70 p. 100 du courrier de la façon que nous l'obtenons, peut-être à 4 heures au lieu de 5 heures, sans attendre 5 heures, c'était l'heure prévue autrefois.

Toutes sortes d'études sont actuellement en cours; nous reconnaissons que c'est là un problème véritable. Je sais que les deux problèmes que vous avez mentionnés, sont réels, mais je crois que des déclarations plus objectives auraient eu lieu si nous avions vu que ces deux lettres sont simplement l'infime minorité des lettres qui ont été acheminées dans un certain temps. La plupart sont parvenues plus rapidement que cela. C'est une exception si cela a pris 5 jours.

**M. Nesbitt:** Monsieur le président, je suis très heureux d'entendre le ministre dire qu'il va étudier la question, mais ceci ne répond pas tout à fait à la question que j'ai posée. En plus au sujet de ces plaintes, je crois, je suis moi-même demeuré en communication avec une personne en question, et je dois dire que certaines lettres arrivent le lendemain, mais moins 50 p. 100 des lettres que j'ai reçues depuis trois mois, et ce sont des lettres importantes, me sont parvenues après un délai parfois de 5 jours.

La question que je veux poser au ministre est la suivante: je n'ai jamais constaté avant le mois de novembre que certains délais se produisaient, mais je crois que c'est ce qui s'est produit. Je voudrais seulement signaler



[texte]

November that these extensive delays on quite large scale have taken place. If the Minister looking into it, fine; but I would like to draw to his attention that this is, in fact, taking place in that general area.

**Mr. Kierans:** And I would like to make the point that we made a little earlier. You began to notice it last fall when people began to zero in on the post office. It is quite possible that a great many of these incidents did also happen prior to the sudden upsurge of interest in the post office, prior to the increase in the pricing

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of our services. People now, because they are paying more, demand services. Before that they took it for granted without—I do not think I ever looked at the postmark on an envelope in my life prior to the time I got in the Post Office. I think a great many people never looked at a postmark prior to the time they were suddenly faced with an increase in rate, but the problem exists.

**Mr. Nesbitt:** I will just say in conclusion—and I will finish my questioning at this particular point—that may well be, but I always take very careful note of when letters are written and I have noticed the problem only once late last fall. I had never noticed it before that except in a most rare instance; now it comes up 40 or 50 per cent of the time.

**The Chairman:** All right. Mr. Ritchie?

**Mr. Ritchie:** Mr. Chairman, and Mr. Minister, my questions are mostly on the rural post office. First of all, how is the revenue arrived at in a small rural post office?

**Mr. Kierans:** The stamps that are sold.

**Mr. Ritchie:** Is this fair? The intake of mail is not considered?

**Mr. Kierans:** No, we consider the particular local post office as a generator of revenue, such as branchbanks are considered. I want to make clear that the vast majority of our post offices across the country do not break even just, I suppose, as the vast majority of branch banks do not break even but you need them to have a branch banking system.

As a matter of fact, I believe five post offices generate about 50.5 per cent of the total revenue of the Post Office—just five post offices. The group that we are concentrating on actually comprises about 24 per cent of our post offices that generate less than \$445. This is where we are starting, which means that they sell less than \$445 worth of stamps

[Interprétation]

au ministre que cela se produit en général partout.

**M. Kierans:** Vous avez commencé à le constater l'automne dernier, lorsque les gens ont voulu se plaindre du Bureau de poste. Il est fort possible que ces incidents se soient produits avant même l'augmentation des taux. Les gens qui paient davantage ont tendance à exiger un meilleur service. Je n'avais pas

l'habitude de jeter un coup d'œil sur la date d'expédition de la lettre avant d'entrer aux postes. Je crois que beaucoup de gens qui ne le faisaient pas, le font depuis la hausse des tarifs. C'est un problème qui existe.

**M. Nesbitt:** En terminant, je voudrais dire que c'est possible, mais je note toujours la date d'expédition soigneusement et je n'ai constaté ce problème que l'automne dernier. Cela ne se présentait que très rarement avant. A l'heure actuelle, c'est dans 40 ou 55 p. 100 des cas.

**Le président:** Oui. Monsieur Ritchie?

**M. Ritchie:** Monsieur le président, mes questions portent essentiellement sur les bureaux de poste ruraux. D'abord, comment réalise-t-on des recettes dans les petits bureaux de poste?

**M. Kierans:** Par la vente des timbres.

**M. Ritchie:** Est-ce juste? On ne tient pas compte du nombre de lettres reçues?

**M. Kierans:** Non. Nous considérons qu'un bureau de poste produit des recettes, tout comme dans le cas des succursales des banques. Je tiens à dire que la grande majorité de nos bureaux de poste d'un bout à l'autre du pays n'arrive pas à rencontrer leurs frais et ce doit être le même cas dans le cas des succursales des banques, mais ces succursales sont nécessaires.

Il y a environ cinq bureaux de poste qui produisent environ 50 p. 100 des recettes du ministère des Postes. Le groupe qui nous intéresse actuellement représente environ 24 p. 100 de nos bureaux de poste qui produisent moins de \$445. Alors ceci veut dire qu'ils vendent moins de \$445 de timbres par année. Il y a donc lieu d'étudier la situation.



## [Text]

In a year so there is a legitimate reason to look at them to see how necessary they are.

The community they serve buys less than \$445 worth of stamps in an entire year. Some very small post offices in Toronto, Montreal or other large centres would sell \$1,000 worth of stamps in a single day.

**Mr. Ritchie:** The reason I suggest this is that I know a smart postmaster or postmistress in these small places can go to larger centres to, say, a legal firm and say, you had better buy your postal stamps from me. This puts their sales up so that these figures of revenue are subject to some variation. They are made only on the sale of stamps to the people who use them, not taking into consideration the mail that is also delivered. I do not know whether this is altogether quite fair.

The other thing I was wondering about is the fact that most of these small post offices are a kind of little conglomerate. They farm and they have a store and they have bulk oil, and they may buy pulpwood, and so on. Do your officials ever go to them and say well, now, based on what you are on, you had 45 or 50 patrons but you are now down to 30. Therefore, your income would have to be reduced to fall in line with our formula. People do not expect all portions of their business to continue full blast or always go ahead, but these people might say, well, we will take this at a reduced figure because it fits in with our business. Do your Post Office people approach it in that way?

**Mr. Kierans:** We base the payments that we make to these small postmasters or postmistresses on the total amount of business they do, not solely on the sale of stamps. It is

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based also on the inflow of mail. We do not make offers to them or seek to beat them down. If that is what you mean the answer is, no. We simply judge on the basis of the traffic in and out whether it is justified, whether there are alternative ways of satisfying the needs that exist to the extent that they do exist.

**Mr. Ritchie:** I just suggest that perhaps some of these people might be willing to continue the post office at a reduced level based on the number of patrons they have. After all, they have less work because they have fewer patrons. I think you have closed about 10 or 12 in my riding, and I agree for most of them, but I think for about three I felt you were a little hasty and perhaps they should have been spun out for another year or two.

## [Interpretation]

Si par exemple un bureau de poste vend moins de \$445 de timbres dans une année. Je sais qu'en ville, par exemple, on vend parfois pour \$1,000 de timbres en une seule journée.

**M. Ritchie:** Je crois qu'un maître de poste bien avisé pourrait aller en ville voir une société quelconque et lui demander d'acheter des timbres à son bureau de poste. Leurs ventes seraient donc plus élevées, de sorte que ces chiffres sont sujets à des fluctuations. On se fonde exclusivement sur le nombre de timbres vendus et on ne tient pas compte du volume de courrier qui est livré. Je me demande si c'est juste.

De plus, les petits bureaux de poste fonctionnent habituellement partie d'une entreprise composée. Ils font de l'exploitation agricole, tiennent un magasin, vendent de l'huile en vrac, achètent du bois à pâte, etc. Est-ce que vos fonctionnaires vont parfois leur dire: vous n'avez pas assez de clients, vous en avez 40 ou 50 et vous n'en avez plus que 30. Il faudra réduire votre traitement pour tenir compte de notre formule. Les gens ne s'attendent pas évidemment à ce que tous les secteurs de leur entreprise fonctionnent bien tout le temps et ils accepteront un traitement inférieur pour conserver le bureau de poste parce qu'il cadre bien avec leur entreprise. Est-ce ainsi que vous procédez?

**M. Kierans:** Les salaires qui sont versés aux maîtres de poste sont calculés sur leur chiffre d'affaire global, il ne s'agit pas simplement de la vente des timbres. Il y a égale-

ment le volume du courrier. Nous ne leur faisons pas d'offres et ne cherchons pas à les renfrogner. Non. Nous jugeons simplement d'après le volume du courrier, si la disparition du bureau est justifiée, et s'il y a d'autres moyens de satisfaire aux besoins réels des clients.

**M. Ritchie:** Je crois que certains maîtres de poste seraient prêts à continuer de fournir le service à un salaire moindre d'après le nombre de clients sur lesquels ils peuvent compter. Ils ont moins de travail s'il y a moins de clients. Vous en avez fermé 10 ou 12 dans ma circonscription, et je suis d'accord dans la plupart des cas, mais je crois que dans environ 3 cas on n'aurait pas dû fermer ces bureaux de poste si vite. On aurait pu les conserver pendant un an ou deux.

**Texte]**

In my town you are keeping the wickets open at night, seven days a week, which I think is an improvement and I would like to comment the Post Office for this. How is it working out? Have you any reports?

**Mr. T. Bond (Assistant Deputy Postmaster General (Operations) Post Office Department):** Seven days a week. This has to be a special...

**Mr. Kierans:** I do not know what you did or whose arm you twisted, but it is not supposed to be open seven days a week.

**Mr. Ritchie:** Perhaps I am wrong.

**An hon. Member:** That is the wrong thing to say.

**Mr. Kierans:** We are not going to look into it; do not tell us the name of the town.

**Mr. Ritchie:** I am sorry. I meant the boxes in the lobby.

**Mr. Kierans:** Are they in a store?

**Mr. Ritchie:** No, no, in the Post Office. In small towns, and so on have you considered whether more boxes might help to reduce the labour cost?

**Mr. Kierans:** Oh yes, but the people would have to want to subscribe to the boxes. We will certainly make the boxes available if there is a demand for them. I think you are quite right. The more people that use the boxes, of course, the less pressure there is on the general delivery.

**Mr. Ritchie:** Therefore, in areas particularly that do not have daily delivery, might this not be a way of giving better service? Perhaps boxes should not be free, but they should be more nominal, taking into account the fact that they do lessen the labour load of the branch post office.

**Mr. Kierans:** That is taken into account. We consider that where \$2 was a nominal amount in 1927, perhaps \$4 is even more nominal in 1969.

**Mr. Ritchie:** I might say that for a while it was very difficult to get a box. I tried for a month to get a box in my small town. I would like to ask a few more questions. Have you had any survey of how many farm periodicals, and so on, might go out of business or will be in difficulty with the new rates?

**[Interprétation]**

Dans la ville où j'habite les guichets sont ouverts le soir, sept jours par semaine. Je crois que c'est excellent et je veux en féliciter le ministère des postes. Mais quels en sont les résultats? Avez-vous eu des rapports?

**M. T. Bond (sous-ministre adjoint, (exploitation, ministère des Postes):** Sept jours par semaine? C'est sûrement un cas spécial...

**M. Kierans:** Je ne sais pas comment vous avez pu y arriver, car d'habitude les bureaux de poste ne sont pas ouverts sept jours par semaine.

**M. Ritchie:** Je fais peut-être une erreur.

**Une voix:** Ce n'est pas une chose à dire.

**M. Kierans:** Nous n'allons pas faire enquête; ne nous dites pas le nom de la ville.

**M. Ritchie:** Je ne parle pas de guichets, je parle des boîtes postales.

**M. Kierans:** Sont-elles dans un magasin?

**M. Ritchie:** Non, dans le bureau de poste. Dans les petits villes, est-ce qu'on a fait enquête pour voir si un nombre plus élevé de boîtes postales permettrait de faire baisser le coût de la main-d'œuvre?

**M. Kierans:** Oui, mais il faudrait toutefois que les gens achètent ces boîtes. Nous mettrons certainement ces boîtes à la disposition si les gens le désirent. Je crois que vous avez raison. Plus il y aura de boîtes postales ou de casiers postaux, moins il y aura de pression sur le service de livraison.

**M. Ritchie:** Lorsqu'il n'y a pas de livraison quotidienne à domicile, ne serait-ce pas un moyen de donner un meilleur service? Ces boîtes postales ne seraient pas nécessairement gratuites, mais à un coût nominal, étant donné qu'elles permettent de diminuer la charge de travail des petits bureaux de poste.

**M. Kierans:** Nous en tenons compte. Nous estimons que la somme de \$2 était déjà une somme nominale en 1927 et je crois qu'en 1969, la somme de \$4 est encore plus nominale.

**M. Ritchie:** Pendant un certain temps, il était très difficile d'obtenir un casier postal. J'ai tenté pendant plusieurs mois d'obtenir une boîte postale dans la ville où j'habite. Je voudrais poser encore quelques questions. Est-ce que vous avez entrepris un certain relevé des revues agricoles, par exemple, qui pourraient se trouver en difficulté à cause des nouveaux tarifs?



[Text]

**Mr. Kierans:** I left one of your earlier questions slip by.

**The Chairman:** I wonder, Mr. Kierans, if we could hold that back for a new subject, until we finish discussing the questions of the other members.

**Mr. Kierans:** On the lock box, though, if you had a shortage in your area there were certainly shortages across the country and perhaps surpluses in some areas, which we certainly intend to balance by moving them around. The shortages could be accounted for by the fact that at \$2 we were losing money, and the more we put in, the more money we lost. At the \$4 rate we expect to break even on this kind of service, so there is no reason why there should not be plenty of lock boxes, to answer that part of your question.

**Mr. Schumacher:** May I ask one further supplementary on service? This is my personal experience, Mr. Chairman. I have just noticed that since Christmas it is taking 10 days for mail to go from the post office here in the West Block to my box and other boxes in Drumheller, Alberta. When you are conducting your investigations I hope you will include this problem.

**Mr. Kierans:** We will include the West Block.

**Mr. Schumacher:** I do not know where the snag is, whether it goes through Toronto or what, but 10 days seems like a ridiculous period of time to take to go from here to Alberta.

**The Chairman:** Mr. Matte?

**M. Matte:** Monsieur le président, advenant le cas où on constate que, par suite de la nouvelle politique, le déficit est encore plus grand que lorsqu'il y avait des bureaux de poste; est-ce qu'on va revenir sur la décision?

**M. Kierans:** Je ne m'attends pas à ce que le déficit soit plus grand que par le passé. Je crois qu'il y aura un déficit l'an prochain d'à peu près 40 millions de dollars y compris toutes les augmentations de salaires qui sont assez considérables et aussi les allocations de 24 millions de dollars, je pense, pour les pensions.

**M. Matte:** Si vous étudiez le cas d'un bureau de poste en particulier, dans une municipalité donnée, en prévoyant qu'avec sa disparition vous aurez un revenu supplémentaire de \$400 ou \$500, vous pouvez agir ainsi. Mais il peut arriver que dans deux ans, par exemple, le service du courrier rural, vous

[Interpretation]

**M. Kierans:** J'ai oublié une de vos questions précédentes.

**Le président:** Monsieur Kierans, je me demande s'il ne serait pas possible de remettre la réponse à plus tard, lorsque nous aurons terminé avec les questions des autres députés.

**M. Kierans:** Pour ce qui est des boîtes postales, si vous n'en avez pas assez dans votre région, il est certain qu'il y a eu une pénurie de boîtes postales d'un bout à l'autre du Canada, et peut-être un excédent à certains endroits. Nous avons l'intention de faire un équilibre. La pénurie est peut-être attribuable au fait qu'à \$2 nous perdions de l'argent, et plus nous avions de boîtes postales, plus nous perdions. Toutefois, à un taux de \$4 nous allons arriver à combler nos frais et nous pourrons offrir plus de boîtes postales.

**M. Schumacher:** Une question supplémentaire quant au service. Monsieur le président, depuis Noël j'ai constaté qu'il y a un délai de dix jours quand on expédie du courrier de la Chambre des communes à Drumheller, Alberta. Lorsque vous ferez votre enquête, j'espère que vous l'étendrez à ce problème.

**M. Kierans:** Nous l'étendrons à l'édifice de l'ouest.

**M. Schumacher:** Je ne sais où le courrier est retardé, s'il passe par Toronto ou quoi, mais je crois qu'une période de dix jours c'est un peu ridicule.

**Le président:** Monsieur Matte.

**Mr. Matte:** Mr. Chairman, should one notice that after following the new policy, the deficit is even greater than when those post offices were open, will you change your decision?

**Mr. Kierans:** I do not expect the deficit to be greater than in the past. I think next year's deficit will be around \$40 million and that would take into account all salary increases which are fairly considerable, and also allocations for \$24 million, I believe, for pensions.

**Mr. Matte:** If you study the case of a particular post office, in a given municipality, by expecting that its disappearance will give an added revenue of \$400 or \$500—in a case like this, you can act that way. But it may happen that within two years, for instance, rural mail service will cost more than the



[Texte]

coûte plus cher que le bureau de poste ne vous coûtait. Il peut arriver que les soumissions présentées l'an prochain ou dans deux ans...

**M. Kierans:** Oui, cela peut augmenter...

**M. Matte:** ...elles vont certainement augmenter parce que le postier se rendra compte qu'il y perd, avec toutes les responsabilités qu'il a.

**M. Kierans:** Nous allons essayer de restreindre les augmentations dans les contrats pour les routes rurales, mais toutes les routes rurales, monsieur Matte, sont subventionnées par le gouvernement et nous perdons de l'argent dans les routes rurales, cela est clair. Mais, ce que nous essayons de faire est de tout simplement réduire le déficit. Et, en éliminant, par exemple, un bureau de poste dans tel ou tel comté, nous savons que nous allons diminuer nos coûts de \$1000 par exemple.

Mais, il peut arriver d'ici deux ou trois ans que l'augmentation des contrats soit de l'ordre de \$1500 par année. A ce moment, nous ré-examinerons l'affaire. Cela peut arriver mais j'en doute grandement.

**M. Matte:** Le point de vue humain a-t-il été suffisamment considéré? Je vous ai déjà souligné un cas particulier, et j'y reviens, parce que cela me fait beaucoup de peine de voir que vous êtes resté sur votre position. Lorsque vous parlez d'une municipalité normalement constituée, avec tout ce que cela comporte dans le Québec, vous savez, l'esprit paroissial, et le reste, il est presque inconcevable de parler d'une municipalité sans bureau de poste. Au point de vue humain, c'est inconcevable.

**M. Kierans:** Voilà des raisons sociales, mais il faut aussi parler des nécessités économiques. S'il nous en coûte assez cher, \$3000 ou \$4000 par année pour avoir un bureau de poste au lieu d'une route rurale, est-ce que le bureau de poste vaut le montant de \$4000? Ce sont les impôts, les vôtres et les miens aussi que l'on dépense.

**M. Matte:** Je ne suis pas tellement convaincu de cette affirmation. Serait-il possible d'avoir le bilan de chaque bureau de poste pour un district donné?

**M. Kierans:** Oui, dans votre comté, par exemple, on peut vous donner les chiffres, le revenu de tel ou tel bureau de poste et les coûts d'opération.

**M. Matte:** Supposons dans une municipalité assez considérable, disons, une municipalité de 2000 âmes, où il y a deux ou trois

[Interprétation]

post office did. It could be that the tenders to be called next year or two years from now...

**Mr. Kierans:** Yes, this might increase...

**Mr. Matte:** ... they will certainly increase because the postman will realize that he is on the losing end with all the responsibilities he assumes.

**Mr. Kierans:** We will try to limit the increases in contracts for rural routes, but all rural routes, Mr. Matte, are subsidized by the government, and we always lose money on rural route, that is clear. But what we are trying to do is simply reduce the deficit. And by eliminating, for instance, a post office in this or that riding, we know that the costs will be decreased by a \$1,000, for instance.

But within two or three years, it is possible that contracts could increase by a sum of about \$1,500 a year. We will then re-examine the situation. This may happen, but I doubt it very much.

**Mr. Matte:** Has the human aspect been sufficiently taken into account? I have already pointed a particular case out to you, and I bring it up again because I am very sorry to see that you have kept the same position. When you refer to a normally constituted municipality with all that entails in Quebec—you know, parochial spirit, and so forth—it is almost inconceivable that a municipality would not have a post office. From the human point of view, it is inconceivable.

**Mr. Kierans:** This is from the social point of view, but we also have to deal with the economic needs. It may cost \$3,000 to \$4,000 a year to have a post office instead of a rural route, but is that post office worth \$4,000? It is your income tax and mine that pays for what we spend.

**Mr. Matte:** I am not quite sure of that. Would it be possible to have the accounts of a post office in a specific district?

**Mr. Kierans:** Yes, in your own riding, for instance, we could give you the figures, the revenues and the operating costs of any particular post office.

**Mr. Matte:** Thus, let us suppose a fairly important municipality of, let's say 2,000 people, with two or three post office employees.

*[Text]*

employés au bureau de poste; il peut fort bien arriver que, à ce moment-là, le revenu ne dépasse pas du tout les dépenses.

**M. Kierans:** Il n'est pas question de fermer un tel bureau de poste, monsieur Matte, pas question du tout.

**M. Matte:** Il n'est pas question, dites-vous; excusez-moi je n'ai pas compris.

**M. Kierans:** Pour une municipalité de 2000 âmes, non, il n'est pas question de fermer le bureau de poste.

**M. Matte:** Une municipalité qui a 2000 âmes gardera donc nécessairement son bureau de poste. C'est cela que vous affirmez?

**M. Kierans:** Oui, je suis prêt à vous assurer que nous n'avons pas l'intention de fermer un tel bureau de poste. Mais il peut arriver qu'à travers le Canada un tel endroit existe. Il y a des régions spéciales. Mais je doute que cette situation se présente. Y a-t-il un cas particulier qui...

**M. Matte:** Non, mais je fais la comparaison suivante: si dans une municipalité de 2000 âmes vous n'enlevez pas le bureau de poste, peu importe qu'il soit déficitaire ou non, pourquoi l'enlever dans une municipalité de 1000?

**M. Kierans:** Nous ne voulons pas non plus fermer un bureau de poste desservant une municipalité de 1000. Nos critères valent pour une région ou une communauté de moins de 30 familles.

**M. Matte:** Le cas que je vous avais soumis était celui de la municipalité de Sainte-Christine, dans le comté de Champlain, une municipalité parfaitement constituée.

**M. Kierans:** Quelle est la population de ce comté?

**M. Matte:** Il y a une centaine de familles, soit 500 ou 600 personnes. Or la municipalité est déjà divisée par différents services, et il s'ensuit que le bureau de poste d'Auvergne, dans le village de Sainte-Christine, dessert à peu près 43 familles. Actuellement, on veut enlever le bureau de poste de Sainte-Christine. Alors j'ai demandé que l'on revise cette politique. Si on faisait de Sainte-Christine le centre même, avec les deux routes rurales...

**M. Kierans:** Combien de bureaux de poste avez-vous dans cette municipalité, à l'heure actuelle, un seulement?

**M. Matte:** Il y a un bureau de poste qu'on veut enlever, et puis il y a trois routes rurales.

*[Interpretation]*

In a case such as this, it may well happen that the revenues do not exceed the expenditures.

**Mr. Kierans:** There is certainly no question of closing such a post office, Mr. Matte, no question at all.

**Mr. Matte:** There is no question of doing that—excuse me, but I don't understand.

**Mr. Kierans:** In a municipality of 2,000 people, there would be no question of shutting down the post office.

**Mr. Matte:** A municipality where there are 2,000 people would thus necessarily keep its office. Is that what you are stating?

**Mr. Kierans:** Yes, I am willing to assure you that we have no intention of closing such a post office. However, there could be one such case in Canada. There are special regions. But I doubt that situation of this nature will arise. Is there a special case that...

**Mr. Matte:** No, but I am going to make the following comparison. In a municipality with 2,000 people, if you do not take away the post office, why take it away in the case of a municipality that would have 1,000 people?

**Mr. Kierans:** We do not want to close the post office either in the case of a municipality of 1,000 people. Our criteria apply in the case of an area or community of less than 30 families.

**Mr. Matte:** The case I had submitted to you dealt with the municipality of Sainte-Christine, in the Champlain Riding, perfectly constituted municipality.

**Mr. Kierans:** What is the population of this riding?

**Mr. Matte:** There are about 100 families. There must be about 500 to 600 people in this municipality. But, since this municipality is already divided up by different services, as a result the Auvergne post office in the village of Sainte-Christine serves about 43 families. At the present time, they want to take the post office away from Sainte-Christine. So, I have asked that this policy be reconsidered. If Sainte-Christine were made into the centre itself, with the two rural routes...

**Mr. Kierans:** How many post offices do you have in this municipality right now, only one?

**Mr. Matte:** There is a post office that they want to take away and there are three rural routes.

[Texte]

**M. Kierans:** Et on va remplacer le bureau de poste par une nouvelle route rurale?

**M. Matte:** C'est cela, ce qui veut dire, que si j'envoie du courrier à Sainte-Christine, mais je n'adresserai «Sainte-Christine». Je vais adresser «Portneuf Station» pour un rang ou «Saint-Léonard», qui n'est pas dans le comté d'ailleurs, mais dans le comté de Portneuf, pour un autre rang, ou encore «Saint-Basile» pour un autre rang mais je n'adresserai pas «Sainte-Christine», car cela n'existe pas, même si c'est une municipalité aux termes de la loi.

C'est là le point de vue humain que je soulignais tout à l'heure.

**M. Kierans:** D'accord, je vais répondre à votre lettre.

**M. Matte:** Vous y avez déjà répondu.

**M. Kierans:** Oui? En disant quoi?

**M. Matte:** En disant que la décision était prise et que c'était...

**M. Kierans:**... que nous allons fermer le bureau de poste...

**M. Matte:** ...parce que le revenu en timbres était de \$700. Et justement, si le revenu n'est que de \$700 c'est parce que la municipalité est déjà divisée entre 3 ou 4 autres bureaux de poste. Mais le revenu dépassera certainement \$1000 si vous avez un seul bureau de poste qui desserve toute la municipalité.

**M. Kierans:** Vous suggérez dans ce cas qu'au lieu d'éliminer le bureau de poste il faudrait éliminer les routes rurales.

**M. Matte:** Il faudrait peut-être en construire un, même.

**M. Kierans:** Vous voulez éliminer les routes rurales?

**M. Matte:** Pas nécessairement, mais faire de Sainte-Christine un centre avec un bureau de poste qui desserve les quatre routes rurales ou les trois rurales, ce qu'il y a actuellement dans cette municipalité-là.

**M. Kierans:** Je vais demander à mon adjoint de faire un peu de recherches dans ce sens-là.

**M. Matte:** Une autre question au sujet des districts postaux: Il y en a deux dans le Québec et quatre en Ontario. Pourquoi quatre districts en Ontario et deux dans le Québec?

[Interprétation]

**Mr. Kierans:** And the post office will be replaced by a new rural route?

**Mr. Matte:** That's right, and this means that if I send a letter to Sainte-Christine, I will never be able to use the "Sainte-Christine" address. I will have to address it to "Portneuf Station" for a rural route or else to "Saint-Leonard" which is not in the riding but in Portneuf riding, or I will have to send it to "Saint-Basile" for another rural route, but I shall not address it to "Sainte-Christine", because it does not exist, even though it is a municipality within the legal sense of the term.

That is the social point of view that I was referring to earlier.

**Mr. Kierans:** All right, I'll answer your letter.

**Mr. Matte:** You have already sent me an answer.

**Mr. Kierans:** Yes? What did I answer?

**Mr. Matte:** You said that the decision had been taken and that...

**Mr. Kierans:** ... we would close the post office...

**Mr. Matte:** ...because the revenue from stamps was only \$700. And the reason why the revenue is only 700, is because the municipality is already divided up between 3 or 4 other post offices. But the revenue would certainly exceed \$1000 if there were one single post office to serve the entire municipality.

**Mr. Kierans:** You suggest to eliminate the rural routes rather than the post office?

**Mr. Matte:** We should perhaps even build one.

**Mr. Kierans:** You would like to eliminate the rural routes?

**Mr. Matte:** Not necessarily, but I think Sainte-Christine should be made into a centre with a post office that would serve the three or four rural routes of that municipality.

**Mr. Kierans:** I shall ask my deputy to look into this question.

**Mr. Matte:** Another question regarding postal districts. There are two in Quebec and four in Ontario. Why four districts in Ontario and two in Quebec?



[Text]

**M. Kierans:** Pour la distribution dans la province de Québec, il y a deux grandes villes: la ville de Québec elle-même et la ville de Montréal. On peut plus facilement, plus économiquement faire la distribution à partir de ces deux endroits, dans toute la province de Québec.

**M. Matte:** Alors vous avez deux centres qui desservent 6 millions 300 mille habitants.

**M. Kierans:** Oui, mais voici, monsieur Matte. La ville de Québec est un centre de distribution pour toute la Gaspésie et la Côte-Nord. C'est naturel, c'est normal pour n'importe quel ministère. Même quand j'étais dans le gouvernement, à Québec, nous avons toujours considéré Québec et Montréal comme les deux plus grands centres. Ce serait un peu plus difficile de faire d'une ville comme Rouyn-Noranda, par exemple, un centre de distribution, parce qu'un grand centre de distribution est mieux servi par Québec ou Montréal.

**M. Matte:** Mais, alors, pourquoi ne pas faire la même chose en Ontario?

**M. Kierans:** On ne peut prendre une telle décision que quand on examine les faits économiques. J'imagine qu'il est moins cher de diviser l'Ontario en quatre qu'en deux.

**M. Matte:** Et dans le Québec.

**M. Kierans:** Non.

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**M. Matte:** Une dernière question, monsieur le ministre. Est-ce qu'il est possible de déterminer les revenus du ministère des Postes, par province?

**M. Kierans:** Certainement. Je peux le faire. Est-ce que vous désirez des renseignements là-dessus?

**M. Matte:** Si c'est possible, oui. Dans plusieurs domaines, on nous répond souvent qu'on n'a pas de statistiques par province. Dans votre ministère, est-il possible...

**M. Kierans:** Si vous posez une question, on va vous répondre.

**M. Matte:** C'est bien, je vous remercie.

**Mr. Macquarrie:** Just before we get in out of the country I have one more question. A thing that has concerned many of us for a long time is the unreal tenders which come in for rural couriers' contracts. Some people have been working at atrociously low earnings. I wonder if you could tell me what

[Interpretation]

**Mr. Kierans:** For distribution, in Quebec there are two major cities: Quebec City and Montreal. It is easier and more economical to make the distribution from these two centres for the whole province of Quebec.

**Mr. Matte:** You have then two centres that serve 6,300,000 people.

**Mr. Kierans:** Yes, Mr. Matte. The City of Quebec is the distribution centre for the whole region of Gaspé and the Northern Shore. I think it is normal, it is natural for no matter what Department. Even when I was in the Quebec government, we always considered Quebec City and Montreal as the two major centres. It would be somewhat more difficult to make a town like Rouyn-Noranda for instance, into a distribution centre because a large distribution centre is more adequately served by Quebec City or Montreal.

**Mr. Matte:** Well then, why not do the same in Ontario?

**Mr. Kierans:** Before taking a decision of this nature, we have to look at the economic factors involved. I imagine it is less expensive to divide Ontario into four centres than into two.

**Mr. Matte:** And, in Quebec?

**Mr. Kierans:** No.

**Mr. Matte:** One last question, Sir. Would it be possible to establish what post office revenues are by province?

**Mr. Kierans:** Certainly, I could do this. Do you wish to have any information regarding this?

**Mr. Matte:** I would like to have it, if possible, because we are often told that there are no statistics available for each separate province. But in your Department, would it be possible? ...

**Mr. Kierans:** If you ask a question, I will be glad to answer.

**Mr. Matte:** Thank you.

**M. Macquarrie:** Avant de quitter la campagne, je voudrais poser une autre question. Beaucoup d'entre nous avons été frappés par ces irréelles soumissions pour les contrats ruraux. Dans certains cas des gens ont travaillé à des taux affreusement bas. Je me demande si vous pourriez nous dire ce qu'

**[Texte]**

precisely you are doing about this sort of thing? I know that it has been under consideration. Are you establishing a realistic floor or are you working on this obvious spotting of injustice?

**Mr. Kierans:** Oh yes. I think you are referring to—and I wonder at it myself—contractors who take rural routes for \$1,487 or amounts like that. Obviously, they are combining this particular service and the hours which they have to spend on it with other activities, because they could not possibly live on that or even service or pay for the expenses of their trucks. We do not like this and we are—and this is causing some political problem—moving to amalgamate routes in order to have full-time people servicing routes on a full-time basis. Obviously, a number of members might feel that instead of having one man who has a contract for \$8,400 it is better to have four who average \$2,100 and they can add this to supplement their other income—and it also gives them a base on which to provide trucking services for other enterprises in their areas. But, basically, this is not the most economic way of doing it, Mr. Macquarrie, and there is a great movement on in the Post Office to reorganize and amalgamate rural routes.

**Mr. Macquarrie:** You are protected, of course, by the usual formula "the lowest or any tender not necessarily received". Are you still in general accepting the lowest tender?

**Mr. Kierans:** Oh, I would say so in the vast majority of cases. I remember one case in which it was not accepted but the man had already taken the contract a couple of times before, faded out on it, and obviously we did not want to trust him again.

**Mr. Macquarrie:** It seems to me that so many times the trouble comes from someone submitting a tender in order to get the wretched contract and it is a totally unrealistic figure.

**Mr. Kierans:** In business I had an experience where a competitor was applying for a Federal Government contract. It was supplying wax to the Federal Government, and he got the contract. It came up again and he got it again, because he had underbid himself. This goes back to the early fifties. At the end of about three or four years he realized that he had just underbid himself. Everybody else had long since given up, but every year he continually underbid himself until finally he went out of business. So we are very much aware of this problem. He lost the rest of us

**[Interprétation]**

vous voulez faire à ce sujet? Je sais que vous avez étudié la question. Est-ce que vous êtes en train de fixer un minimum raisonnable ou travaillez-vous à remédier à ces injustices?

**M. Kierans:** Oh oui, je pense que vous parlez de certaines personnes qui desservent des routes rurales pour \$1,487. Il est certain que ces gens ont également d'autres activités, car ils ne pourraient pas vivre avec cela, voir même payer l'entretien et les frais de leur camion. Nous ne sommes guère satisfaits de cela, nous voulons tenter, et cela pose des problèmes politiques, d'amalgamer des routes rurales pour avoir des employés à plein temps qui desservent ces routes rurales de façon continue. Certains députés vont peut-être penser qu'au lieu d'avoir une personne ayant un contrat de \$8,400 il vaut mieux avoir quatre personnes qui demandent \$2,100 chacune, revenu qui s'ajoute à ce qu'elles ont déjà, tout en leur laissant la possibilité de faire d'autres transports dans leur région. Mais, je crois que ce n'est pas la meilleure façon de procéder. Il y a à l'heure actuelle des changements au sein du Bureau de poste en vue de réorganiser et d'amalgamer les routes rurales.

**M. Macquarrie:** Est-ce que vous acceptez de façon générale la soumission la moins élevée?

**M. Kierans:** Dans la grande majorité des cas je dirais oui. Je me souviens d'un cas où on n'a pas accepté la soumission la plus basse, mais c'était une personne qui avait présenté des offres à plusieurs reprises et qui n'avait pas pu s'acquitter de ses responsabilités par la suite.

**M. Macquarrie:** Il me semble que la plupart du temps, cela provient du fait que les gens soumissionnent pour obtenir ce mauvais contrat et leur chiffre est absolument farfelu.

**M. Kierans:** Lorsque j'étais en affaires, j'ai vu un concurrent soumissionner pour fournir de la cire au Gouvernement fédéral, il obtint le contrat. À l'échéance du contrat, il l'obtint de nouveau, parce qu'il soumissionnait à perte. C'était dans les années cinquante. Après trois ou quatre ans, il réalisa qu'il perdait de l'argent. Tout le monde avait renoncé depuis longtemps, mais chaque année il continuait à offrir ses services à perte, jusqu'au moment où il fit faillite. Nous connaissons donc le problème.

[Text]

who were in that business at the time in the first year.

**Mr. Macquarrie:** Yes. I was thinking of the side effects on patrons too in this sort of thing. Thank you.

**The Chairman:** I have a question, Mr. Kierans, that bothers a lot of people in North-western Ontario who are heavily dependent on tourism. I am referring to summer post offices in communities where we have perhaps only four people all year around but that number jumps up to around 50 families for four months during the summer.

**Mr. Kierans:** We are keeping them open for the summer months only. We will provide a service in that area for the summer months.

**The Chairman:** That is fine; that answers the question.

**Mr. Stafford:** I just wanted to ask one question. • 1155

How close does a person have to live to a mail route to be added?

**Mr. Kierans:** To be added to an existing mail route?

**Mr. Stafford:** Yes. What is the longest distance that you refuse them delivery.

**Mr. Kierans:** One half mile.

**Mr. Stafford:** So if a person lives beyond one and a half miles does he have to go all the way back to the post office or do you put a terminal box there for him? Let us suppose he lives two miles away, what do you do?

**Mr. Kierans:** He can put a box at the nearest point.

**Mr. Ritchie:** Has the Minister's staff any figures on the average cost per patron in a rural route?

**Mr. Kierans:** I doubt if we would break them down like that.

**Mr. R. J. Cousens** (Assistant Director, Transportation Branch, Post Office Department): It is \$18.85 per year.

**Mr. Ritchie:** And there is no great fluctuation per patron over the country—that is, some are not double others?

**Mr. Kierans:** That would be an average cost; some of them might be \$6 and some of them might be \$200, you know, if they are in the North.

[Interpretation]

**M. Macquarrie:** Je songeais aussi aux effets que ceci pouvait avoir sur les clients. Merci.

**Le président:** J'ai une question, monsieur Kierans qui gêne beaucoup de personnes du nord-ouest de l'Ontario qui dépendent du tourisme, ce sont les bureaux temporaires. Dans certaines régions, il n'y a peut-être que quatre personnes résidant en permanence, mais le nombre de gens qui habitent la région va augmenter beaucoup pendant l'été, disons jusqu'à 50 familles.

**M. Kierans:** Ces bureaux ne sont ouverts que pendant l'été. Nous fournissons un service dans cette région pour tenir compte des estivants.

**Le président:** Parfait, cela répond à la question.

**M. Stafford:** A quelle distance une personne

doit-elle se trouver d'une route rurale pour bénéficier du service postal?

**M. Kierans:** Pour être ajoutée sur une route existante?

**M. Stafford:** Oui, à partir de quelle distance refusez-vous?

**M. Kierans:** Un demi-mille.

**M. Stafford:** Donc, si une personne habite à plus d'un demi-mille doit-elle aller au bureau de poste ou bien placez-vous une boîte? Disons, par exemple, que la personne habite à deux milles de la route, que faites-vous?

**M. Kierans:** Elle peut toujours installer une boîte au point le plus près.

**M. Ritchie:** Quel est le coût moyen par client le long des routes rurales?

**M. Kierans:** Je ne pense pas que ce calcul ait été fait.

**M. R. J. Cousens** (Adjoint au directeur, direction des transports, Ministère des Postes): \$18.85 par an.

**M. Ritchie:** Il n'y a pas de fluctuation considérable d'un bout à l'autre du pays?

**M. Kierans:** Ceci dépend des circonstances, dans certains cas, il y a des fluctuations assez considérables, cela peut-être \$6 et jusqu'à \$200 dans le Nord.



[Texte]

**Mr. Ritchie:** There is that much variation?

**Mr. Kierans:** Maybe if they are in John Reid's riding.

**The Chairman:** It would be very high.

**Mr. Ritchie:** I was going to ask about farm periodicals and newspapers. Has there been any survey by your Department on the effect the new rates may have?

**Mr. Kierans:** We have had a great number of representations. And from all types of organizations—labour unions and so on. But you are referring specifically to farm papers.

**Mr. Ritchie:** I will leave it at that for now anyway.

**The Chairman:** I think we can deal with the general run of it because it is not an exclusive problem.

**Mr. Kierans:** No. The problem with the majority of these weekly newspapers is that we were recovering about 9.3 per cent of our cost. In other words, we got a little more than 9 cents back out of every dollar in cost. Although we increased this considerably, I see no reason that any newspaper should go out of business.

What has happened in the economics of publishing has been that the actual charge or subscription rate of farm journals, for example—and I am thinking of some of the Western farm newspapers—has gone down, because of the way in which they have been sold on a bulk basis to co-operatives and others, from \$1.00 a year to about 10 cents a year. Now that is a large discount.

Now the majority of these papers could recover the increased cost of postage. Let us say that they do charge \$1.00. By adding 25 cents a year from \$1.00 to \$1.25, they have their money back—or by adding 25 or 35 cents a year to the 10 cents that they already charge for their monthly or their weekly farm newspapers. The majority of them are in this area. And we have had them in, just as the unions have come in. We say to them: Well how much are you charging your members for this?" And they say: One dollar. I admit, on the one hand, the increase that they say is 100 per cent or 500 per cent, but in actual cost to their members that means that it will have to go up 35 cents a year. I ask them if their weekly or monthly newspaper is worth \$1.35 instead of \$1.00.

The reason for the increases, sir, is that none of these second class things have been increased since 1951, and the increase then was only a very nominal one.

[Interprétation]

**Mr. Ritchie:** D'aussi fortes variations?

**Mr. Kierans:** Peut-être, s'ils sont dans la circonscription de John Reid.

**Le président:** Ce serait beaucoup.

**Mr. Ritchie:** Je veux vous poser une question au sujet des hebdomadaires et des magazines fermiers. Votre ministère a-t-il fait une enquête sur l'influence des nouveaux tarifs?

**Mr. Kierans:** Il y a eu de nombreuses représentations qui nous ont été adressées par une foule d'organisations, il y a les syndicats, les associations, etc. mais vous ne vous intéressez qu'aux magazines fermiers?

**Mr. Ritchie:** Oui, pour le moment.

**Le président:** Je crois qu'on pourrait en traiter en général car il ne s'agit pas d'un problème exclusif.

**Mr. Kierans:** Les problèmes de la majorité de ces hebdomadaires c'est que nous pouvions récupérer 9.3 p. 100 de nos frais seulement. En d'autres termes pour chaque dollar de frais, nous ne recevions guère plus de 9 cents. Bien que nous ayons augmenté cela considérablement, je ne vois pas pourquoi les journaux devraient faire faillite.

Ce qui s'est passé en réalité, c'est que les tarifs d'abonnement des journaux agricoles, et je songe à certains journaux de l'Ouest, ont baissés parce qu'ils sont maintenant vendus en gros aux coopératives ou autres.

La majorité de ces journaux pourraient recouvrer leurs frais de poste en augmentant les tarifs d'abonnement d'un dollar à \$1.25 par année. Ils ont protesté tout comme les syndicats. Nous leur avons dit «Quels sont vos tarifs d'abonnement»? Ils ont répondu \$1. J'admets que c'est une augmentation de 400 à 500 p. 100 mais intrinsèquement ce n'est guère que trente-cinq sous par année pour chaque abonné. Je leur ai demandé si leur journal ne valait pas \$1.35 plutôt que \$1.00. Les tarifs postaux de seconde classe n'avaient pas été augmentés depuis 1951.

[Text]

**Mr. Ritchie:** Most farm periodicals and so on carry a great deal of information compiled by governments departments. I am thinking of articles on how to cook better, how to raise chickens, and so on. If newspapers quit using this for filler, have you had any indication from other government departments that this would prove serious.

**Mr. Kierans:** No, I have had no representations. I had representations from the journals or the newspapers themselves that this material is educational, is vital, that the whole quality of life in Canada would go down if this or that particular newspaper went out of existence. There are a number of arguments to that. I can understand that they are reacting against the increase.

As I have said, it is not as serious as the actual absolute or the percentage figures would lead one to believe. On the other hand, if one or two did go out of business, if there is actually a demand for or a need for this kind of newspaper, another publisher would either expand his circulation, or set up another newspaper to fill the gap.

**Mr. Ritchie:** Still it would be a sizeable cost to somebody. In order to keep the farm economy efficient, this information that spills out of all our government research institutions has to be disseminated somehow, and this is a relatively cheap way of doing it.

**Mr. Kierans:** Yes, and to the extent that it is valuable to the readers, to the market concerned, I would say that the people are willing to pay for it because the order of the change in subscription rate might be 25 cents; it might be 30 cents; it might be 50 cents a year.

**Mr. Ritchie:** And so your department has under survey what effect the new rates will have on these farm periodicals and newspapers.

**Mr. Kierans:** We know the effect. If a group of ten farm newspaper representatives came in this afternoon to see me, Mr. Pageau and his colleagues would have for each one of them a complete list of all the statistics, so that we would be able to analyze the situation. One of the largest labour unions in Canada came in about 10 days ago or two weeks ago criticizing violently what they considered to be a 900 per cent increase. And in fact it was a 900 per cent increase, but in actual terms it was the difference between \$1 and \$1.35 a year for their members. That is all it was, and this particular union, the

[Interpretation]

**M. Ritchie:** La plupart des journaux agricoles contiennent des renseignements publiés par le gouvernement au sujet de la façon d'élever des poules, de mieux cuisiner etc. ... Si on abandonne ces publications est-ce que ceci aura des conséquences graves.

**M. Kierans:** Je ne crois pas. Je n'ai pas reçu de représentation en ce sens, me disant que leurs renseignements sont essentiels et que le niveau de vie au Canada baisserait si ces journaux ne pouvaient pas être diffusés.

Peut-être que les chiffres nous portent à croire certaines choses qui ne sont pas vraiment fondées. Par contre si deux ou trois journaux ont dû abandonner les affaires, et s'il existe réellement un besoin pour ce genre de publication, un autre propriétaire de journaux verrait à combler le vide.

**M. Ritchie:** Le coût en serait encore assez élevé. Afin de conserver l'économie agricole efficace il faut que les renseignements qui sortent de nos institutions de recherches gouvernementales soient disséminés d'une façon ou d'une autre. Ça serait un moyen relativement économique de le faire.

**M. Kierans:** Oui, et en autant que les données qu'ils fournissent soient utiles aux lecteurs et au marché concerné, je dirais que les gens sont désireux d'obtenir ces renseignements, quitte à les payer. Une modification aux tarifs pourrait porter le prix des abonnements à 50 cents par an.

**M. Ritchie:** Le ministère étudie actuellement l'effet qui pourrait résulter des nouveaux taux relativement à ces périodiques et journaux.

**M. Kierans:** Nous connaissons le résultat. Si dix représentants de journaux se présentaient à mon bureau, cet après-midi, M. Pageau et ses collègues pourraient distribuer à chacun une liste complète de statistiques. Ainsi, nous serions en mesure d'étudier leurs problèmes. Le représentant d'un des plus grands syndicats du Canada est venu, il y a environ une dizaine de jours, protester violemment contre l'augmentation de 900 p. 100 mais, en réalité cette augmentation représentait la différence exigée d'un dollar à un dollar et trente-cinq cents par an pour leurs membres. Pas plus que cela et, le syndicat en cause, les Travailleurs



[Texte]

United Automobile Workers, are not a poor union.

**The Chairman:** That would be a fair statement.

**Mr. Ritchie:** Turning to the scientific periodicals, under the International Postal Agreement I believe you carry everybody's mail from outside free in the country of Canada. Is that right?

**Mr. Kierans:** We carry it.

**Mr. Ritchie:** Yes, and they carry ours in turn?

**Mr. Kierans:** That is right.

**Mr. Ritchie:** Have you had any studies or surveys of the possible effect of these new rates on these scientific periodicals, particularly the small one?

**Mr. Kierans:** You mean, will there be more of them coming in?

**Mr. Ritchie:** No, the effect on our own, the ones we are producing here. Have you any indication that some of them will cease publication?

**Mr. Kierans:** No, we have had no indication. I think what will happen is that—Mr. Macquarrie and I probably subscribe to the same journals; our interests are in the same area—we will find that our subscription rate will go up but I certainly would be very happy to pay it. I imagine Mr. Macquarrie would be too, not happy but anyway he would pay it because we both find those publications to be of tremendous interest to us. Our backgrounds are in the same areas of economics and political science and we want to keep up with our own particular disciplines.

**Mr. Ritchie:** I would suggest that in the scientific fields, Canadian periodicals are under considerable pressure from American ones which are, of course, always cheaper relative to the volume of information they contain, and that is just because there are 200 million people in the United States. It may well be that we have to be careful that we do not do these periodicals in. I think they are very useful, not only for the people who get them, but there has to be a forum for our scientists to put down in print what they have done. We as a government spend a great deal of money in scientific research, and if there is no forum for the fellow to write down what he has found, it is not good.

[Interprétation]

leurs Unis de l'automobile n'est pourtant pas pauvre.

**Le président:** C'est juste.

**M. Ritchie:** Quant aux périodiques scientifiques, en vertu de l'entente internationale des postes, je crois que vous accordez la franchise postale au courrier étranger qui entre au Canada.

**M. Kierans:** Nous l'accordons.

**M. Ritchie:** Les pays étrangers nous rendent-ils le même service?

**M. Kierans:** Oui, en effet.

**M. Ritchie:** Avez-vous fait des enquêtes concernant les résultats possibles des nouveaux tarifs, des publications et imprimeries scientifiques?

**M. Kierans:** Voulez-vous dire qu'il y aura beaucoup plus de publications qui entreront au Canada?

**M. Ritchie:** Non. Je parle de nos propres publications, celles que nous produisons ici. Est-ce qu'on a des indications que l'une ou l'autre d'entre elles va cesser de paraître?

**M. Kierans:** Non, nous n'avons aucune indication. Ce qui se produirait, probablement, les uns continueront de s'abonner au même journal parce que leur intérêt sera toujours là. Les gens ne sont peut-être pas toujours heureux de payer des abonnements de plus en plus élevés, mais comme ils ont besoin de ces publications, ils les paieront volontiers afin de se tenir au courant des derniers développements de la science politico-économique, par exemple; alors à ce moment-là il faut s'abonner à ce journal pour avoir les renseignements les plus récents.

**M. Ritchie:** Je crois que, dans le monde scientifique, les périodiques canadiens se font damer le pion par leurs pendants américains, puisque ces derniers ont un coût de revient moins élevé en raison de leur tirage qui peut atteindre jusqu'à 200 millions de personnes aux États-Unis. Il se peut fort bien que l'on doive procéder avec précaution pour ne pas nuire à ces périodiques. Ils sont très utiles. Ils procurent aux hommes de science un moyen de faire connaître le fruit de leurs recherches. Le gouvernement doit voir à leur assurer ce moyen.



[Text]

**Mr. Kierans:** I agree with you entirely.

**Mr. Ritchie:** I have no further questions.

**The Chairman:** Mr. De Bané.

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**M. De Bané:** Monsieur le ministre, je ne sais pas si vous avez vu l'annonce publiée par le journal *Le Soleil* sur une page en couleur et qui parlait de la loi Kierans.

**M. Kierans:** On m'en a parlé à la Chambre.

**M. De Bané:** Je représente une région de la Gaspésie et plusieurs de mes électeurs m'ont dit qu'ils trouvaient l'augmentation de \$15 à \$17 par année assez substantielle. C'est une région où le revenu annuel *per capita* est inférieur à \$800 par année selon les statistiques fédérales. Avez-vous quelque chose à ajouter sur ce que vous avez dit à la Chambre?

**M. Kierans:** Non, monsieur De Bané. Je pense que c'était M. Caouette, ou un autre, qui m'a demandé si j'avais d'autres recommandations à faire. La question était irrecevable, mais j'étais sur le point de suggérer à M. Caouette ou à la direction du journal *Le Soleil* d'augmenter le prix pour l'espace de leurs annonces, de même pour l'espace de celle qu'on venait de publier.

**M. De Bané:** Est-ce que la revue *Reader's Digest* a des privilèges quelconques?

**M. Kierans:** Non. On subventionne tous les magazines de deuxième classe. On leur demande de payer, en moyenne, 33 p. 100 des frais. Le *Reader's Digest* tombe dans cette classe. Il n'y a aucune discrimination à l'égard du *Reader's Digest* ou du *Time Magazine*. Ils paient exactement le même tarif que tous les autres magazines de cette classe.

**M. De Bané:** Merci beaucoup.

**The Chairman:** Mr. Schumacher.

**Mr. Schumacher:** I wonder if the Minister can say whether or not the parcel post branch of the postal service is paying for itself?

**Mr. Kierans:** Well, last year the parcel post did break even. This year, apparently, we anticipate a loss on the parcel post area, and we probably will be considering recommendations and ways and means of reducing the losses in the parcel post.

**Mr. Schumacher:** Will you be considering a possible increase in the rates for parcel post?

[Interpretation]

**M. Kierans:** Je suis entièrement d'accord avec vous.

**M. Ritchie:** Je n'ai pas d'autres questions.

**Le président:** Monsieur De Bané.

**Mr. De Bané:** Sir, I do not know whether you saw the advertisement published by *Le Soleil*, a big colour advertisement that referred to the Kierans Act.

**M. Kierans:** It was mentioned to me in the House.

**Mr. De Bané:** I represent one of the Gaspe areas and several of my electors have told me that they considered the increase from \$15 to \$17 per year as quite substantial. It is an area where the per capita income is inferior to \$800 per year, according to the federal statistics. Do you have something to add to what you said in the House of Commons.

**Mr. Kierans:** No, Mr. De Bané. I think it was Mr. Caouette or somebody else who asked me if I had other recommendations to make. The question was out of order, but I was on the point of suggesting their rates for their advertising space and also for the space of the advertisement they just published.

**Mr. De Bané:** Does the *Reader's Digest* have any privileges?

**Mr. Kierans:** No. We subsidize all second class magazines. We ask them to pay, on the average, 33% of the costs. The *Reader's Digest* is in that class. There is no discrimination for or against *Reader's Digest* or *Time Magazine*. They pay exactly the same tariff as the other magazines in that category.

**Mr. De Bané:** Thank you very much.

**Le président:** Monsieur Schumacher.

**M. Schumacher:** Le ministre pourrait-il nous dire si la Division des colis postaux du Service des postes réussit à combler ses frais.

**M. Kierans:** L'année dernière la Division des colis postaux a réussi à combler ses dépenses. Cette année, nous nous attendons à un déficit, et nous étudierons probablement les recommandations et les moyens de réduire les pertes à la Division des colis postaux.

**M. Schumacher:** Prévoyez-vous une augmentation possible des tarifs des colis postaux.

[Texte]

**Mr. Kierans:** There are many other ways of doing it, you know. Parcel post—again Edmonton is an example—can be handled very efficiently. However, in a number of our post offices now it is handled manually without any automatic equipment at all. Let us say the raising of rates in the parcel post area would be the last resort. We will explore every other possibility of bringing it into balance beforehand.

**Mr. Schumacher:** Speaking about the matter of service again, does the Department have a priority in respect to the handling of mail, and if it does what priority does parcel post have?

**Mr. Kierans:** The first class mail is clearly number one priority. I would say that the priorities of the Department are first class mail above everything else, then the daily newspapers, and then would come the third and fourth class after that.

**Mr. Schumacher:** Where does parcel post all into that?

**Mr. Kierans:** Fourth class. But it would be about third in importance, I would think.

**Mr. Schumacher:** Do you have any evidence in the studies carried on by the Department since the last revision of rates that people are turning to other sources of delivery in regard to parcel post? For example, I understand at Christmastime the volume of Christmas cards went down greatly, which might be attributed to the increase in rates. Is there a similar thing happening in the area of parcel post?

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**Mr. Kierans:** Yes, Christmas cards went down a great deal because out of the 20 million Canadians, I would say the four or five million who send out Christmas cards took a look at their mailing lists, and cleaned them up a bit. They were persuaded to do this because of the increase in rates. This drew their attention to it, and they found out that they had been sending postcards—as I certainly found out, and as politicians here we all found out—to people for years just by vote. They were on a list and there was really no reason for it. I certainly reduced my own list a great deal because they were not ranked. I finally got that one in.

With regard to parcel post, no, we have no evidence up to now. In fact, different entrepreneurs have come in, saying they wanted to establish themselves as competitors in the business of handling mail, and we have

[Interprétation]

**M. Kierans:** Il y aurait plusieurs autres moyens d'arriver au même résultat. La manutention des colis postaux—prenons encore la ville d'Edmonton comme exemple—ne pose pas de gros problème. Cependant, dans un certain nombre de nos bureaux de poste, la manutention se fait encore à la main, sans aucun équipement automatique. Disons que l'augmentation des tarifs des colis postaux serait la dernière solution à laquelle nous aurions recours.

**M. Schumacher:** Pour revenir à la question du service, le ministère n'a-t-il pas une priorité concernant la manutention du courrier? Quelles sont les priorités des colis postaux?

**M. Kierans:** Le courrier de première classe a la priorité absolue. Je dirais que les priorités du ministère sont d'abord le courrier de première classe, ensuite, les quotidiens et en dernier lieu le courrier de troisième et quatrième classe.

**M. Schumacher:** Dans quelle catégorie entrent les colis postaux?

**M. Kierans:** Dans la quatrième classe. Mais je crois que c'est la troisième en importance.

**M. Schumacher:** Avez-vous des preuves, d'après les études qui ont été faites depuis la dernière modification des tarifs, que les gens cherchent d'autres moyens de livraison pour leurs colis postaux. Par exemple, je sais qu'à Noël, le volume des cartes de Noël a diminué grandement. Peut-on attribuer cette diminution du volume à l'augmentation des tarifs? La situation est-elle la même en ce qui concerne les colis postaux?

**M. Kierans:** Oui, l'envoi des cartes de Noël a grandement diminué, parce que, sur les 20 millions de Canadiens, je dirais que les quatre ou cinq millions de personnes qui ont l'habitude d'envoyer des cartes ont révisé leurs listes d'envoi et ont laissé tomber une bonne partie des noms. Justement à cause de l'augmentation des tarifs? Peut-être pas! Il en est de même des cartes postales. On a constaté que c'était une routine. On ne voyait plus de raison d'avoir tel nom sur la liste. J'ai moi-même réduit de beaucoup ma liste d'envoi. Il y avait un manque de sincérité.

En ce qui concerne les colis postaux, nous n'avons pas de preuve jusqu'à présent. En fait, plusieurs entrepreneurs sont venus nous dire qu'ils voulaient établir un service concurrentiel de transport des colis et nous les



[Text]

encouraged them in every way. We have pointed out to them of course that we have a monopoly in only one field, that of first class mail, but we welcome the competition. I personally do welcome it. If I suddenly found out that in the Vancouver area a private entrepreneur was able to deliver parcels cheaper than we were, faster than we were, or better, I would have a *prima facie* case for going into Vancouver and raising the roof.

**Mr. Schumacher:** Do I take it that you would like to see people in Canada consider alternative methods for delivering their parcel post, papers and so on?

**Mr. Kierans:** When the increases in the other areas went up, let us say, on mail order catalogues and so on, people who were upset at a 300 or 400 per cent increase came in and said they would use some other means. My answer was, "You go right ahead, this is a free country, you are at perfect liberty to do so".

**Mr. Schumacher:** But at this stage you cannot tell us how much your business has been reduced in that area?

**Mr. Kierans:** No, and I do not think it has. Perhaps I always say a little too much, but I would not myself choose to invest in somebody that wanted to compete with the way the Post Office is going to be in the delivery of mail, including parcel post.

**The Chairman:** The converse of that would be that you could compete successfully with your present operators.

**Mr. Kierans:** Yes, that is right, but they will not be able to.

I would not counsel anyone here to invest in such an operation, but I hope that people will try it.

**The Chairman:** Did you have a further question, Mr. Macquarrie?

**Mr. Macquarrie:** Mr. Chairman, I am interested in the whole question of publications. I have noticed you constantly suggesting that members of organizations should pay more. I do not know that you are making all that much headway with the people to whom you present this argument.

While granting that a member of a scientific or an educational body should, in fact, and likely would, in fact, assist, do you ever entertain the notion that perhaps the country as a whole—the government and you as a

[Interpretation]

avons encouragés à le faire. Nous leur avons fait remarquer que nous n'avions le monopole que dans un seul domaine, celui du courrier de première classe. Nous accueillons avec bienveillance la concurrence. Si je m'aperçois par exemple que dans la région de Vancouver, un entrepreneur privé est capable de livrer les colis postaux d'une façon plus rapide et plus économique que nous le faisons, eh bien, cela nous fournira une excellente occasion pour aller à Vancouver étudier la situation et voir un peu ce qui ne va pas.

**M. Schumacher:** Dois-je en conclure que vous aimeriez voir les Canadiens envisager d'autres méthodes d'acheminement de leurs colis ou de leurs journaux?

**M. Kierans:** Lorsque les tarifs ont augmenté, dans d'autres secteurs, disons par exemple, pour les catalogues de vente et autres, des gens ont mal accepté une augmentation de 300 ou 400 pour cent, ils sont venus nous dire qu'ils allaient envisager d'autres moyens. Je leur ai répondu qu'ils en avaient parfaitement le droit, que nous étions dans un pays libre.

**M. Schumacher:** Mais vous ne pouvez pas dire de combien cela a diminué dans ce domaine?

**M. Kierans:** Non, mais je ne pense pas qu'il y ait eu de diminution. Je parle peut-être un peu trop, mais je pense que je ne voudrais pas acheter d'actions d'une société qui voudrait faire concurrence à ce que sera le ministère des Postes dans ce domaine de la livraison du courrier, y compris les colis.

**Le président:** Ce qui veut dire que vous pourriez faire face victorieusement à la concurrence avec vos structures actuelles.

**M. Kierans:** C'est exact. Je ne vous conseille pas personnellement d'investir dans une telle entreprise qui voudrait concurrencer le ministère des postes. Mais j'espère cependant que certains essaieront.

**Le président:** M. Macquarrie avez-vous une autre question?

**M. Macquarrie:** Je m'intéresse à la question des publications. J'ai remarqué que vous avez suggéré constamment que les membres de différents organismes devraient payer davantage. Autant que je sache vous ne faites pas beaucoup de progrès auprès des gens à qui vous présentez ces arguments.

En admettant qu'un membre d'un organisme scientifique ou éducatif doive aider, avez-vous déjà pensé que peut-être le pays dans son ensemble, le gouvernement dont vous êtes membre, pourraient avoir quelque



## [Texte]

member of it—might have some responsibility in assisting the production of Canadian publications of value and of thought? It seems to me that much of the effort that has gone into making this country was this constant search for a Canadian identity and a Canadian recognition. The publishers of many magazines, periodicals and quarterlies do say that our rates will in fact inhibit, if not restrain or absolutely prohibit, their continuing publications.

I am wondering if a government—any government—can sit idly by and say, "It is up to the members." Is it not a part of your whole job as a communicator, as someone interested in the flow of ideas as well as the flow of letters, to take some responsibility on behalf of the government?

**Mr. Kierans:** As one vitally interested in the economic journal I would feel that I would be prepared to pay for the cost of getting that journal out, and as someone vitally interested I should be concerned that it be a non-profit or a break-even operation.

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I do not see that I have, as an individual, the same responsibility for making sure that the physicist or the chemist or the pharmacist journals go out. I think that those who are interested in physics and the latest advances in chemistry are the ones who have this particular responsibility.

As a member of a government it is true that I have a general interest in this, and if they have to be subsidized I suppose I would be quite prepared to vote for a scheme whereby, under a definition of what is of value, if you can ever reach such a definition, to the general quality of life in Canada, shall be subsidized by the government.

But I do not think that subsidy should come through the intermingling or the giving of special concessionary postal rates. I think that is something that should come explicitly, come openly by a department that is concerned with that. In this case I would think it might be the Secretary of State. In other cases, if it is labour magazines, it might be the Department of Labour—they might have an interest in it. But that is where the subsidies should come from.

The argument that I get all the time is that all of these journals are non-profit journals, and I accept that. But most people's idea of a non-profit journal is not that it does not make profit—we are all agreed on that—but that it should make considerable losses which can somehow be charged to the government in-

## [Interprétation]

responsabilités quant à l'aide aux publications canadiennes de valeur ou de fond? Il me semble que tous les efforts pour construire ce pays n'ont été qu'une recherche constante d'une identité et d'une reconnaissance canadiennes. Les gens qui publient des magazines, des périodiques et des revues trimestrielles, disent que vos tarifs vont les handicaper, sinon les empêcher de continuer de publier leurs publications.

Est-ce que le gouvernement peut laisser cela se produire et dire «cela les regarde»? Est-ce que cela ne fait pas partie de vos attributions de veiller à ce que le flot d'idées comme le flot de lettres coulent constamment. N'avez-vous pas à prendre certaines responsabilités au nom du gouvernement?

**M. Kierans:** Si je m'intéresse à un journal économique, je dois être prêt à payer le coût d'édition du journal, si je suis intéressé de façon vitale, je veillerai à ce que l'édition se fasse sur une base équilibrée.

Je ne vois pas pourquoi en tant qu'individu, je devrait avoir les mêmes responsabilités vis-à-vis du journal des physiciens, des chimistes ou des pharmaciens. Je pense que ces responsabilités incombent à ceux qui s'intéressent à la physique ou aux derniers progrès de la chimie.

Il est exact qu'en tant que membre du gouvernement, mon intérêt doit être général et si des journaux devaient être subventionnés, je serais prêt à voter pour un plan en vertu duquel, moyennant une définition de l'intérêt national si on peut en arrêter une, le gouvernement pourrait subventionner des périodiques d'intérêt national.

Mais je ne pense pas que ces subventions doivent prendre la forme de tarifs postaux préférentiels. Ce doit être une subvention ouverte provenant du ministère concerné. Dans ce cas, disons le Secrétariat d'État. Dans d'autres cas ça pourrait être le ministère du Travail, s'il s'agit de magazines portant sur le monde du travail. Mais de toutes façons c'est ainsi que doivent être accordées les subventions.

L'argument que j'entends constamment, c'est que tous ces journaux sont des journaux sans buts lucratifs et j'accepte cette assertion. Mais la plupart des gens pensent que les journaux sans buts lucratifs, non seulement ne doivent pas faire de bénéfices, mais qu'ils doivent avoir des déficits que l'on pourra ensuite

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stead of the people who are interested in this particular area.

My feeling of a non profit quarterly, in whatever field it may be—anatomy, architecture, economics or political science—is that it should break even. Agreed, it does not make a profit, but it also should be run by the people who are running it in a way that it does not make a loss either—or the loss is chargeable to those who are sponsoring it and those who are members of it. If it still cannot make its way, then the matter goes before the government and a special case is made of it—but not by mixing it up with postal rates.

**Mr. Macquarrie:** I observe that already many of the publications, especially of the learned societies, to draw upon contributions from their members as an internal subsidy to get the publication out, but it is extremely difficult in Canada—as the doctor here points out—for the medical people to publish because they are competing against an American medical journal, if that is what it is called.

I cannot take the same relaxed view as you do, that if there is a need there someone will fill it. The troubles and trials which publishers of thought magazines have had in this country are horrendous and immense. I am told, for instance, that there is great difficulty at the present time in getting launched any kind of organ which will reflect some of the thoughts and anxieties of the Indian and Eskimo people. Yet, there is another side of the coin—a government department is issuing a publication dealing with this matter, and I cannot see that this is going to be a thorough and comprehensive discussion of a very important question. I believe that all of us as legislators are interested in having the kind of climate which would assist that problem. Your Post Office used to do it.

**Mr. Kierans:** We still do it.

**Mr. Macquarrie:** To a degree, but you are obviously not carrying out a policy which is not inflicting pain upon these people. I cannot believe that all these publishers are wrong when they tell you that they are going to be up against it under these new rates. This seems incredible—they have been in the business a long time.

**Mr. Kierans:** A postmaster general is up against it when he faces \$130 million deficit—that is quite clear. We did not try to get out from under the whole \$130 million but we increased rates by about \$91 million. In that

[Interpretation]

faire payer, d'une façon ou d'une autre, au gouvernement plutôt qu'aux gens intéressés.

Pour moi, une revue trimestrielle sans but lucratifs, quel que soit son sujet, anatomie, architecture, économie ou science politique doit équilibrer son budget. D'accord, elle ne fait pas de bénéfices, mais les gens qui la gèrent doivent s'arranger pour ne pas perdre d'argent non plus. S'il y a un déficit il doit être payé par les gens qui la patronnent et par les membres. Si elle ne peut toujours pas faire ses frais, à ce moment-là, le cas peut être porté devant le gouvernement pour être étudié, mais n'y mêlons pas le tarif postal.

**M. Macquarrie:** Je crois que je pourrais vous faire remarquer que déjà plusieurs publications, surtout des sociétés savantes, exigent des contributions de leurs membres pour tenter d'équilibrer leur budget et il est excessivement difficile de publier au Canada, car, comme l'a fait remarquer le docteur pour le domaine médical, il faut faire face à la concurrence des revues américaines.

Je ne peux pas considérer la question avec autant de détachement que vous, lorsque vous dites que s'il y a un besoin, quelqu'un y pourvoiera. Les problèmes et les procès qu'ont eus les éditeurs de revues sérieuses de ce pays sont terribles et énormes. Il y a des difficultés à l'heure actuelle à faire établir un organe qui pourrait réussir à donner voie aux pensées et à l'anxiété des Esquimaux et des Indiens par exemple. Il y a un autre côté de la médaille: un ministère du gouvernement édite une publication traitant de cette question et je ne vois pas comment il pourra y avoir une discussion complète de ce problème important. Nous tous en tant que législateurs avons essayé de créer un genre de climat susceptible de conduire à des solutions à ce problème. Le ministère des Postes a essayé.

**M. Kierans:** Il essaie encore.

**M. Macquarrie:** Jusqu'à un certain point mais vous n'avez pas une politique qui permette de régler les problèmes de ces gens. Je ne peux pas croire que tous ces éditeurs ont tort lorsqu'ils vous disent que vous avez tort d'imposer ces nouveaux tarifs, ils sont dans les affaires depuis longtemps.

**M. Kierans:** En tant que ministre des Postes, je suis obligé d'être contre, quand je vois que j'ai à faire face à un déficit de 130 millions. Nous n'avons pas essayé d'éponger tout le déficit d'un coup, nous aurons seulement



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[Interprétation]

way we distributed among the hundreds of thousands of business enterprises and publishing firms across the country that \$90 million challenge.

Their challenge is what mine was—to recover their particular increase, or the increased deficit that this will cause them. Therefore, it behooves each one of the learned societies—to come back to your specific field of interest—to explain to their members that from now on the postage of *Canadian Journal of Economics* is going to cost \$2.00 more per member, or 40 cents more per member, and the medical profession to their tens of thousands of doctors in the country, “Look, we are going to have to charge you \$5.00 a year more.” Instead of us paying that additional \$5.00 for the doctors, I suggest to you that the members of the medical profession can quite easily afford it themselves.

If they tell me that unless the general taxpayer of Canada takes up that additional \$5 per year their *Canadian Medical Association Journal* is going to go under, I am going to adopt a pretty skeptical and cynical approach. If it should turn out that way, which I do not for a moment expect, then I would reach the rather brutal conclusion that doctors apparently—and there are tens of thousands of them—do not consider that the weekly is worth the additional \$5 a year. Why should anybody want to save it if the doctors themselves do not consider that it is worth saving?

**Mr. Macquarrie:** You would divest yourself completely of any moral responsibility in this and throw it all at the doctors.

**Mr. Kierans:** Look, I think my moral responsibility is to use the taxpayer's money in the best possible fashion. Let other people make the moral decision, but those are the explicit decisions as to what should or should not be subsidised, instead of everything being subsidised. I think these people can walk, and I think you think so too.

**Mr. Macquarrie:** Well now, you have chosen the doctors and this, I suppose, was a deliberate choice. They, of course, can afford this but...

**Mr. Kierans:** And they have been raising Hell too!

**Mr. Macquarrie:** I am thinking about those who are not rich.

**The Chairman:** What about the poor starved academics?

millions de dollars, de recettes supplémentaires. Nous répartissons ces \$90 millions entre les dizaines de milliers d'entreprises industrielles et d'entreprises de publications à travers le pays.

Leur problème est maintenant le même que celui que j'avais, à savoir récupérer leur déficit s'ils en ont un. Il incombe maintenant aux sociétés savantes de revenir à leur domaine particulier. Nous leur demandons d'expliquer à leurs membres qu'à partir de maintenant les tarifs postaux pour le *Canadian Journal of Economics* seront majorés de deux dollars par personne. Nous demandons à la profession médicale de faire savoir à ses dizaines de milliers de membres que leurs frais seront majorés de cinq dollars par année. Plutôt que de déboursier nous-même ce cinq dollars je crois que les membres de la profession médicale peuvent y arriver facilement.

S'ils viennent me voir et me disent qu'à moins que les payeurs de taxes du Canada n'absorbent cette hausse leur publication risque d'enregistrer un déficit, je ne m'en ferai pas outre mesure. Si tel était le cas, ce dont je doute, je devrai en conclure que les médecins sont d'avis que cet hebdomadaire ne vaut pas les cinq dollars additionnels qu'on leur réclame. Pourquoi devrions-nous, nous, sauver cette publication du désastre si les médecins eux-mêmes trouvent que ça n'en vaut pas la peine?

**M. Macquarrie:** Vous vous départiriez de toute responsabilité morale en ce domaine pour en laisser retomber le fardeau sur les médecins?

**M. Kierans:** Je crois que ma responsabilité morale se limite à utiliser l'argent des contribuables de la meilleure façon possible. Ces décisions explicites établissent ce qui doit ou ne doit pas être subventionné. On ne doit pas tout subventionner.

**M. Macquarrie:** Vous avez choisi, comme exemple, les médecins et je suppose que votre choix était délibéré. Ils peuvent payer, certes, mais...

**M. Kierans:** Et ils se sont plaints.

**M. Macquarrie:** Je songe à ceux qui ne sont pas riches.

**Le président:** Et que penser des pauvres professeurs?



[Text]

**Mr. Macquarrie:** I am thinking about the poor professors, yes, and I am thinking about the *Queen's Quarterly*, the *Dalhousie Review*, a whole host of publications which have neither funds nor rich subscribers. Surely, these things are valuable to our society.

**Mr. Kierans:** All right. Tell me what you are thinking about them. I read them too.

**Mr. Macquarrie:** I would not like to see Canada without that sort of publication.

**Mr. Kierans:** No, and I do not think that for an extra 50 cents a year they are going to be out of circulation.

**Mr. Macquarrie:** Here, of course, is where you refuse to accept the arguments of those who are involved. I would have thought that you were the kind of man would be constantly taking the advice of experts. I believe you do in many other fields, and here these are experts and you scorn them.

**Mr. Kierans:** Yes, I have taken their advice, but with a grain of salt. What they are very anxious to tell me is just your reaction or my wife's reaction, or my mother's reaction when she goes into a store and sees the prince of eggs has gone up 5 cents or 7 cents a dozen and says, "I am not going to buy them", and she does not buy them that day, but the day after she is in there buying eggs because she needs eggs. The doctors may say today that they are not going to buy the medical journal at \$5 more, but if they need it, they will be in there the day after tomorrow buying it.

**Mr. Macquarrie:** Let us keep away from the doctors.

**Mr. Kierans:** And the people who buy the *Queen's Quarterly*.

**Mr. Macquarrie:** You are almost suggesting that they are attempting to sell you a bill of goods.

**Mr. Kierans:** Oh sure they are. So are you.

**Mr. Macquarrie:** Do you really believe that? I am genuinely concerned. You, of course, are heading a department and also bearing some collegiate responsibility for other departments. I do not know that the labours of what you are now doing will produce such a satisfactory result, if we end up by diminishing your deficit and increasing the deficit of the Secretary of State or the Canada Council or what-have-you.

[Interpretation]

**M. Macquarrie:** Je pense aux pauvres professeurs et je songe également au *Queen's Quarterly* et au *Dalhousie Review* et à toutes ces publications qui n'ont ni fonds, ni riches abonnés. Tout ceci est sûrement utile à notre société.

**M. Kierans:** Très bien. Dites-moi ce que vous en pensez. Moi aussi je les lis.

**M. Macquarrie:** Eh bien, je ne veux pas que ces publications disparaissent du Canada.

**M. Kierans:** Moi non plus mais je ne crois pas qu'une majoration annuelle de cinquante cents les accule à la faillite.

**M. Macquarrie:** Vous refusez d'admettre les arguments de ceux qui sont en cause. Je croyais que vous étiez de ce genre d'hommes toujours prêts à écouter l'avis des experts. Je crois que vous le faites en d'autres domaines, mais qu'ici vous faites fi de leurs conseils.

**M. Kierans:** J'ai accepté leurs conseils, mais avec un grain de sel. La situation est la même que lorsque ma mère se rend à l'épicerie et réalise que le prix des œufs a été majoré. Elle déclare qu'elle n'en achètera plus, ce qu'elle fait ce jour-là. Mais elle y retournera le lendemain et en achètera parce qu'elle en a besoin. Les médecins peuvent affirmer aujourd'hui qu'ils ne déboursent pas les cinq dollars additionnels, mais s'ils ont besoin de cette publication ils se raviseront en l'espace de quelques jours.

**M. Macquarrie:** Laissons les médecins de côté.

**M. Kierans:** Ainsi que ceux qui achètent le *Queen's Quarterly*.

**M. Macquarrie:** Vous semblez vouloir dire qu'ils veulent vous rouler?

**M. Kierans:** Oui, et vous aussi.

**M. Macquarrie:** Est-ce que vous croyez réellement cela? Je m'inquiète réellement de la situation. Vous êtes à la tête d'un ministère, vous avez des responsabilités concernant d'autres ministères aussi. Je ne sais pas si ce que vous faites actuellement amènera des résultats meilleurs si l'on réussissait à diminuer votre déficit et à accroître des déficits dans d'autres ministères pour combler le vôtre.

[Texte]

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In other words, I think that sometimes you do must look beyond your own Department and see what will be the logical, likely or at least possible repercussions.

**Mr. Kierans:** Well, all right. I think the repercussions here are not as serious as they are made out to be. However, let us say that they are, and we come to a decision that we should reverse ourselves on all of this: the cost, I suppose, in terms of the journals—and this means that you have to extend it to the Royal Winnipeg Ballet and the Place des Arts and everybody else—would come to the order of \$20 million; this relaxation of the bill would bring it down from \$90 million to \$70 million. So, I go to the government, I go to the Minister of Finance and the Prime Minister and say: "I am sorry, the deficit is going to be \$20 million higher than we thought it was going to be". At the same time I should be prepared to tell Mr. Trudeau and Mr. Benson, "You can take it out of here or there." Where will we take it out of, Mr. Macquarrie—out of education, out of health or out of welfare, or what?

**The Chairman:** Or raise taxes.

**Mr. Kierans:** Or raise taxes?

**Mr. Macquarrie:** I would say, just to distort this a bit, that it is no more difficult on the country to have the deficit in someone else's department than to have it in yours. Shifting the deficit is not all that great an accomplishment.

**Mr. Kierans:** Then your solution is that we raise taxes by \$20 million.

**Mr. Macquarrie:** It may make you happier.

**Mr. Kierans:** Instead of you and me, as subscribers to the *Queen's Quarterly*, paying it.

**Mr. Macquarrie:** Oh, I think we will have to pay our share, yes, but I do not think we can sit idly by...

**Mr. Kierans:** If we do not get the \$20 million we are going to have a larger deficit.

**Mr. Macquarrie:** If some of these publications cannot function, I think you have to, if I may say so, take perhaps a little broader and possibly a little more compassionate look at this.

**The Chairman:** If I understand the situation properly, you are suggesting Mr. Mac-

[Interprétation]

A un certain moment, vous aussi vous devez regarder à votre ministère et vous dire quelles seront les incidences logiques ou possibles.

**M. Kierans:** Eh bien, les incidences possibles ou logiques sont très graves. Disons qu'il en existe. Nous devons étudier le coût concernant les journaux; tout ceci est un problème dans la région de Winnipeg et ailleurs aussi. Disons que cela coûte 20 millions de dollars. Disons que grâce à nos mesures, nous passons de \$90 millions à \$70 millions, à ce moment-là, je vais voir le ministre des Finances et le premier ministre, «Eh bien, je lui dis, ce sera \$20 millions de plus que ce que nous avons prévu.» A ce moment-là, je dois être prêt à dire à M. Trudeau et à M. Benson, «Où trouver la solution, où est-ce que nous allons trouver d'autres fonds?» Est-ce que nous n'allons pas empiéter sur le domaine de l'éducation ou d'autres domaines?

**Le président:** Ou augmenter les taxes?

**M. Kierans:** Oui.

**M. Macquarrie:** Je dirais, pour ma part, juste pour biaiser vos propos que vous devez vous attendre à avoir des déficits dans votre ministère. Vous ne pouvez pas imputer vos déficits à d'autres ministères.

**M. Kierans:** Vous suggérez tout simplement que nous augmentions les taxes de \$20 millions.

**M. Macquarrie:** Si cela peut vous faire plaisir.

**M. Kierans:** Au lieu de demander à ceux qui reçoivent le *Queen's Quarterly* de le payer.

**M. Macquarrie:** Nous devons payer notre part, mais nous ne pouvons pas...

**M. Kierans:** Si nous n'avons pas ce \$20 millions, nous aurons un plus gros déficit.

**M. Macquarrie:** Si certaines de ces publications ne peuvent pas exister sans ce genre de subventions, eh bien, à ce moment-là, nous devons adopter une attitude plus générale, plus compréhensive.

**Le président:** Si je comprends bien la situation, vous suggérez, monsieur Macquarrie,

## [Text]

quarrie, that it is not wished for use to get out a specific sum of money to subsidise these publications. You would prefer to see them subsidised by the general postal revenue which then is subsidised by the general taxpayers.

**Mr. Macquarrie:** That is something like I feel.

**The Chairman:** In other words, in one case it is a hidden deficit, where nobody really knows how much these journals are being subsidised; and in the other case it would be an explicit subsidy for these journals.

**Mr. Kierans:** In other words, am I to take it, Mr. Macquarrie—I do not know if I have the right to answer a question—that the Conservative Party stands for bigger better deficits?

**Mr. Macquarrie:** I have not asked for bigger or better ones, but if I may give you a nautical comparison, I am not sure that you are improving the fleet all that much if you bail out of one boat and pour it into another, and this just might happen. If there is a recognition that there is a need for these things, and I hope that there will be, it may be that someone else will have to bear the grief for this particular thing.

**Mr. Kierans:** Let us say in this room there are four of us who are interested in reading the *Queen's Quarterly*, should the other 16 or 18 people be expected to pay the costs of the *Queen's Quarterly* for four of us who are really interested in it? Or should we measure the extent of our interest by paying for the cost of it?

**Mr. Macquarrie:** I suppose that I could ask you, and it would be just a logical, if I, supposing I did not own a radio or television, should pay the deficit in the CBC? I cannot see that point at all.

**Mr. Kierans:** All right. You are using an analogy. It depends which way you want to go. If you use that analogy and say that every department should have bigger and better deficits, I suppose you are starting from the right position. But if you take a look at what is going on here and you say that there should be a real examination and a real effort to bring revenues into line with costs, I would think that the Conservative Party would feel that this is the direction in which we should go. At least, this is what they preach across the country.

**Mr. Macquarrie:** Actually, we are not given to theological injunctions at all. Conservatives

## [Interpretation]

qu'il ne serait pas sage que les revues dont vous venez de parler devraient recevoir de subventions du ministère du Revenu national.

**M. Macquarrie:** C'est quelque chose que je...

**Le président:** C'est un déficit caché, personnel ne sait que les journaux sont subventionnés, mais il y aurait quand même une subvention explicite concernant les journaux.

**M. Kierans:** Je ne sais pas si j'ai le droit de vous poser cette question, mais est-ce que le parti conservateur veut de plus grands, de plus beaux déficits?

**M. Macquarrie:** Je vais vous donner des comparaisons analytiques. Je ne suis pas certain que vous améliorez la situation. Si l'on reconnaît qu'il y a un besoin pour ce genre de publications, j'espère que les gens reconnaîtront que ce besoin existe, il faudra que des gens autres que ceux qui sont abonnés, aident à payer les frais.

**M. Kierans:** S'il y a quatre personnes qui sont intéressées à lire le *Queen's Quarterly*, eh bien, est-ce que les seize ou vingt autres personnes dans la pièce doivent payer le coût de ce magazine qui n'intéresse que quatre d'entre nous, ou bien est-ce que nous ne devrions pas mesurer l'étendue de notre intérêt en payant les frais qu'il nous coûte.

**M. Macquarrie:** Il serait tout aussi logique si moi qui n'ai pas de radio, de téléviseur, refuse à ce moment-là de payer le déficit. Radio-Canada.

**M. Kierans:** C'est une analogie, mais tout dépend de ce que vous voulez faire. Si vous voulez utiliser cette analogie et dire que tous les ministères devraient avoir de plus grands déficits, eh bien, à ce moment-là, votre position est compréhensible. Mais si vous regardez ce qui se produit ici, que vous dites qu'il devrait y avoir un ré-examen et un effort réel pour aligner les prix sur les coûts, eh bien, moi j'estime que c'est la direction dans laquelle nous devrions aller. C'est ce qu'ils prêchent à travers le pays.

**M. Macquarrie:** Eh bien, nous ne voulons pas aller dans des questions théologiques. L



## [Texte]

re imperfect men in imperfect societies and e never try to kid anyone on that. I make o illusions. You often mention this and I now you are a good raconteur and a good ebater, and I do not think that anyone is alting deficits for deficits' sake or bigger ad better deficits.

If I were interested in that I would be in other party, but we are interested—all of s, I hope—in certain values in the quality of anadian life and if at times a value judg- ent on those runs across your specific goals a financial efficacy in your Department, then ll I ask is that you pause a little when these

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ings cross and that there may be other fac- ors of great value.

We are going to spend all sorts of money n improving communications in another way, nd I would not want to lose some of the omunications in the printed page because ome poor publication became enmeshed in our laudable search for a surplus.

**The Chairman:** Mr. Matte.

**Mr. Matte:** Should we come back to the opic of telecommunications?

**The Chairman:** No, that will be done Thursday. Mr. Comeau, did you have a question?

**Mr. Comeau:** I have several questions that io not deal particularly with the subject.

**The Chairman:** That is fine. We can move m to another subject.

**Mr. Macquarrie:** I have several questions, nd I do not want to be talking constantly. Is t the usual procedure to adjourn at twelve irty.

**The Chairman:** No, we usually go right on o one o'clock. We have Mr. Kierans coming ack on the communications aspect of his epartment on Thursday.

**Mr. Macquarrie:** When will he be back on he Post Office?

**The Chairman:** Well, we hope to clean it up today, and we have scheduled a further meet- ing on Friday if it is necessary to complete consideration of it.

**Mr. Macquarrie:** I have a couple of very large questions for Mr. Kierans and I would be loathe to predict that they could be cov-

## [Interprétation]

conservateurs sont imparfaits, la société actuelle est injuste, imparfaite. Nous le savons. Je sais que vous êtes très bon dans les débats, alors je me demande si, vous ne me ferez pas croire que des gens exigent des déficits seulement pour le plaisir d'avoir des déficits.

Si tel était le cas du parti conservateur, je serais dans un autre parti. Nous voulons tous, j'espère, sauvegarder certaines valeurs au sein de la vie canadienne. Ce genre de juge- ment de valeur va à l'encontre de vos objec- tifs financiers au sein de votre ministère. Tout ce que je vous demande, c'est que vous nous

disiez ce que coûtent ces politiques. Il y a peut-être d'autres facteurs, d'autres facteurs très importants.

Nous allons dépenser des sommes d'argent considérables pour améliorer les communi- cations dans d'autres secteurs, je ne voudrais pas perdre l'élément de communication que constituent les journaux et les publications. Vous cherchez, bien entendu, à faire un sur- plus et c'est tout à fait louable.

**Le président:** Monsieur Matte?

**M. Matte:** Revenons-nous sur le sujet des télécommunications?

**Le président:** Non, c'est pour jeudi. Mon- sieur Comeau, aviez-vous quelque chose à dire?

**M. Comeau:** J'ai plusieurs questions à poser qui ne touchent pas exactement à cette question.

**Le président:** C'est bien, nous pouvons aborder un autre sujet.

**M. Macquarrie:** J'ai plusieurs questions à poser, mais je ne vais pas parler tout le temps. Est-ce qu'on a l'habitude d'ajourner à midi et demi?

**Le président:** Non, nous allons poursuivre jusqu'à une heure. M. Kierans va revenir jeudi au sujet du service des communications de son ministère.

**M. Macquarrie:** La question du ministère des Postes?

**Le président:** Nous espérons régler la ques- tion du ministère des Postes, le plus tôt possi- ble, jeudi ou vendredi, nous allons terminer, je l'espère, l'étude des crédits.

**M. Macquarrie:** Il y a certaines questions très importantes que je désire adresser à M. Kierans et je ne voudrais pas laisser l'impres-

[Text]

ered in half an hour. This is important questioning.

**The Chairman:** Let us push on and see what we can accomplish.

**Mr. Macquarrie:** Well I can assure you that I will not be through inquiring by one o'clock.

**The Chairman:** We can get into them anyway.

**Mr. Comeau:** First of all, Mr. Chairman, the Postmaster General has asked us what we stood for. I say that the Conservative Party is interested in this matter because they are here today. The Liberals are not here.

The way I understand it is that the Department is willing to sacrifice service for profit. This is the way I see it. You did not quite answer my question before. But anyway, I would like to get back on the boxholders and boxes if I could.

**Mr. Kierans:** We are not willing to sacrifice service for profit. We are bringing into balance the costs of the services we provide with revenues. We are charging for them the costs of those services, or attempting to do so. We cannot do it in every area.

But we believe that as a department, as distinct from many other departments such as the Department of Health and Welfare for example, we are a department that can be reasonably expected to charge for the services it renders to the people. In welfare, you cannot. And to the extent that we succeed in accomplishing this, there will be that much better financial position or situation in which this government finds itself, and therefore that much more flexibility for this government to do the things the people want it to do. That is our philosophy, that this is a service that can be legitimately charged for.

**Mr. Comeau:** I hope that once you are through with the Post Office you will get on with some other departments because...

**Mr. Kierans:** I am happy where I am.

**Mr. Comeau:** I hope that the Prime Minister will shift you around a little bit. May I go on with the boxholder subject, Mr. Chairman?

**The Chairman:** Well, we have already gone through that at some length.

[Interpretation]

sion que l'on puisse épuiser ces questions en une demi-heure.

**Le président:** Laissons aller, et nous verrons ce que nous pouvons régler.

**M. Macquarrie:** Je puis vous assurer que j'en aurai pas terminé mes questions à une heure.

**Le président:** Nous pouvons au moins aborder ces questions.

**M. Comeau:** Monsieur le président, le ministre des Postes nous a demandé ce que nous voulions. Je dis, toutefois, que le parti conservateur s'intéresse à ces questions, car il assiste précisément à la réunion du comité. Les libéraux ne sont pas ici. Ceci se résume à une question que j'ai posée plus tôt. Si j'ai compris bien, le ministère veut sacrifier les services au prix du profit. Vous n'avez pas tout à fait répondu à ma question auparavant, mais je veux en revenir à cette question des boîtes postales.

**M. Kierans:** Nous ne voulons pas sacrifier la qualité des services au profit de la rentabilité. Nous tentons, toutefois, d'équilibrer le coût des services que nous offrons par rapport au revenu. Nous voulons charger pour ces services le prix qu'ils nous coûtent. Nous ne pouvons pas faire cela dans tous les domaines.

Nous croyons, toutefois, que notre ministère, par opposition au ministère de la Santé par exemple, est un ministère qui peut prélever des fonds proportionnés aux services qu'il rend à la population. Dans le domaine du bien-être c'est impossible. Et, dans la mesure où nous réussirons à réaliser ceci, le gouvernement se trouvera en meilleure posture financière et le gouvernement pourra alors faire les choses qu'il doit faire. Et c'est notre philosophie. C'est un service qui peut, d'une façon légitime, devenir rentable.

**M. Comeau:** J'espère que lorsque vous aurez fini de nettoyer le bureau de poste vous irez dans d'autres ministères.

**M. Kierans:** Je suis très heureux d'être là où je suis.

**M. Comeau:** Je voulais dire que le premier ministre vous envoie ailleurs.

Pour en revenir à cette question des boîtes postales, monsieur le président.

**Le président:** Nous avons déjà étudié cette question bien en détail.

Texte]

**Mr. Comeau:** I am wondering whether it as seen fully covered.

**The Chairman:** Yes, we spent about an hour and a half on it, Mr. Comeau.

**Mr. Comeau:** Well, I have a specific question and you can tell me afterwards if it has been asked and has been dealt with. It has been brought to my attention, and I know myself, that boxholders perform a useful service in the Post Office inasmuch as it means that the mail does not have to be shuffled and reshuffled in the general delivery section. If all the Post Office boxholders decided not to pay these rental fees, these rentals for their boxes, there would certainly be, to my mind, a mess in the general delivery set-up. It seems that boxholders, therefore, are paying more than their share of the increase in postal costs. While boxholders pay more, rural route users do not, nor do people who receive their mail by general delivery.

**The Chairman:** We have gone through that merry-go-round, Mr. Comeau.

**Mr. Comeau:** Alright. That is all for now.

**The Chairman:** Mr. Macquarrie.

**Mr. Schumacher:** Could I ask a short question before Mr. Macquarrie begins? It has to do with the quality of paper used for stamps. It has occurred to me recently on several occasions that the paper is very thin, and I cannot think of a poorer quality of paper on which to print stamps.

**Mr. Kierans:** We had a problem with that, which will be cleared up by the end of March, the end of this month. They are putting in new equipment, and the perforation will be a great deal better than it was.

**Mr. Schumacher:** Thank you.

**The Chairman:** Mr. Ritchie, and then Mr. Macquarrie.

**Mr. Ritchie:** I would like to return to periodicals. The Canadian Medical Journal will survive, there is no doubt about it, but it is surviving already by being half as thick and cutting down on the number of scientific papers that were in it. But I would like to point out that if the subscription rate goes too high, then in looking for scientific knowledge you might just as well buy an American periodical. If the cost of carrying a periodical is one dollar, it might be better business to carry a Canadian one at a loss of 20 cents than an American one at a loss of a dollar. I think the Post Office has to think somewhat in these terms at times.

[Interprétation]

**M. Comeau:** Je me demande, toutefois, si la question est épuisée.

**Le président:** Je crois que nous avons passé une heure et demie sur le sujet.

**M. Comeau:** J'ai une question plus précise, monsieur le président. Vous pourriez peut-être me dire plus tard si la question a reçu une réponse. On a porté à mon attention, le fait que les locataires de boîtes postales rendent un service au bureau de poste, car le courrier n'a pas à être acheminé plus loin. Il est certain que si les locataires ne louaient pas de boîtes postales, il y aurait certainement une augmentation du service de livraison. Je crois que les locataires de casiers postaux paient plus que leur part. Et les personnes qui se trouvent le long de routes rurales, ne paient pas ces services, ni les gens qui reçoivent leur courrier à domicile.

**Le président:** Nous avons déjà étudié cette question.

**M. Comeau:** D'accord; c'est tout pour le moment.

**Le président:** Monsieur Macquarrie?

**M. Schumacher:** Une dernière question avant la question de M. Macquarrie; une question qui porte sur la qualité du papier utilisé pour l'impression des timbres. J'ai constaté dernièrement que c'est un papier très mince. Et je ne crois pas que nous pourrions employer un plus mauvais papier que celui-là.

**M. Kierans:** C'est un problème qui va être réglé à la fin du mois de mars. Nous sommes à installer du nouveau matériel et la perforation sera bien meilleure qu'auparavant.

**M. Schumacher:** Merci.

**Le président:** Monsieur Ritchie?

**M. Ritchie:** Je veux en revenir à la question des périodiques. Le «Journal Médical Canadien» survivra, j'en suis sûr, mais je tiens à souligner que si les taux d'abonnements deviennent trop élevés, les gens vont s'abonner à des publications américaines. Et il vaut parfois mieux transporter ou assurer la livraison d'un magazine canadien en assumant une perte de 20 cents que d'assurer la livraison d'une revue américaine en assumant une perte de \$1. Je pense que le ministère des Postes devrait un peu songer à cela.



[Text]

**Mr. Kierans:** We do think in those terms, sir. There is no way in which we can recover the money from distributing the American Medical Journal. We are part of this international postal union of 135 countries and they carry our mail free in return for us carrying theirs, distributing theirs across the country. I still do not feel that that is a valid argument to subsidize journals or Canadian papers.

**Mr. Ritchie:** I do suggest that the Canadian Medical Journal will survive but there are many smaller ones that may not. We have to assume that they just will not, and we will be that much poorer for it, I think.

**Mr. Kierans:** There may be a few that will go out of business, but they are going out of business all the time anyway. Probably the best-edited farming weekly in all of Canada, talking from an editorial point of view, was the *Family Herald and Weekly Star*, and that went out of business about three months before I ever came into the federal government, so nobody can blame me for that one. It was a big paper, and a rich one in the sense of its financial backing, and they could have sustained losses. But they simply saw no future for that kind of paper. Papers are coming and going all the time. It is a hazardous, very competitive industry. I hate to see it, but I do not think anybody is going to prevent it.

**Mr. Ritchie:** I have no further questions.

**The Chairman:** Do you have another questions, Mr. Comeau?

**Mr. Comeau:** I do not know whether we can go on. We have only three Conservative members here.

**The Chairman:** Well, Mr. Macquarrie said he had some extra questions. I think he said that he would want to adjourn the hearings now and take them up another day, if this is agreeable.

**Mr. Comeau:** I think it would be. I think we should review the resolution we passed the other day because this minimum is becoming a maximum.

**The Chairman:** The idea behind the resolution was to give those who had questions the opportunity to ask them at length and those who were not interested the opportunity to do something constructive.

**Mr. Schumacher:** Mr. Chairman, I think when we are reviewing these things we

[Interpretation]

**M. Kierans:** Il n'y a aucun moyen de récupérer la somme versée pour le transport d'une revue américaine. Les Américains transportent gratuitement notre courrier et nous transportons gratuitement le leur. Nous ne croyons pas qu'il s'agisse d'un argument valable pour justifier des subventions aux journaux canadiens.

**M. Ritchie:** Je crois que les journaux médicaux du Canada vont survivre, mais il y a des journaux à circulation plus restreinte qui vont en souffrir, n'est-ce pas?

**M. Kierans:** Cela se peut, mais il y a certainement des journaux qui doivent fermer leurs portes. Je crois que le meilleur journal agricole, le mieux préparé au Canada, était le «Family Herald and Weekly Star». Il a dû fermer ses portes trois mois avant même que j'arrive au ministère des Postes. C'était un journal assez riche qui aurait pu faire face à une augmentation des frais. Et, on a jugé que ce journal n'avait aucun avenir. L'industrie des journaux est une industrie très exposée à la concurrence.

**M. Ritchie:** Je n'ai d'autre question.

**Le président:** S'il n'y a pas d'autres questions...

**M. Comeau:** Je me demande si nous pouvons poursuivre la réunion. Il n'y a que trois députés conservateurs, ici.

**Le président:** M. Marquarrie a dit qu'il avait d'autres questions à poser. Je pense qu'il désire ajourner la séance et reporter ses questions à un autre jour.

**M. Comeau:** Je voudrais ajourner la réunion, à ce moment-ci, et reprendre la réunion plus tard. Je crois qu'il faudrait réviser la résolution qui a été adoptée, l'autre jour. Le minimum qui a été fixé est en train de devenir un maximum.

**Le président:** L'idée de la résolution était qu'elle permettait aux députés de poser toutes leurs questions et à ceux qui ne sont pas intéressés de s'absenter.

**M. Schumacher:** Je crois que la limite d'une heure a été fixée lorsque la Chambre siégeait

[texte]

would review our hours too. The one o'clock hour was set when the House met at two thirty. Now the House meets at two o'clock under the new rules, and I think we should discuss that time.

**The Chairman:** Well, the problem that we face is that there is a shortage of time available to committees because of the increased workload. We have been very fortunate in this Committee in that we have been able to get double periods because of the additional workload which we have taken on. It is a question of us using the time we can find in the most effective way. If the members would like to cut off a half hour short, then it would mean that they will have that much less time to question witnesses coming before us. It is not an easy problem.

We will be expecting Mr. Kierans back on Thursday morning to deal with the communications aspect of his Department. We will decide Thursday whether or not we are going to deal on Friday with communications or the Post Office again.

Thank you, Mr. Kierans, for your officials and your attendance.

[Interprétation]

deux heures et demie. Maintenant la Chambre se réunit à deux heures selon le nouveau règlement, il nous faudrait donc réviser nos heures.

**Le président:** Nous n'avons pas assez de temps en comité à cause de l'augmentation du travail. Nous avons été très chanceux jusqu'ici de bénéficier de séances doubles en regard de la surcharge de travail. Il s'agit d'utiliser le mieux possible le temps dont nous disposons. Si les députés veulent partir une demi-heure avant l'heure, c'est autant de temps en moins pour questionner les témoins. Ce n'est pas simple.

Nous aurons de nouveau M. Kierans jeudi matin pour étudier la partie communications de ce ministère. Nous déterminerons jeudi si nous nous occuperons des communications ou des postes vendredi.

Je vous remercie M. Kierans et je remercie également les fonctionnaires d'avoir assisté à la réunion.

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OFFICIAL BILINGUAL ISSUE

FASCICULE BILINGUE OFFICIEL

HOUSE OF COMMONS

CHAMBRE DES COMMUNES

First Session

Première session de la

Twenty-eighth Parliament, 1968-69

vingt-huitième législature, 1968-1969

STANDING COMMITTEE  
ON

COMITÉ PERMANENT  
DE LA

**BROADCASTING,  
FILMS AND ASSISTANCE  
TO THE ARTS**

**RADIODIFFUSION,  
DES FILMS ET DE L'ASSISTANCE  
AUX ARTS**

*Chairman*

Mr. John M. Reid

*Président*

MINUTES OF PROCEEDINGS  
AND EVIDENCE

PROCÈS-VERBAUX ET  
TÉMOIGNAGES

No. 17

LIBRARY



APR 1 1969



UNIVERSITY OF TORONTO  
LE JEUDI 6 MARS 1969

THURSDAY, MARCH 6, 1969

*Respecting*

Communications Estimates.

*Concernant*

Prévisions budgétaires—Communications.

*Appearing:*

The Honourable Eric Kierans,  
Postmaster General.

*A comparu:*

L'honorable Eric Kierans,  
ministre des Postes.

WITNESSES—TÉMOINS

(See Minutes of Proceedings)

(Voir le procès-verbal)

The Queen's Printer, Ottawa, 1969  
L'Imprimeur de la Reine, Ottawa, 1969

STANDING COMMITTEE ON  
BROADCASTING, FILMS AND  
ASSISTANCE  
TO THE ARTS

COMITÉ PERMANENT DE LA  
RADIODIFFUSION, DES FILMS ET  
L'ASSISTANCE AUX ARTS

*Chairman:* Mr. John M. Reid  
*Vice-Chairman:* Mr. J. A. Mongrain

*Président:*  
*Vice-président:*

and Messrs.

et MM.

Barrett,  
Broadbent,  
Comeau,  
De Bané,  
Dinsdale,  
Givens,

Guilbault,  
La Salle,  
Macquarrie,  
Matte,  
McCutcheon  
Osler,

Paproski,  
Perrault,  
Schreyer,  
Stafford,  
Stanbury,  
Stewart (Cochrane)—20.

*Le secrétaire du Comité,*

M. Slack

*Clerk of the Committee.*

## MINUTES OF PROCEEDINGS

## PROCÈS-VERBAUX

(Traduction)

THURSDAY, March 6, 1969.  
(20)

Le JEUDI 6 mars 1969.  
(20)

The Standing Committee on Broadcasting, Films and Assistance to the Arts met this day at 9:40 a.m. The Chairman, Mr. John M. Reid, presided.

*Members present:* Messrs. Barrett, Comeau, De Bané, Macquarrie, Mongrain, Osler, Perrault, Reid, Schreyer, Stafford, Stanbury, Stewart (Cochrane) (12).

*Member also present:* Mr. Portelance.

*Appearing:* The Honourable Eric Kierans, Postmaster General.

*Witnesses: From the Department of Communications:* Mr. A. E. Gotlieb, Deputy Minister (designate); Dr. John H. Chapman, Assistant Deputy Minister (research) (designate); Mr. Gilles Bergeron, Assistant Deputy Minister (operations) (designate); and Mr. F. G. Nixon, Director General of Telecommunications Management Office.

The Committee proceeded to the consideration of the Estimates of the Department of Communications; the Chairman called Item 1, Departmental Administration.

Mr. Kierans, after introducing his officials, made a statement relating to the Estimates of the Communications Department, and was examined thereon.

At 10:15 a.m., the Minister retired in order to attend to a Cabinet meeting; Messrs. Gotlieb, Bergeron, Chapman and Nixon were examined.

At 12:30 p.m., the examination of the witnesses being concluded, the Committee adjourned until 8:00 p.m. this evening.

Le Comité permanent de la radiodiffusion, des films et de l'assistance aux arts se réunit ce matin à 9 h. 40, sous la présidence de M. John Reid.

*Présents:* MM. Barrett, Comeau, De Bané, Macquarrie, Mongrain, Osler, Perrault, Reid, Schreyer, Stafford, Stanbury, Stewart (Cochrane)—(12).

*De même que:* M. Portelance.

*Aussi présent:* L'honorable Eric Kierans, ministre des Postes.

*Témoins: Du ministère des Communications:* M. A. E. Gotlieb, sous-ministre (désigné); M. John H. Chapman, sous-ministre adjoint (recherche) (désigné); M. Gilles Bergeron, sous-ministre adjoint (opérations) (désigné); et M. F. G. Nixon, directeur général du bureau de la direction des télécommunications.

Le Comité passe à l'examen des prévisions budgétaires du ministère des Communications. Le président met en délibération le crédit 1—Administration centrale.

M. Kierans, après avoir présenté ses collègues, fait une déclaration relative aux prévisions budgétaires du ministère des Communications, et répond à des questions à ce sujet.

A 10 h. 15, le Ministre se retire afin d'assister à une réunion du Cabinet. MM. Gotlieb, Bergeron, Chapman et Nixon sont interrogés.

A midi 30, l'interrogation des témoins étant terminée, le Comité suspend ses travaux jusqu'à ce soir, à 8 h.

*Le secrétaire du Comité,*

M. Slack

*Clerk of the Committee.*





[Texte]

## EVIDENCE

(Recorded by Electronic Apparatus)

Thursday March 6, 1969

0937

**The Chairman:** Gentlemen, I see a quorum. I will call the meeting to order.

This morning we are considering the Estimates of the Department of Communications which will be found at page 36 of the Blue Book, with details on pages 38 to 40.

I would like to remind members that this evening at 8 o'clock we will be hearing a delegation on Bill C-171 respecting the National Library.

I now call Item 1 of the Communications Estimates.

### *Department of Communications*

1 Departmental administration, including administration of the Radio Act and authority, notwithstanding the Financial Administration Act, to make commitments for the current fiscal year for this Vote not to exceed \$15,449,500 and to spend revenue received during the current fiscal year—\$9,669,000.

I now call on the Hon. Eric Kierans to introduce his officials and then give his statement. As Mr. Kierans has a Cabinet meeting at 10.15 he will be leaving at that time. However, the officials will stay on and will be available for the usual sharp questioning that members of this Committee provide.

**Hon. Eric W. Kierans (Postmaster General):** I am very sorry that I have to read the statement. I understand that it has just been distributed.

First of all, I would like to introduce the Deputy Minister, Mr. Allan Gotlieb, the two Assistant Deputy Ministers, Dr. Chapman and Gilles Bergeron, and Gordon Nixon. We have other officials here too. I think you will be able to get all of the information that you want. I would refer most of your questions to them anyway. The Cabinet meeting starts at 10 o'clock and I have to be up there as soon as I can.

Mr. Chairman and Members of the Committee, the study of the estimates of the

[Interprétation]

## TÉMOIGNAGES

(Enregistrement électronique)

Le jeudi 6 mars 1969

**Le président:** Messieurs, nous sommes en nombre, nous pouvons commencer la réunion. Ce matin nous sommes à étudier les prévisions budgétaires du ministère des Communications qui se trouvent à la page 36 du Livre bleu, avec les détails dans les pages 38 à 40.

Ce soir à huit heures, nous allons entendre une délégation pour l'étude du bill C-171, *Loi concernant la Bibliothèque nationale*.

On passe maintenant au poste 1 des prévisions budgétaires du ministère des communications.

### *Ministère des Communications*

1 Administration centrale, y compris l'application de la Loi sur la radio et ses règlements et, nonobstant la Loi sur l'administration financière, l'autorisation, pour l'année, de prendre des engagements jusqu'à concurrence de \$15,449,500 et de dépenser les recettes touchées au cours de l'année—\$9,669,000

Je vais maintenant inviter monsieur le ministre Eric Kierans à présenter ses fonctionnaires et à lire sa déclaration.

M. Kierans doit s'absenter à 10h15 pour assister à une réunion du Cabinet, il va nous quitter à ce moment-là mais les fonctionnaires vont demeurer avec nous et ils vont répondre aux questions posées par les députés.

**M. Eric William Kierans (ministre des Postes):** Je suis désolé de devoir lire cette déclaration, je crois qu'elle a été distribuée.

Je veux d'abord présenter M. A. E. Gotlieb, sous-ministre et le Dr John H. Chapman, M. Gilles Bergeron, sous-ministre adjoint, ainsi que M. F. G. Nixon. Il y a également d'autres fonctionnaires qui sont ici aujourd'hui. Je crois que vous pourrez obtenir tous les renseignements que vous désirez, je m'y reporterai de toute façon, la réunion du Cabinet commence à 10 heures et il est certain que je devrai me rendre là-bas le plus tôt possible.

Monsieur le président, messieurs les membres du Comité, l'étude du budget des dépenses

*[Text]*

Department of Communications for 1969-70 comes only a week after second reading on Bill C-173, which will establish this Department. At that time, I discussed in some detail the over-all purposes and objectives of the new Department, and I will not repeat them here. My remarks apply to Part A, the Department of Communications, in our estimates. Part B, the Post Office, was dealt with earlier this week and will be continued tomorrow. The summary on page 36 of the Blue Book of Estimates represents the first full fiscal year of the new department. Two loan items of concern to the Department are given on Page 460. When I discussed the Revised Estimates for 1968-69 with the Committee on December 6, 1968, I stated that the new department would be mainly formed through transfers from the Departments of Transport and National Defence. The former Defence Research Telecommunications Establishment, to which the footnote on Page 36 refers, will in future be known as the Communications Research Centre.

*Research and Development for other Departments*

On the transfer of the Research Centre (Defence Research Telecommunications Establishment) from the Department of National Defence to this department it was agreed that certain important military projects would be continued in 1969-70. These have been identified and costed jointly between the Defence Research Board and the Department of Communications. The total cost of this activity will be recovered from the Department of National Defence.

*Communications and Space Research*

The Research Satellite Program accounts for an estimated \$3.1 million of the \$5.0 million shown for construction and acquisition of equipment under Vote 5 on page 39. This contract is now in the final stages of negotiation and covers the third in the ISIS (International Satellites for Ionospheric Studies) series satellites to be built in Canada. This program continues to have considerable success. ISIS I was successfully launched in January this year and is third Canadian scientific satellite now functioning in orbit.

*[Interpretation]*

ses du ministère des Communications pour l'année 1969-1970 arrive une semaine seulement après la seconde lecture du Bill C-173 qui doit créer ce Ministère. A ce moment-là j'ai exposé avec assez de détails les buts et les objectifs généraux du nouveau Ministère, je ne les répéterai pas aujourd'hui.

Je parlerai de la Partie A, le ministère des Communications dans nos prévisions. La Partie B, les Postes, a été expliquée plus tôt cette semaine et sera reprise demain. Le sommaire à la page 36 du Livre bleu sur les prévisions budgétaires a trait au premier exercice financier complet du nouveau Ministère. A la page 460 se trouvent deux prêts, très importants pour le Ministère. Lorsque j'ai discuté les prévisions révisées de 1968-1969 avec le Comité, le 6 décembre 1968, j'ai déclaré que le nouveau Ministère serait surtout formé à partir de transferts de juridiction du ministère des Transports et du ministère de la Défense nationale. L'ancien Comité de recherches sur les télécommunications de la Défense, dont il est question au renvoi au bas de la page 36, sera dorénavant connu sous le nom de Centre de recherches sur les télécommunications.

*Recherche et mise au point pour le compte d'autres ministères*

Lorsque le Centre de recherches (Comité de recherches sur les télécommunications de la Défense) est passé du ministère de la Défense nationale à notre Ministère, il a été convenu que certains projets militaires importants seraient continués en 1969-1970. Ces projets ont été dévolus au Conseil de recherches pour la défense et au ministère des Communications et les prévisions ont été établies conjointement. Les dépenses totales de cette activité seront remboursées par le ministère de la Défense nationale.

*Télécommunications et recherches spatiales*

Le Programme de recherches sur les satellites compte pour 3.1 millions de dollars de prévisions de 5 millions de dollars indiquées pour la construction et l'acquisition du matériel au crédit 5 à la page 39. Ce contrat, qui est maintenant aux derniers stades de négociation, a trait au troisième ISIS (Satellites internationaux d'études ionosphériques) de la série de satellites qui doivent être construits au Canada.

Ce programme se poursuit d'ailleurs dans les meilleures conditions qui soient. ISIS I a été lancé avec succès en janvier de cette année pour ainsi devenir le troisième satellite scientifique canadien à fonctionner sur orbite



[texte]

es systèmes de télécommunications de l'État

L'Agence des télécommunications administratives est chargée de planifier, de diriger et de conseiller les ministères et les agences du gouvernement fédéral en matière de télécommunications.

L'une des principales fonctions de l'Agence au cours de l'année qui vient d'être traitée des besoins auxquels auront à faire face les ministères et les agences du gouvernement à mesure qu'ils aborderont le domaine toujours grandissant de l'ordination et des télécommunications. Peut-être pourriez-vous concevoir plus facilement dans quelle mesure des économies peuvent être réalisées, si je vous dis qu'une somme d'environ 5 millions de dollars a pu être épargnée en 1967-1968 par des agences du gouvernement fédéral participant au réseau des télécommunications du gouvernement. En 1968-1969, les économies ainsi réalisées excéderont 6 millions de dollars. L'Agence prévoit qu'une somme de 7 millions de dollars sera épargnée en 1969-1970, malgré la hausse des tarifs qui a été proposée par l'industrie du téléphone au niveau fédéral et au niveau provincial.

églementation des télécommunications

L'administration de la Loi sur la radiodiffusion comprend trois principaux secteurs d'activité, la planification du spectre radioélectrique, la délivrance des licences et des certificats aux stations de radiodiffusion, ainsi que la suppression du brouillage.

Vous noterez que le coût de l'exploitation du Ministère sera contrebalancé par les recettes provenant du droit à la licence versé par les stations radiophoniques et qui rapportent environ \$3,222,000. Le crédit 10 prévoit le versement d'une subvention annuelle au *Canadian Radio Technical Planning Board*. Le Comité a été un conseiller efficace auprès du gouvernement dans les domaines techniques touchant la gestion du spectre radioélectrique. C'est un Comité bénévole formé d'organismes nationaux de sociétés exploitantes et de fabricants d'appareils récepteurs au Canada.

La subvention aide à défrayer les services de secrétariat et d'administration.

L'*Inter-American Radio Office* à la Havane, est chargé de l'enregistrement des fréquences de la radiodiffusion à modulation de fréquences (AM). Il dessert les signataires de l'Entente sur la radiodiffusion régionale de l'Amérique du Nord, dont le Canada fait partie. L'Office ne fonctionne pas présentement; la demande est maintenue pour acquitter des comptes en souffrance.

[Interprétation]

*Government Telecommunications Systems*

The Administrative Telecommunication Agency is responsible for providing planning, direction and advice to departments and agencies of the Federal Government on all telecommunication matters.

One of the prime activities of the Agency during this coming year is to deal with the needs of the Federal Departments and Agencies as they move into the rapidly expanding area of data processing and data communications. Some idea of the savings that have been realized by the Federal Government Agencies participating in the Administrative Telecommunications Agency's network systems can be appreciated if I tell you that the savings experienced in the year 1967-68 approximated 5 million dollars for the year. In 1968-69 these will exceed 6 million dollars. The Agency forecasts a 7 million dollar savings in 1969-70 in spite of the proposed increases in tariff rates that have been applied for by the telephone industry both at Federal and Provincial regulatory level.

*Regulation of Telecommunications*

The administration of the Radio Act involves three main activities, radio spectrum planning, licensing and certification of radio and broadcast stations, and the control of interference.

You will note that the operating costs of the Department will be offset by the revenue from radio station licence fees which is estimated at \$3,222,000.00. In Vote 10 funds are provided for an annual grant to the Canadian Radio Technical Planning Board. It has proven to be an effective advisory body to the Government on technical matters relating to radio spectrum management. It is a voluntary Board made up of national organizations of users and manufacturers of radio in Canada. The grant helps pay for secretarial and administrative services.

The Inter-American Radio Office in Havana is responsible for the registration of AM broadcasting frequencies. It serves the signatories of the North American Regional Broadcasting Agreement of which Canada is one. The office is not now functioning, the item is being retained to meet outstanding billings.

## [Text]

*International Telecommunications*

For increased effectiveness in coordination of international telecommunications, a new division has been established within the Department during the past year and will be expanded during 1969-70.

New complexities are arising in securing Canada's place in international communications to meet the short-term and long-term interests of the Canadian public. Negotiations with other countries and international agencies is an increasing activity. For example, at this moment the structure of the International Satellite Consortium is under re-negotiation in Washington. Any satellite project involves the International Telecommunication Union which is responsible for allocating radio frequencies for satellites as well as radio stations on the ground.

## ● 0945

Vote 10 includes an amount of \$235,000 as Canada's share of the cost of the ITU. Important assemblies under the ITU for which we are preparing include the Plan Committee for Latin America at Asuncion, Paraguay, in September, 1969, the Radio Consultative Committee at New Delhi at the beginning of 1970 and the World Administrative Radio Conference on Space Communications in Geneva at the end of that year.

We are also preparing to hold a Commonwealth Telecommunications Conference in May 1970. This will be the first time Ottawa has been the meeting place for this event.

*National Telecommunications Policy*

As I mentioned last week, we are establishing a telecommunications legislation task force composed jointly of government officials and experts retained from the universities and the business world.

*Loans*

There are two loan items on Page 460 of the Blue Book. L10 relates to the Canadian Overseas Telecommunications Corporation and shows a decrease from 1968-69, resulting from increasing revenues of that Corporation and decreased capital expenditures for the international satellite communications terminal and cable systems.

## [Interpretation]

*Télécommunications internationales*

Afin d'accroître l'efficacité de la coordination des télécommunications internationales, une nouvelle division a été mise sur pied au Ministère l'année dernière et ses attributions seront élargies au cours de 1969-1970.

Nous voulons qu'au palier international des télécommunications, le Canada se taille une place qui réponde aux intérêts à court et long terme des Canadiens. De nouvelles complications surgissent dans ce domaine. Les négociations avec les autres pays et avec les organismes internationaux ne cessent de multiplier. Ainsi, on est à repenser, à Washington, la structure du Consortium international des télécommunications par satellite. Tout projet relatif aux satellites engage l'Union internationale des télécommunications qui est chargée de la répartition des fréquences radioélectriques pour les satellites, de même que pour les postes de radio terrestres.

Le crédit 10 comprend une somme de \$235,000 qui constitue la part du Canada aux dépenses de l'Union internationale des télécommunications. Les assemblées importantes auxquelles nous sommes en train de nous préparer comprennent celles du Comité de planification pour l'Amérique latine, à Asunción (Paraguay) en septembre 1969, du Comité consultatif des radiocommunications, à New Delhi au début de 1970, et la Conférence administrative mondiale des radiocommunications spatiales qui aura lieu à Genève à la fin de cette année.

Nous sommes aussi à préparer une Conférence du Commonwealth sur les télécommunications qui aura lieu en mai 1970. Pour la première fois, Ottawa sera le siège de cette conférence.

*Une politique nationale des télécommunications*

Comme je l'ai signalé la semaine dernière, nous sommes à mettre sur pied une équipe spéciale chargée d'étudier la législation sur les télécommunications, une équipe qui est composée de hauts fonctionnaires gouvernementaux et de spécialistes du monde universitaire et des affaires.

*Prêts*

Il y a deux prêts à la page 460 du Livre bleu. Le crédit 10 concerne la Société canadienne des télécommunications transmaritimes et indique une réduction par rapport à 1969 provenant d'une augmentation des recettes et d'une diminution des immobilisations pour les réseaux internationaux de câbles et de stations terrestres de télécommunications par satellites.



[Texte]

**M. Mongrain:** Monsieur le président, je m'excuse d'interrompre le ministre. Mais il pourrait peut-être nous donner des éclaircissements. Il y a quelque chose qui me semble incomplet. Il y a deux semaines, quand les fonctionnaires de la Société canadienne des télécommunications transmarines ont comparu devant nous, ils nous ont dit que cette année, ils n'avaient pas besoin du 5 millions qui figurent dans le rapport pour leurs investissements.

**M. Kierans:** C'est exact. Depuis quelques mois, leurs revenus sont supérieurs à leurs dépenses.

**M. Mongrain:** Alors, cela va disparaître du budget.

**M. Kierans:** Oui.

**M. Mongrain:** Merci.

**M. Kierans:** Ça va tout de même demeurer dans les prévisions budgétaires, mais la Société n'aura pas besoin d'un tel surplus.

**The Chairman:** I have taken this matter up with the House Leader and we will not be calling a vote on it. It will be just dropped from the Estimates when we report them back to the House.

**Mr. Mongrain:** Or transferred somewhere else?

**The Chairman:** No, it will be dropped because they do not need the money. This means the Government now has \$5 million that they did not have before.

**Mr. Kierans:** See how we are co-operating with Mr. Benson.

Loan L. 5 refers to our domestic satellite communications system. The report of the Task Force under the Science Secretariat appointed in July 1967 led to the White Paper on a "domestic Satellite Communication System for Canada" (March 28, 1968). A Project Office was established by the Science Secretariat to make further studies and prepare plans for the implementation of a program for a satellite communication system. After carefully considering various alternatives it has been decided that a Canadian built satellite carrying 6 transponders would be most appropriate. Such a vehicle could be launched towards the end of 1971 and functioning by the beginning of 1972. It is expected that a minimum of 4 channels would be leased at the start of the operations in 1972 (2 to the CBC and 2 to the telecommunications common carriers). We plan to operate initially with one satellite until a second is added about the beginning of 1975. An earth station

[Interprétation]

**Mr. Mongrain:** Mr. Chairman, excuse me for interrupting the minister, but could he give us some explanations. There is something here that seems odd. Two weeks ago when the officials of Overseas Telecommunications appeared before us they told us that this year they would not need the appropriation of \$5 million that figures in their investment report.

**Mr. Kierans:** That's right. For the past few months their revenues have exceeded their expenditures.

**Mr. Mongrain:** So this will disappear from the budget.

**Mr. Kierans:** Yes.

**Mr. Mongrain:** Thank you.

**Mr. Kierans:** This will remain in the estimates however, but the Corporation will not need that kind of surplus.

**Le président:** J'ai débattu cette question avec le leader du gouvernement à la Chambre. Nous allons tout simplement étudier les crédits et nous allons faire rapport à la Chambre.

**M. Mongrain:** Ou les transférer ailleurs?

**Le président:** Nous n'avons pas l'intention de conserver ce crédit, ce qui veut dire que le gouvernement hérite de 5 millions.

**M. Kierans:** Nous sommes à collaborer avec M. Benson.

Le crédit 5 intéresse notre propre réseau interne de télécommunications par satellites. Le rapport de l'équipe spéciale du Secrétariat des sciences mise sur pied au mois de juillet 1967 amena la publication du Livre blanc sur le système de télécommunications par satellites pour le Canada (le 28 mars 1968). Le Secrétariat des sciences a établi un Bureau des projets ayant pour fonction d'effectuer des études plus approfondies et de dresser des plans pour la mise sur pied d'un projet de réseau de télécommunications par satellites. Plusieurs possibilités furent analysées et on opta finalement en faveur d'un satellite fabriqué au Canada et portant 6 transpondeurs. Le lancement de ce satellite pourrait avoir lieu vers la fin de 1971 et son exploitation pourrait commencer dès le début de 1972. On s'attend à ce qu'un minimum de 4 canaux pourraient être loués au début de l'exploitation en 1972 (2 à Radio-Canada et 2 aux sociétés exploitantes des télécommunications).



## [Text]

network consisting of a master station, several regional type stations for multiple access, and a number of TV receive-only stations with capability to service TV on a regional basis and to remote regions is planned.

J'en annoncerai les détails aussitôt que les société exploitantes auront déterminé leurs besoins. On prévoit que les déboursés en argent comptant pour faire les frais des premières installations fournies de 1969 à 1972 seront de l'ordre de \$65 millions.

Si l'on veut se conformer au plan prévu de lancement pour 1971 et si l'on veut que le système fonctionne en 1972, il est essentiel que l'on commence les démarches en vue d'obtenir un segment spatial et les stations terrestres vers le milieu de l'été de cette année. En conséquence, nous avons pris des dispositions afin de prévoir les fonds provisoires qui sont nécessaires au Ministère, soit \$9,850,000 au crédit 15 des prévisions budgétaires de 1969-1970. La Société prendra ce financement à son compte aussitôt que possible. Le capital de la Société sera probablement composé de simples actions émises au Gouvernement, au public et aux entreprises exploitantes. Il est possible qu'une partie du capital consiste en une dette à terme.

On n'en a, cependant, pas encore établi la structure financière et les négociations sont en cours avec les différentes sociétés exploitantes. Des extrapolations financières fondées sur la tarification en cours de négociation indiquent que la Société pourra être un organisme viable et avantageux qu'elle pourra au besoin supporter le poids du financement de la dette et fournir un rapport sur la valeur nette de la participation au tout début de son fonctionnement.

Monsieur le président, je répondrai maintenant aux questions que vous voudrez me poser. Je vous remercie.

**The Chairman:** Thank you, Mr. Minister. Could we limit our questions to matters of policy while Mr. Kierans is here. Then we could go into matters of detail with the departmental officials. I have first on my list Mr. Stewart, followed by Mr. Macquarrie.

**Mr. Stewart (Cochrane):** Thank you, Mr. Chairman. Mr. Minister, I think everybody in Canada is very proud of the fact that we will

## [Interpretation]

Nous avons l'intention au début d'utiliser un seul satellite jusqu'à ce qu'un second satellite soit placé en orbite vers le début de 1965. On projette aussi la mise sur pied d'un réseau de stations terrestres comprenant une station principale, plusieurs stations régionales, accès multiple ainsi qu'un certain nombre de stations de télévision uniquement à réception capables de desservir la région immédiate et les régions éloignées.

I will announce details as soon as requirements have been defined by the potential users. The cash outlay to cover the cost of the initial facility requirements which would be procured in 1969 through to 1972 is estimated to be in the order of 65.0 million dollars.

If the 1971 launch schedule is to be maintained and the system operative by the start of 1972, it is essential to initiate procurement of the space segment and earth stations by mid-summer of this year. Accordingly, steps have been taken to provide the Department with interim financing in the 1969-70 Estimates in the amount of \$9,850,000 under Vote L5. This financing would be assumed by the Corporation at the earliest possible date. It is envisaged that the capitalization of the Corporation would consist of common shares which would be issued on a tripartite basis (Government, public and carriers). It is conceivable that some portion of the capitalization may consist of term debt.

The capital structure, however, is not yet established and is pending current negotiations with the various users. Financial projections based on a rate structure which is still under negotiation indicate that the Corporation could be a viable and profitable entity and that it could sustain the burden of debt financing, if necessary, and provide a return on equity at an early stage.

Mr. Chairman, I will now answer any questions you may have. Thank you.

**Le président:** Je vous remercie monsieur le ministre. Nous pourrions nous en tenir à des questions de politique aussi longtemps que M. Kierans sera ici. Nous pourrions ensuite étudier les crédits en détails avec les fonctionnaires du ministère. J'ai d'abord sur ma liste le nom de M. Stewart et celui de M. Macquarrie.

**M. Stewart (Cochrane):** Monsieur le ministre, je crois que tout le monde au Canada est très fier, du fait que, nous aurons probabl

## [Texte]

robably have an excellent communications satellite. I think what concerns us most in this Committee—and I am sure it concerns you—is the cost of such a satellite and whether Canada can, in fact, afford such a sophisticated system. There are several things that we're going to want to ask about in specifics and I think the various costs are very important to this Committee.

Some of my information indicates that the United States consider it too expensive for them to do, and it makes one wonder if Canada feels that it is richer than the United States to be able to do it.

In addition to that, *Time* magazine very recently spoke about the problem of communications as being a communications explosion and they are concerned about communications becoming obsolete very quickly. I am wondering, for one thing, if our communications satellite would become obsolete in a very short time and whether we would, in fact, be wasting a great deal of money. I am wondering also about something I heard—that the cost of such a system would be in the vicinity of \$200,000,000 a year. If this is true, I would like to know how it would compare with the extension of our present ground stations because as I understand it, if we were transmitting from Ottawa it would have to go over the equator because the satellite is fixed over the equator.

I am wondering how many ground stations are necessary to put it through the equator and bring it back across Canada and if the cost of joining up those ground stations in the first place would not be more advantageous to Canada than to have to go through the expense of the satellite for what we are going to get out of it.

This is one of the aspects, and rather than to go into all of the aspects, Mr. Minister, would you mind commenting on just that line?

**Mr. Kierans:** Yes, a satellite communications system is certainly not too rich for the blood of the United States. But they feel, or at least the communications companies feel—the common carriers there—that they adequately cover the communications needs by their terrestrial systems. We cannot do that. The easiest way for us to provide communications and television from one part of Canada to another would be by satellite, if we want to cover all of Canada. If we want to provide television in both languages from one corner to any other corner of Canada, the easiest and the best way, the way of the future, is certainly going to be a satellite system.

## [Interprétation]

ment un excellent satellite de communication. Ce qui nous préoccupe au Comité, qui vous préoccupe sans doute, c'est le coût d'un tel satellite. Le Canada peut-il se payer un programme aussi complexe? Il y a plusieurs questions que nous voulons poser afin d'obtenir des détails et je pense que les frais préoccupent beaucoup ce Comité.

Je crois comprendre que les États-Unis jugent ce programme trop coûteux et on peut se demander si le Canada se sent plus riche que les États-Unis.

De plus, j'ai vu dans le magazine *Time*, un article sur le problème des communications; on assiste à une explosion des communications, déclare le *Time*, et semble-t-il les moyens de communications sont périmés en très peu de temps. Je me demande si notre satellite de communications deviendrait inutile en très peu de temps, ce qui nous aurait fait gaspiller une somme considérable d'argent. Je me demande également si ce que j'ai entendu dire au sujet du coût de ce système, qui serait de 200 millions de dollars par année est exact? Si c'est vrai, je me demande comment ceci pourrait se comparer à l'expansion de notre réseau actuel. Tel que je comprends la chose, si nous transmettons à partir d'Ottawa, il faudrait envoyer le message à l'équateur, puisque le satellite est stationnaire au-dessus de l'équateur.

Je me demande combien il nous faudra de postes au sol pour envoyer les messages et les recevoir, et je me demande également si le coût de liaison de ces postes au sol ne serait pas moindre pour le Canada que de procéder par satellite, considérant les avantages que nous en retirons.

Ce n'est qu'un des aspects de la question, mais plutôt que de voir tous les aspects à la fois, pourriez-vous, monsieur le ministre, nous parler de cela?

**M. Kierans:** Un système de satellites ne coûterait certainement pas trop cher pour les Américains, mais ils pensent, ou du moins les sociétés de communications pensent que les moyens de communications sont déjà servis largement par les postes au sol. Nous ne pouvons en dire autant. La façon la plus facile de communiquer entre les diverses parties du Canada, c'est de se servir de satellites. Si nous voulons desservir tout le Canada. Si nous voulons offrir des émissions de télévision dans les deux langues, dans tous les coins du Canada, la meilleure façon de le faire, la façon la plus prometteuse pour l'avenir, c'est de mettre sur pied un système de satellites.



## [Text]

I do not know what *Time* said; I did not read their article. We consider that this is an ideal new explosion, if you want to put it that way; that this is the communications system of the future. The cost of it is certainly not going to be \$200,000,000 a year. As I have already said, the actual cost of building it,

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putting it up there and getting it launched will be \$65,000,000 or perhaps a little less. The cost per year will not be \$200,000,000. We feel that this can break even; that it can show a profit and that the actual revenue that the new corporation gains will be of the order of \$20,000,000 a year.

There you see all of the advantages as the satellite covers every square inch of Canada, provides live, instant, real television and provides telephone service to all the Northern parts of this country which are not served at present. The building of terrestrial systems up there would not be justified economically. This is a national project and of national interest.

**Mr. Stewart (Cochrane):** But are not terrestrial services required in any case?

**Mr. Kierans:** Oh, yes, certainly they are required in any case.

**Mr. Stewart (Cochrane):** Very many?

**Mr. Kierans:** The existing terrestrial systems are certainly going to continue.

**Mr. Stewart (Cochrane):** No, but when the satellite transmits to Canada, these transmissions must be received by a number of ground stations which the present ones cannot accept.

**Mr. Kierans:** Included in the costs here are your master station, your regional earth stations and about 40 ground stations that would cover the North; these are all included in the cost. And that, incidentally, will probably be located above Winnipeg and the signals will be coming from the satellite directly there.

**Mr. Stewart (Cochrane):** You say that this will handle telephone lines as well. Is there also a facility in the satellite that will handle a local or national emergency, which is something that is of interest to us of the federal government. In the event of any kind of national emergency—floods, landslides, an uprising or anything of this nature—in the future, would the provincial police in Saskat-

## [Interpretation]

Je n'ai pas lu ce que disait *Time*, je ne voulais pas lire leur article. Nous estimons qu'il s'agit d'une explosion qui est très favorable si vous voulez l'exprimer ainsi; c'est le moyen de communication de l'avenir. Le coût ne s'établira certainement pas à 200 millions de dollars par année. Comme je l'ai déjà dit, le coût de construction et de lancement devrait se situer à 65 millions de dollars ou peut-être un peu moins. Le coût, par année, ne s'établira pas à 200 millions de dollars. Nous croyons que nous pouvons équilibrer le budget et même réaliser des bénéfices. Le revenu de la nouvelle Société sera de l'ordre de 20 millions de dollars par année.

Vous voyez donc tous les avantages, les satellites peuvent desservir chaque pouce de territoire et transmettre en direct les émissions de télévision ainsi que les conversations téléphoniques à destination des régions du Nord qui ne sont pas desservies à l'heure actuelle. L'établissement d'un réseau terrestre dans ces régions ne se ferait pas car il n'en serait pas rentable. C'est donc un projet d'intérêt national.

**M. Stewart (Cochrane):** Mais est-ce qu'il n'y a pas de toute façon des installations au sol?

**M. Kierans:** Oui bien sûr.

**M. Stewart (Cochrane):** Beaucoup?

**M. Kierans:** Les systèmes terrestres actuels vont certainement continuer à fonctionner.

**M. Stewart (Cochrane):** Non, mais lorsqu'on utilise le satellite pour transmettre des émissions pour le Canada, ces transmissions devront être captées par les postes terrestres, or les postes actuels ne conviennent pas.

**M. Kierans:** Les frais mentionnés, comprennent la construction d'une station principale, des stations régionales et les 40 stations qui desserviront le Nord; tout cela est inclus dans le coût. Mentionnons que ces stations seront probablement situées au nord de Winnipeg et qu'elles recevront leurs signaux directement du satellite.

**M. Stewart (Cochrane):** Vous avez dit que ceci va également permettre les communications par téléphone. Est-il possible qu'on puisse se servir de ces satellites en cas d'urgence nationale. S'il y a par exemple, un tremblement de terre, des inondations, des glissements de terrain, une émeute ou toute autre perturbation, est-ce que la police provinciale de Saskatchewan, par exemple,



[texte]

ewan, for example, be able to make use of it?

**Mr. Kierans:** You can put any message over what you want, Ralph.

**Mr. Stewart (Cochrane):** You can put anything like that that you want.

**Mr. Kierans:** Yes.

**Mr. Stewart (Cochrane):** What about military use?

**Mr. Kierans:** You can put it to military use. It is a communications system for whatever purpose you want.

**Mr. Stewart (Cochrane):** You are assuming that all these uses are compatible. A military use incorporated in it would not be incompatible with the other uses?

**Mr. Kierans:** There is no reason why it could.

**The Chairman:** It is a question of the number of channels, I believe.

**Mr. Kierans:** That is right. I would expect that the common carriers—that would be your telephone company across this country—would have two channels. They would not use those for television; they would use those for the carrying of messages, data transmission for telephone lines, and this would be a back-up to all of their other facilities as well as giving them coverage in areas where they do not go at present.

**Mr. Stewart (Cochrane):** I understand there is a question of space up there; that there is not all that space available. People think you can shoot up a satellite but that is not the case. Do we have a place up there to put this satellite?

**Mr. Kierans:** I will let Mr. Gotlieb answer that. We do have a place, but you have to work this out in concert with all of the other nations of the world or you would have chaos. Mr. Gotlieb has just come back from Washington where a great many of these discussions are going on.

**Mr. A. E. Gotlieb (Deputy Minister):** I think it is true that the amount of space is limited. However, I think the whole history of the development of the use of the radio frequency spectrum, for example, has shown that as technology increases there are a greater flexibility and more possibilities of use as you get to more refined uses.

At the present time, I think that there would not be any difficulty at all in Canada's obtaining, through the appropriate interna-

[Interprétation]

pourrait se servir de ce système de communications?

**M. Kierans:** Vous pouvez envoyer tous les messages que vous voulez.

**M. Stewart (Cochrane):** Tous les messages que l'on veut?

**M. Kierans:** Oui.

**M. Stewart (Cochrane):** Du point de vue militaire?

**M. Kierans:** Il est certain qu'on peut s'en servir à des fins militaires, c'est un système de communications qui sert à toutes fins.

**M. Stewart (Cochrane):** Et vous croyez que ces usages sont compatibles? Vous ne pensez pas qu'une utilisation militaire est incompatible avec les autres utilisations?

**M. Kierans:** Je vois pas pourquoi?

**Le président:** C'est une question de nombre de canaux je suppose.

**M. Kierans:** C'est exact. Je crois que les compagnies de téléphone, par exemple, auraient deux canaux. Elles n'utiliseraient pas les canaux des émissions de télévision, mais plutôt ceux réservés aux messages, aux transmissions des données et aux lignes téléphoniques. Ceci leur permettra d'appuyer tout ce qu'ils ont déjà et de s'installer dans des régions où ils ne sont pas actuellement.

**M. Stewart (Cochrane):** Il y a également la question de l'espace. On ne peut pas simplement envoyer un satellite comme cela. Est-ce que nous avons la portion d'espace dont nous avons besoin?

**M. Kierans:** Je vais laisser M. Gotlieb répondre à cette question. Nous avons une place, mais il faut, toutefois, collaborer avec tous les autres pays du monde, sinon ce sera le chaos. M. Gotlieb, revient de Washington où il y a eu des pourparlers là-dessus.

**M. A. E. Gotlieb (sous-ministre désigné):** Je crois qu'il est exact de dire que la quantité d'espace disponible en orbite est limitée. Cependant, je crois que l'histoire du développement et de l'utilisation des ondes réservées à la radio et à la télévision a prouvée que les progrès de la technologie permettent une plus grande souplesse et plus de possibilités à mesure que l'emploi s'améliore.

À l'heure actuelle, je crois qu'il ne devrait pas y avoir de difficulté pour que le Canada

## [Text]

tional procedures of registration with the ITU, a parking spot for our satellite. In future years, if one were to delay that type of thing, say ten years or so, then it is possible that if technology does not develop new methods for exploiting this area of space one could get into a crowded situation, but at the present time we are one of the first countries to feel that our national needs require this and consequently we are early in the game. We do not expect any difficulty in getting other nations of the international community to accept that we utilize appropriate procedures through the ITU for obtaining this parking space and frequency allocations. We do not see this to be a problem.

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**The Chairman:** I wonder if I might give Mr. Macquarrie the floor now for a question of policy and then Mr. Mongrain on a question of policy, after which the Minister could go and we could get down to the details. I could return then to Mr. Stewart. Mr. Macquarrie.

**Mr. Macquarrie:** Mr. Chairman, I will not take much of the time of the Committee nor intervene often, noting that the Minister has to go to Cabinet and I would not want to delay him. Something like NATO might be on the agenda and it would be a frightful thing to have him away.

I appreciate getting the statement here. I might say I got it only this morning and I am sure this is not the fault of the mail.

**Mr. Kierans:** No.

**Mr. Macquarrie:** It is just one of those things that often happen, sir.

**Mr. Kierans:** We try not to repeat ourselves—what we have said last week.

**Mr. Macquarrie:** I do not wish to repeat myself either and I have been talking a good deal about this whole question. I have been asking a good many questions, usually in vain.

**Mr. Kierans:** You are not alone.

**Mr. Macquarrie:** I do not want to be pessimistic but I was thinking this morning that not much has changed since the Minister was before us with the last Blue Book Estimates.

I am wondering how much advance has, in fact, been made in his department. It was announced seven months ago. We have discussed this field and he has discussed it in a most interesting way. Sometimes I think of

## [Interpretation]

obtienne de l'UTI l'allocation d'une orbite spatiale. Dans les années à venir, il est possible que si la technologie ne se poursuit pas au rythme actuel, il faudra craindre une certaine pénurie d'espace. Actuellement nous sommes un des premiers pays à reconnaître que les besoins nationaux exigent un satellite et étaler les premiers, nous serons les premiers servis. Nous ne pensons pas rencontrer de difficultés à obtenir des autres nations de la communauté internationale, par l'intermédiaire de l'UTI, l'allocation d'une orbite et de fréquences. Nous ne pensons pas qu'il y aura de problème.

**Le président:** Je me demande si je pourrais donner la parole à monsieur MacQuarrie, sur une question de politique, après quoi je reviendrai à M. Mongrain. Ensuite le Ministre pourra reparrer des détails, puis nous reviendrons à M. Stewart. M. Macquarrie.

**M. Macquarrie:** Monsieur le président, je ne veux pas abuser du temps du Comité ni intervenir trop souvent étant donné que le ministre doit s'en aller à une réunion du cabinet, je ne veux pas le retarder. Je reviens à l'ordre du jour qui comprend quelque chose comme l'OTAN, c'est une chose qui doit être discutée quand même. Je suis heureux d'avoir reçu la déclaration du Ministre, je devrais dire que je ne l'ai reçue que ce matin, mais je ne pense pas que ce soit de la faute des postes.

**M. Kierans:** Non.

**M. Macquarrie:** C'est seulement quelque chose qui se produit souvent.

**M. Kierans:** Nous tentons de ne pas nous répéter. Nous l'avons déjà dit la semaine dernière.

**M. Macquarrie:** Je ne veux pas me répéter, j'ai déjà parlé beaucoup de la question. J'ai demandé un tas de questions ordinairement en vain.

**M. Kierans:** Vous n'êtes pas le seul.

**M. Macquarrie:** Je me demande quel progrès a été réalisé dans ce ministère. La chose a été annoncée il y a sept mois. Nous avons étudié ce domaine et il en avait parlé de façon très intéressante. Quand il parle, il me fait parfois penser à Marshall McLuhan, parfois à George Orwell. C'est très bien. Ces hommes sont excellents. Mais dans les sept mois écoulés depuis que l'annonce a été faite, nous en



[texte]

Marshall McLuhan and sometimes I think of George Orwell when he speaks. This is fine. They are very excellent men. But in the seven months since the announcement was made we have just now reached the stage where the department is being set up.

There are many questions that have gone through my mind and which I have asked publicly. I still wonder why the MacIntosh report is hidden, and why we have not had any publication of what we call the Whitehead mission to Europe which went over with a flourish of trumpets and came back with ruffled drums, as far as the public is concerned. I wonder if there has yet been any discussion with the technicians of the Province of Quebec who, even the most lay of the laymen knows, is interested in and is in fact participating in the field of telecommunications. This is a very, very important matter. We are interested in when, in fact, the Corporation will be getting under way. I have read about what progress has been made and that it is coming very, very soon.

I would be more assured if we had something more definite on our part in space. I am aware of the international procedures involved.

I would like to know something about the personnel of the legislation task force.

I would be interested in where the whole realm of cable TV comes into this new communications field.

Generally, we have been very happy to cut it with the Minister while this was under way, and now I would invite him to start singing and we would be delighted to see what happens.

**Mr. Kierans:** The department is just in the process of being made legitimate, as you now. I imagine that the debate on our part of the re-organization Bill will continue this afternoon. So that, we are making considerable progress.

With respect to the satellite corporation, we expect this legislation will be brought down in or about April 15 and, of course, we have to do that, Mr. Macquarrie, because, as I mentioned in my opening remarks, our corporation will have to start giving out contracts early this summer.

With respect to the MacIntosh Report, I have inquired into it. It was a private report made to the government, and it cannot be made public because the basis on which Dr. MacIntosh carried out his investigation and made his recommendations was the understanding that a great deal of confidential information was given to him by common car-

[Interprétation]

sommes seulement arrivés maintenant au stade de la mise en place du ministère.

Plusieurs questions m'ont traversé l'esprit et je les ai posées publiquement. Je me demande encore si le rapport MacIntosh est caché et pourquoi rien n'a été publié sur ce que nous appelons la mission Whitehead, en Europe, qui s'est rendue là au son des trompettes et qui, pour ce qui est du public, en est revenue bouche bée. Je me demande si jusqu'à maintenant il y a des discussions quelconques avec les techniciens du Québec qui, comme le sait le plus profane des profanes, est intéressé et, en fait, participe à des travaux dans le domaine des télécommunications. Cette question est des plus importantes. Nous sommes intéressés à savoir, en fait, quand la société constituée sera en mesure de démarrer. J'ai lu que ce serait très bientôt.

Je serais plus rassuré si nous avions quelque chose de plus précis en ce qui a trait à la part que nous prendrons dans le domaine de l'espace. Je suis au courant des procédures internationales que cela comporte. J'aimerais avoir des renseignements sur le personnel qui compose la commission juridique. Je serais intéressé de savoir où se situe toute la question de la télévision par câble dans ce champ nouveau des communications. Nous avons bien aimé partager l'appât avec le ministre pendant la période de préparation, maintenant, je l'inviterais à lancer l'hameçon et nous serions des plus heureux de voir les résultats.

**M. Kierans:** Le ministère est en train d'être institué officiellement, comme vous le savez, et je suppose que notre débat sur la réorganisation se poursuivra cet après-midi. Nous avons fait des progrès considérables concernant la Société elle-même. Nous espérons que cette législation sera soumise aux environs du 15 avril. Nous devons faire cela, monsieur Macquarrie, je l'ai mentionné dans mes remarques préliminaires; il faut commencer à donner des contrats au début de l'été.

A propos du rapport MacIntosh, c'était un rapport privé fait au gouvernement; il ne peut être rendu public par la base sur laquelle le docteur MacIntosh s'est fondé pour son enquête et, ses recommandations, ses propositions, c'était qu'il y a une grande quantité de renseignements confidentiels, qui lui ont été donnés par les utilisateurs ordinaires des



[Text]

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riers, by a whole host of institutions, and he, therefore, was able to draft his report on the basis of this information. A good deal of this information, if it were made public, would seriously prejudice or jeopardize some of the activities of the very people who co-operated most with us.

Now, with respect to Quebec, the Assistant Deputy Minister here, Mr. Gilles Bergeron, comes from there, has been an Assistant Deputy Minister down there, knows them and in fact is meeting with them again on Monday of next week.

With respect to the cable TV, I think we are going to leave that to Mr. Juneau and the CRTC mainly because they are quite interested in this satellite and what it will do. It will be providing additional facilities for them and for their clients and the people that the control. Beyond that, I think the problem of cable TV and the integration of the cable system into the whole communications spectrum will be a matter of national telecommunications policy. We will come into it on that level and we will be co-operating with CRTC.

**The Chairman:** If I may interject here, I might inform Mr. Macquarrie that the Broadcasting Committee will probably be undertaking a thorough study of cable TV beginning in the fall. I am currently trying to wrestle with the appropriate terms of reference to present to the House. So, you will have a great opportunity, I would think, Mr. Macquarrie, to participate in that.

**Mr. Macquarrie:** I am actually interested in Mr. Kierans' participation in it in the future as this communications network develops. However, I thank you, Mr. Chairman, for the information.

Did I understand the Minister to say that Dr. MacIntosh, when he undertook this task, laid down that his report would be confidential.

**Mr. Kierans:** No, he did not lay it down. It was a confidential report to the government to help the government by presenting recommendations and ideas to the government as to how they should go about establishing a satellite corporation. He received a great deal of assistance, advice and information from people already in the field and outside the field, and these people made available to him

[Interpretation]

ondes et par des organismes, par toute une pléiade d'institutions, et, qu'en conséquence, il a pu rédiger ce rapport en s'appuyant sur ces renseignements. Si l'on devait publier, rendre publique, une grande partie de ces renseignements, cela pourrait causer un préjudice sérieux ou nuire à certaines activités de mêmes personnes qui ont le plus collaboré avec nous.

Quant au Québec, M. Bergeron, notre sous-ministre adjoint, a été sous-ministre adjoint dans cette province. Il connaît bien les dirigeants et il doit en fait les rencontrer de nouveau lundi de la semaine prochaine. En ce qui a trait à la télévision par câble, je crois que nous laisserons cela à M. Juneau et à la Commission canadienne de la radio et de la télévision principalement parce qu'ils sont très intéressés dans ce satellite et dans ce qui pourra être réalisé. Cela représentera de nouvelles installations pour eux pour leurs clients et pour les gens sur qui ils exercent un contrôle. Au-delà de cela, je crois que le problème de la transmission de la télévision par câbles et l'intégration des antennes collectives à l'ensemble du service des communications, c'est une question de politique nationale des télécommunications. Nous collaborerons avec le CCRT à ce sujet.

**Le président:** Si je peux intervenir ici, je voudrais dire à M. Macquarrie que le Comité de la radiodiffusion entreprendra probablement à l'automne une enquête approfondie de la transmission de la télévision par câbles. Je travaille présentement à formuler un mandat approprié en vue de le présenter à la Chambre. Je crois donc, monsieur Macquarrie, que vous aurez toute la latitude voulue pour participer.

**M. Macquarrie:** Je voudrais savoir surtout quelle sera la participation de M. Kierans dans cela dans l'avenir, à mesure que le réseau de communication se développera. Je vous remercie tout de même des renseignements, monsieur le président.

Ai-je bien entendu le ministre dire que M. MacIntosh, au moment où il a entrepris cette tâche, avait établi que son rapport serait confidentiel?

**M. Kierans:** Non, il ne l'avait pas établi. C'était un rapport confidentiel au gouvernement, pour aider le gouvernement, en soumettant des avis et des idées au gouvernement sur les dispositions à prendre en vue de l'établissement d'une société de transmission d'émissions de télévision par satellite. Il reçut beaucoup d'aide, de conseils et de renseignements, de la part de gens qui sont déjà

**Texte]**

great deal of information that they would formally consider confidential.

**Mr. Macquarrie:** The reason I asked is that some weeks ago, when I asked about this, you indicated that you would have to consult with your colleagues.

**Mr. Kierans:** Yes, I did, and I consulted with the President of the Treasury Board for whom the report was prepared, when he was Minister of Industry, Trade and Commerce, and he explained this to me.

**Mr. Macquarrie:** I have a feeling that in an area which is a most esoteric area, in which there is a good deal of mystique, that the addition of any elements of this kind would be somewhat disquieting to the public and I regret that this has launched out in this particular way.

**Mr. Kierans:** I think you will find a great deal of what Dr. MacIntosh has recommended will be incorporated in the Bill, establishing the corporation itself.

**Mr. Macquarrie:** But there is clearly a lot that I and other Canadians will not find out.

**Mr. Kierans:** You can raise questions at any time when we are discussing the Bill.

**The Chairman:** Is there a possibility of the report being made public in two or three years time, or even after the passage of the bill?

**Mr. Kierans:** I would not want to answer that one because I do not really know, Mr. Chairman.

**Mr. Macquarrie:** Again, to go back to your reply, do I understand that there have been discussions between the Government of Quebec and the Government of Canada on the question of telecommunication satellites?

**Mr. Kierans:** There have been no, what I would call formal discussions. We, generally speaking, know what they have in mind and they, generally speaking, know what we have in mind.

Now that all of this is becoming legal and established and incorporated in legislation, we have a formal position, a legal position, and we will now be conducting conversations with them and negotiating with all provinces, not just Quebec. We will be making them aware of just what the satellite system will

**[Interprétation]**

dans ce domaine, et d'autres personnes qui n'en font pas partie; ces gens-là nous ont donné beaucoup de renseignements que, normalement, ils considéraient comme confidentiels.

**M. Macquarrie:** J'ai posé la question parce que, il y a quelques semaines, lorsque j'ai demandé cela, vous avez dit qu'il vous fallait vérifier cela avec vos collègues.

**M. Kierans:** J'ai rencontré le président du Conseil du Trésor pour qui le rapport était préparé, alors qu'il était ministre de l'Industrie et du Commerce, et c'est lui qui m'a apporté l'explication.

**M. Macquarrie:** J'ai l'impression que, dans un domaine qui est un domaine assez ésotérique où il y a beaucoup de mystique, quoi, l'addition de tout élément de ce genre inquiéterait quelque peu le public; je regrette que l'affaire ait été lancée de cette façon particulière.

**M. Kierans:** Je crois qu'une bonne partie de ce que le docteur MacIntosh a recommandé sera compris dans le bill qui établira la Société elle-même.

**M. Macquarrie:** Mais, il y a une bonne partie de ses recommandations que moi-même et d'autres Canadiens ne connaîtront pas?

**M. Kierans:** Bien, vous pourrez soulever des questions quand nous étudierons le Bill.

**Le président:** Est-ce qu'il est possible que le rapport soit rendu public dans deux ou trois ans, ou même après l'adoption du bill, par exemple?

**M. Kierans:** Je ne voudrais pas répondre à cela parce que je ne connais pas vraiment la réponse.

**M. Macquarrie:** Encore une fois, pour revenir à votre réponse, est-ce que je comprends bien qu'il y a eu des discussions entre les gouvernements du Québec et du Canada sur la question des satellites de télécommunication?

**M. Kierans:** Il n'y a pas eu de discussions que je pourrais qualifier d'officielles. Nous savons en général ce qu'ils désirent réaliser et ils savent en général ce que nous avons à l'esprit.

Mais, maintenant que tout cela est en voie de devenir légal, établi et incorporé à la loi, nous avons une politique officielle et nous engagerons des conversations et des négociations avec toutes les provinces, non pas avec le Québec seulement. Nous les renseignerons exactement sur les possibilités offertes par les



[Text]

be able to do and how they can all use that system's facilities to the best advantage.

**Mr. Macquarrie:** Have you had discussions with the Minister in the Quebec Government who is interested in this field?

**Mr. Kierans:** Not yet.

**Mr. Macquarrie:** Do you plan to?

**Mr. Kierans:** Oh yes.

**The Chairman:** Mr. Mongrain?

**M. Mongrain:** Monsieur le ministre, je vois que ce sera une compagnie tripartite qui va exploiter ce système de satellites; quelle sorte de contrôle le gouvernement va-t-il vouloir exercer sur cette compagnie? Le gouvernement, apparemment, ne sera pas majoritaire au départ, alors, on adoptera sans doute une législation permettant de maintenir une certaine surveillance?

**M. Kierans:** Disons que la répartition possible des actions pourrait être tant pour cent pour le gouvernement, tant pour cent pour les compagnies déjà dans le domaine des télécommunications, et un autre 40 p. 100 pour le public, vous et moi, pas vous et moi, parce que nous sommes des députés ou je suis un ministre, mais pour le public. Cela veut dire qu'aucun groupe ne pourra exercer quelque contrôle que ce soit.

**M. Mongrain:** Même pas par le gouvernement?

**M. Kierans:** Même pas, mais ayant 30 p. 100 des actions et la possibilité de nommer un certain nombre des administrateurs et directeurs, ceci nous donne une influence assez considérable sur les activités.

**The Chairman:** It will also come under the regulatory control of the Federal Government of Canada.

**Mr. Kierans:** In effect, we will also be able to control them through the development of the telecommunications policy itself.

**Mr. Mongrain:** By the legislation.

**Mr. Kierans:** Yes.

**Mr. Gotlieb:** And for certain specific things perhaps, like international negotiation or something, if they are involved in international contracts.

[Interpretation]

satellites et sur la façon dont ils peuvent tirer du système le plus d'avantages possible.

**M. Macquarrie:** Avez-vous eu des discussions avec des ministres du gouvernement du Québec intéressés à ce domaine?

**M. Kierans:** Pas encore.

**M. Macquarrie:** Est-ce que vous vous proposez d'avoir des discussions avec ces gens?

**M. Kierans:** Oui.

**Le président:** Monsieur Mongrain?

**Mr. Mongrain:** Sir, I see that it will be tripartite corporation that will operate the satellite system. What kind of control will the government have over this corporation? Apparently, the government will not have the majority of the shares of this corporation, so I suppose that legislation will be adopted in order to maintain a certain control?

**Mr. Kierans:** Let us say that the possible allotment of shares could be in terms of given percentage for the government and given percentage for companies that are already in the telecommunications field, and another 40% would be held by the public, you and me—no, that's not right, since we are MPs and I am a Minister—I mean by the public. That means that no group will be able to exercise any control whatsoever.

**Mr. Mongrain:** Not even the government?

**Mr. Kierans:** Not even the government. But since we will have 30 per cent of the shares and also the possibility of naming a certain number of the administrators and directors, this will give us a fairly considerable influence over the operations.

**Le président:** Ce sera aussi soumis à la réglementation du gouvernement fédéral du Canada.

**M. Kierans:** En fait, nous serons aussi en mesure d'exercer un contrôle grâce à la mise au point de la politique à suivre en matière de télécommunications.

**M. Mongrain:** Au moyen de mesures législatives.

**M. Kierans:** Oui.

**M. Gotlieb:** Et pour certains cas particuliers, comme les négociations internationales, s'il s'agit de contrats internationaux.



[Texte]

**M. Mongrain:** Bon, mon autre question peut sembler naïve, mais elle se rattache à ce qu'a dit M. Macquarrie il y a un moment. La participation des provinces à ce système, car je comprends qu'il s'agit d'un satellite national, du point de vue technique, ce satellite pourrait-il transmettre de la France au Québec certains programmes éducatifs? Cette question peut paraître hypothétique, mais elle ne se peut-être pas tout à fait.

**M. Gilles Bergeron (Sous-ministre adjoint désigné (opérations)):** Non, pas du tout. Le satellite projeté sera situé de telle façon que la France ne pourra pas le voir, parce que la distance, du moins la coupure de la terre, l'empêchera.

**M. Mongrain:** Alors, ce sera purement canadien. Est-ce qu'aux États-Unis on pourra le voir?

**M. Bergeron:** Ah oui. Certaines parties des États-Unis qui pourront être...

**M. Mongrain:** Quelles parties?

**M. Bergeron:** La partie nord des États-Unis.

**M. Mongrain:** Bon, cela veut dire par exemple que si certaines émissions, produites au Québec, étaient relayées par ce satellite, tous les secteurs de la langue française du Canada et possiblement du Nord des États-Unis pourraient capter ces émissions-là?

**M. Bergeron:** Absolument.

**The Chairman:** Excuse me, Mr. Kierans now has to leave so I think we will excuse him and we will continue with the questioning on the more technical aspects of it.

**Mr. Kierans:** Thank you very much.

**The Chairman:** For those of you who have more policy questions, Mr. Kierans will be coming back tomorrow morning to finish up the Post Office and we will also finish up Communications if there are any outstanding questions.

**Mr. Kierans:** Or Mr. Gotlieb can perfectly well answer them.

**Mr. Mongrain:** I will stop questioning now so as to give a chance to my colleagues and I will come back later.

**The Chairman:** I promised to return to Mr. Stewart as soon as Mr. Kierans left. Mr. Stewart.

[Interprétation]

**Mr. Mongrain:** My other question may seem to be naïve, but it has to do with what Mr. Macquarrie said a short while ago. Concerning the participation of the provinces in that System, I understand this is a domestic satellite—from the technical point of view, could this satellite transmit certain educational programs from France to Quebec? This question may seem hypothetical, but it may not be entirely so.

**Mr. Gilles Bergeron (Assistant Deputy Minister—appointed—Operations):** No, it will not be used for that. The proposed satellite will be so situated that the French will not be able to see it, because the distance, at least the curvature of the earth will prevent them from doing so.

**Mr. Mongrain:** So, it will be purely Canadian. Will the United States be covered by it?

**Mr. Bergeron:** Yes. Some parts of the United States will be...

**Mr. Mongrain:** What parts?

**Mr. Bergeron:** The northern part of the United States.

**Mr. Mongrain:** This means, for instance, that if certain programs produced in Quebec were relayed by this satellite, all the French-speaking sectors of Canada and possibly of the north of the United States would be able to pick up these programs?

**Mr. Bergeron:** Yes, definitely.

**Le président:** Excusez-moi, M. Kierans doit maintenant s'en aller. Nous allons donc l'excuser, et poursuivre l'interrogatoire sur les aspects techniques.

**M. Kierans:** Merci beaucoup.

**Le président:** Pour ceux d'entre vous qui ont d'autres questions de politique à poser, M. Kierans reviendra demain matin. Nous terminerons alors l'étude du ministère des Postes, ainsi que des Communications, s'il reste des questions.

**M. Kierans:** M. Gotlieb peut fort bien répondre aux questions.

**M. Mongrain:** Monsieur le président, je vais cesser de poser des questions pour le moment, afin de donner une chance à mes collègues, et je recommencerai plus tard.

**Le président:** J'avais promis de redonner la parole à M. Stewart dès que M. Kierans s'en irait. Monsieur Stewart.

[Text]

**Mr. Stewart (Cochrane):** Thank you. With regard to that last question, it is a question of frequency is it not? The United States could not transmit unless they were on the same frequency that had been assigned to us?

**Mr. Bergeron:** The United States could receive provided they establish a ground station which would receive on the frequency that the satellite would transmit, yes.

**Mr. Stewart (Cochrane):** But it is true that these frequencies are by international agreement, is that not so?

**Mr. Bergeron:** Yes.

**The Chairman:** By the same token, we can receive other satellite stations if we tune into their frequencies.

**Mr. Gotlieb:** Yes. We do now under the Intelsat system whereby we can use Mill Village or ground stations to receive emissions from the international satellite system which is in existence and which consists of a number of satellites that are used for international purposes and which can carry programs live from a number of countries in Europe and which can be received in Canada today and, as you know, they are received from time to time for important international events.

**Mr. Stewart (Cochrane):** Mr. Gotlieb, forgive me if I sound as though I am pressing a few points, but I am very concerned that at times when technical people want to see something done, that they can, by technical language, sell a bill of goods in effect. I would not like to see the Government of Canada sold a bill of goods that was going to cost us too much money.

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Perhaps you do not have all the technical data, but could you tell me what the effects of radiation fall-out would be on the capability of the satellite to transmit? I believe the satellite is over the equator. Could we establish that? Is that correct?

**Mr. Gotlieb:** Yes.

**Mr. Stewart (Cochrane):** It is over the equator?

**Mr. Gotlieb:** Yes.

**Mr. Stewart (Cochrane):** All parts of the world go by it?

[Interpretation]

**M. Stewart (Cochrane):** Merci. Pour ce qui est de ma dernière question, le problème vient de la fréquence, n'est-ce pas? Les États-Unis ne pourraient pas transmettre à moins d'être sur la même fréquence que nous?

**M. Bergeron:** Ils pourraient recevoir, à condition d'établir une station terrestre qui recevrait sur la même fréquence que celle sur laquelle le satellite transmettrait.

**M. Stewart (Cochrane):** Mais la fréquence est déterminée par des ententes internationales, n'est-ce pas?

**M. Bergeron:** En effet.

**Le président:** De même, nous pouvons recevoir d'autres stations à satellite si nous nous branchons à la même fréquence qu'elles.

**M. Gotlieb:** Oui, nous le faisons déjà, dans le cas du réseau Intelsat, où nous utilisons les installations de Mill Village ou des stations terrestres pour recevoir des émissions provenant du réseau international de satellites qui existe déjà, et qui consiste en un certain nombre de satellites qui servent à des fins internationales et qui peuvent transmettre des émissions provenant en direct de certains pays d'Europe, et que l'on peut recevoir au Canada à l'heure actuelle. Vous le savez, nous recevons ces émissions de temps à autre, lorsqu'il se produit des événements internationaux importants.

**M. Stewart (Cochrane):** Monsieur Gotlieb excusez-moi si je semble vouloir aller un peu trop au fond des choses, mais je m'inquiète beaucoup de ce que parfois, lorsque les techniciens veulent réaliser quelque chose, ils peuvent, grâce au langage technique, vous vendre en fait leur marchandise en bloc. Je ne voudrais pas que le gouvernement du Canada achète ainsi en bloc des installations dont il n'a pas besoin, et que cela lui coûte trop cher.

Peut-être n'avez-vous pas toutes les données techniques nécessaires, mais pourriez-vous me dire quelles seraient les conséquences des retombées radioactives sur les possibilités de transmission du satellite? Je crois que le satellite est situé au-dessus de l'équateur. Est-ce exact?

**M. Gotlieb:** Oui.

**M. Stewart (Cochrane):** Il est au-dessus de l'équateur?

**M. Gotlieb:** Oui.

**M. Stewart (Cochrane):** Toutes les parties du monde en dépendent?



[Texte]

**Mr. Gottlieb:** Yes. The main problem there, Mr. Chapman, is with regard to interference and perhaps I could ask Dr. Chapman, who is our assistant deputy minister for research and development, to give you a fuller explanation.

**Dr. John H. Chapman (Assistant Deputy Minister (research) (designate) Department of Communications):** Just to make sure I understand the question, when you talk about radiation fall-out, to me that means fall-out from a nuclear bomb. Is that what you mean?

**Mr. Stewart (Cochrane):** Right; whether it is a testing or whatever, in any part of the world, since that part of the world would pass under it.

**Dr. Chapman:** Are you worried about the effects on the satellite?

**Mr. Stewart (Cochrane):** Of the transmission of the satellite. Would it have any effect?

**Dr. Chapman:** It could have effects on the satellite but they would be very minimal. We add exactly this kind of experience with Alouette I.

In July 1962 the United States set off a nuclear weapon over the Pacific which created an artificial radiation belt, and Alouette I, launched in September of that year, flew into it and we lost, in the first two weeks, as much capacity from our solar cells as we would have lost in the first year, by flying through this artificial radiation belt which is a belt of energetic electrons which has since decayed almost back to the natural background.

However, Alouette I was flying at 600 miles altitude. These satellites are all out at 2,000 miles altitudes and physics does not permit you to maintain an artificial radiation belt out there for anything more than a few minutes or hours because the earth's magnetic field is not regularly confined. So, in fact, that does not present a danger to the satellite.

It is, of course, possible to destroy any satellite with a nuclear weapon exploded close to it. But this would be practically an act of war.

**Mr. Stewart (Cochrane):** Yes, oh yes.

**Dr. Chapman:** Does that answer your question?

[Interprétation]

**M. Gottlieb:** Oui. Le plus grand problème est celui de l'interférence, et nous pourrions peut-être demander au D<sup>r</sup> Chapman, qui est notre sous-ministre adjoint chargé de la recherche et de la mise au point, de vous donner une explication plus complète.

**M. John H. Chapman (sous-ministre adjoint (recherche) désigné), ministère des Communications):** J'aimerais m'assurer que je comprends bien la question. Lorsque vous parlez de retombées radioactives, pour moi, il s'agit des retombées d'une bombe nucléaire. Est-ce bien ce dont vous voulez parler?

**M. Stewart (Cochrane):** Oui, qu'il s'agisse d'essais ou de n'importe quoi, dans n'importe quelle partie du monde, puisque cette partie du monde serait atteinte.

**M. Chapman:** Vous inquiétez-vous des répercussions que cela aurait sur le satellite?

**M. Stewart (Cochrane):** Sur la transmission, par le satellite. Est-ce que cela aurait des répercussions?

**M. Chapman:** Cela pourrait avoir des répercussions sur le satellite, mais elles seraient minimes. C'est exactement ce qui s'est produit avec Alouette I.

En juillet 1962, les États-Unis ont fait exploser une bombe nucléaire dans le Pacifique; Alouette I, lancé en septembre de cette année-là, a traversé les radiations, et a perdu, au cours des deux premières semaines, autant d'énergie des cellules solaires qu'il n'en aurait perdu en toute une année, pour avoir traversé cette ceinture artificielle de radiations, ceinture d'électrons doués d'énergie qui s'est, depuis, décomposée pour en revenir presque à la normale.

Toutefois, Alouette I était à une altitude d'environ 600 milles. Tandis que tous ces satellites sont à environ 22,000 milles d'altitude, et la physique ne permet pas de maintenir une ceinture artificielle de radiations à cette hauteur-là pour plus que quelques minutes ou quelques heures, car le champ magnétique terrestre n'est pas limité de façon régulière. Cela ne présente donc pas de danger pour le satellite.

Bien sûr, il est possible de détruire n'importe quel satellite en faisant éclater une arme nucléaire à proximité de ce satellite, mais ce serait presque alors commettre un acte de guerre.

**M. Stewart (Cochrane):** Oui, bien sûr.

**M. Chapman:** Cela répond-il à votre question?



[Text]

**Mr. Stewart (Cochrane):** Yes, that is fine. I did not realize the exact altitude of this.

I had been asking Mr. Kierans a while ago regarding these receiving stations.

I think that the Canadian public is not aware of the situation. They think we are going to send up a satellite, it is going to transmit and everybody will receive. Could we clarify that the transmission is made from here, goes to the satellite, and then what happens? It comes back to how many different stations? How is it transmitted then?

**Dr. Chapman:** The concept of everyone receiving that you are talking about is what we would call "direct broadcast", direct to the home. The White Paper made it quite clear that this system is not a direct broadcast system, which is something in the future.

It is necessary to have a very big station on the ground to receive signals from the satellite and, as satellite powers get larger, the size and the cost of the ground station will shrink. It has already shrunk from millions of dollars to hundreds of thousands of dollars.

As this process goes on, as technology develops, as we build bigger and more powerful satellites, then the cost of the ground stations will shrink until eventually, conceivably, if governments decide they want to do it, it would be possible to send signals directly to the home. But in the case of the domestic satellite system we are talking about, it is not of that nature. It is a relay station in the sky and relays to a station on the ground, which as I say will cost hundreds of thousands of dollars and therefore out of the reach of the individual and will have to serve communities.

The microwave frequencies cannot be received by your television set, and so it will have to be broadcast by some means or other, normally a conventional broadcasting transmitter operating in the television frequencies for television, or it will be distributed by the

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telephone lines for telephone service. It is converted from microwaves at the ground station and the different services distributed in the conventional way just as they are now.

[Interpretation]

**M. Stewart (Cochrane):** Oui, merci. Je ne savais pas exactement à quelle altitude ces satellites étaient en orbite.

J'avais posé tout à l'heure une question à M. Kierans au sujet des stations réceptrices.

Je ne crois pas que le public canadien se rende bien compte de la situation. Il croit que l'on va envoyer un satellite en orbite, qu'il va transmettre, et que tout le monde pourra capter les émissions. Je voudrais avoir des éclaircissements là-dessus: la transmission se fait à partir de la Terre, elle va jusqu'au satellite, et à ce moment-là, qu'est-ce qui se produit? Le satellite retransmet les émissions à combien de stations différentes? Comment se fait alors la transmission?

**M. Chapman:** L'idée dont vous parlez, et selon laquelle tout le monde peut capter les émissions, c'est ce que nous appelons la diffusion directe—qui atteint directement les foyers. Mais on dit bien, dans le Livre blanc, que ce système n'est pas un système de diffusion directe, qui est une chose de l'avenir.

Il est nécessaire d'avoir une très grosse station terrestre pour recevoir les signaux des satellites, et, au fur et à mesure que la puissance des satellites augmentera, les dimensions et le coût des stations terrestres diminueront. Le chiffre a déjà diminué; il ne s'agit plus de millions de dollars, mais de centaines de milliers de dollars.

Au fur et à mesure que la technologie se développera, et que l'on construira des satellites plus grands et plus puissants, le coût des stations terrestres diminuera jusqu'à ce que, finalement, si les gouvernements le veulent, ainsi, il devienne possible de transmettre des signaux directement dans les foyers. Mais dans le cas du système de satellite dont nous parlons, ce n'est pas de cela qu'il s'agit. Il s'agit d'une station de relais dans le ciel; elle retransmet les émissions à une station terrestre qui, je l'ai dit, coûtera des centaines de milliers de dollars: elle ne sera donc pas à la portée du particulier, et devra desservir des collectivités.

Les hyperfréquences ne peuvent être captées par les téléviseurs, et la diffusion devra donc se faire par un autre moyen. Normalement, ce sera un émetteur ordinaire émettant dans les fréquences adaptées aux téléviseurs, ou, dans le cas du service téléphonique, la distribution se fera par les lignes de téléphone. On convertit les hyperfréquences à la station terrienne, et les divers services sont distribués de la façon ordinaire, comme cela se fait actuellement.

*Texte]*

**The Chairman:** Cable, then, will be an integral part of this distribution system?

**Dr. Chapman:** It could be. Once you have the signal on the ground you can distribute it any way you want to, and if cable is the cheapest, and you decide this is what you want to do, you distribute it by cable. If you want to distribute it by a broadcast station, and that is the best way of doing it, then that is the way you do it.

**Mr. Gottlieb:** Perhaps I could add a couple of points on that as a non-scientist. I think that we are some distance away from a direct broadcast system. It is technologically feasible in theory but as the study that was just conducted at the U.N., in which Canada and Sweden collaborated on a paper, has shown, we are some distance away from an economically feasible system. It is impossible to estimate how far away we are because that depends to some extent on the effort that various countries put into developing that technology. In turn, that depends on how important they regard developing that technology.

Now for certain countries, I think perhaps underdeveloped countries that have virtually no ground facilities, no microwave, no national system that a satellite can integrate, supplement, add to or correct, this direct broadcast system where all you have is a grapefruit in the sky and a receiver in your home obviously in the long run is going to create a very great deal of interest. Even to a country like India today, which has vast numbers of small communities, a sort of half-way house between a satellite in the sky and a community receiver where everybody can come into a hall and look at it has real interest, and there are some major bilateral efforts going on in the world to develop such a system.

As far as Canada is concerned it is quite clear that basically what can be achieved through a direct broadcast system some years hence can be achieved now in the foreseeable future. It can be achieved within two or three years, by a system based upon radio relay; that is to say, through an earth station which picks up the signal and then feeds it into a broadcast station or carries it onto a microwave system, or a cable system or whatever is there. This is a far cheaper system and its technology is here and present. It is, for example, fully exploited throughout the world, through the Intelsat international system; it is part of present technology.

If I could just expand, an interesting example is to compare what a direct broadcast sys-

*[Interprétation]*

**Le président:** La télévision à antenne collective sera alors partie intégrante de ce système de distribution?

**M. Chapman:** Cela se pourrait. Une fois que le signal est parvenu à la terre, on peut le distribuer comme on le veut, et si l'on estime que l'antenne collective est le moyen le plus économique, c'est celui-là que l'on choisit. Si l'on veut que la distribution se fasse par station de radiodiffusion, et que ce soit le meilleur moyen, on choisit ce moyen-là.

**M. Gottlieb:** Je pourrais ajouter quelques observations à ce sujet, en tant que profane. Je crains que nous sommes encore loin d'un réseau de diffusion en direct. C'est possible au point de vue technique mais comme le démontre l'étude menée aux Nations unies, pour laquelle le Canada et la Suède ont collaboré à une étude, nous sommes loin d'un système réalisable économiquement. Il est impossible d'évaluer combien de temps il faudra car tout dépend de l'effort que certains pays consacreront au développement de la technologie.

Dans certains pays, les pays en voie de développement qui n'ont pas les installations au sol, pas de réseau micro-onde ou de réseau national auquel le satellite viendrait s'ajouter, compléter ou intégrer, ce réseau de diffusion en direct qui ne consistera qu'un seul satellite en orbite et un appareil récepteur dans les foyers, pourrait, à la longue, susciter beaucoup d'intérêt. Même pour un pays, par exemple, comme l'Inde où il y a beaucoup de petites villes, une salle où les gens pourraient se rendre pour voir les émissions transmises directement du satellite, est très intéressante, et on fait beaucoup d'efforts bilatéraux dans le monde pour mettre au point ce genre de système.

Autant que le Canada est concerné, il est évident que, fondamentalement, ce qui sera réalisé par un réseau de diffusion en directe d'ici quelques années pourrait l'être dans un avenir rapproché, d'ici deux ou trois ans. Il faudrait installer des relais radiophoniques par un satellite terrestre qui capterait les signaux et les retransmettrait ensuite à une station radiophonique, un réseau micro-onde ou un réseau par câble, par exemple. Ce système est beaucoup plus économique et sa technologie est au point. Nous utilisons actuellement cette technologie dans toutes les parties du monde, dans le système international Intelsat; elle fait partie de la technologie actuelle.

Je voudrais m'attarder à un exemple intéressant, de voir ce que les diffusions directes



## [Text]

tem could do with our present system in the North. As you know the concept of the present relay system is to put an earth station beside a small community in the North and we have reason to believe as technology is developing that these earth stations can be built at a very reasonable price.

We may be talking of between \$100,000 and \$200,000 for an earth receive station which can receive TV. Now, that station can be put right beside an isolated community of 400, 500 or 600 people, and with a broadcast link right there the signal can be fed right into the individual home receivers of this northern community. If a direct broadcast were here it would only reach these small communities or the Eskimo on an ice floe, or a very rural area separated from the community. It may well be very important for Canada to have that facility and it is something this new department and the research centre are going to be looking at very, very carefully, because we think we have reason to be in the very forefront of countries interested in the development of such a system, and because of its interest for the newer countries.

However, so far as the national purposes explained in the White Paper of bringing English and French programs to 98 or 99 per cent of the population, reaching the far North and providing telephone data links to the far North are concerned, this can be done now within a couple of years by our system. We actually do not think that technology will be obsolete; we think the full life of that system will be very, very valuable for this country. There will be improvements in technology, for example, through a direct broadcast system, but this advanced technology is really the kind of technology which is going to provide the maximum benefit for a communications system in the foreseeable future.

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**Mr. Stewart (Cochrane):** How many of these earth stations you mentioned would be required in Canada? Do you have an idea?

**Mr. Gotlieb:** Mr. Kierans mentioned \$65 million for a system under the present concept. Now we believe that system will provide a major station to establish control and link up with the major stations for the whole network. There will be certain regional stations and then there will be these TV receive stations only, which would be located in the far North. We are thinking—as the final costs come in which we should know very, very shortly—perhaps there will be between 30 and 40 of those to be built. Now you can keep on adding these smaller stations to communi-

## [Interpretation]

ajouteraient au système actuel dans le nord. Comme vous le savez le concept du système actuel de relais est de placer une station de relais au sol près des petites communautés dans le nord. Je crois que l'on pourrait y arriver au fur et à mesure que la technologie se développera à un coût raisonnable.

Il faut parler de \$100,000 à \$200,000 pour installer une station réceptrice au sol pour la télévision. En plaçant cette station près d'une collectivité de 400, 500 ou 600 personnes, on peut transmettre directement les émissions dans les foyers dans ces collectivités du grand nord. La diffusion directe à partir de satellites peut simplement rejoindre ces petites collectivités, ou un Esquimau à la dérive sur une banquise, ou les gens dans les régions très éloignées. Il se peut qu'il soit très important pour le Canada de pouvoir offrir ce service à ces gens et c'est quelque chose que le centre de recherche et le nouveau ministère étudieront soigneusement parce que nous avons des raisons d'être à l'avant-garde dans ce domaine. En effet, cela intéresse plutôt les pays neufs.

Selon les intérêts nationaux exposés dans le Livre blanc, visant à amener des émissions de langue française et de langue anglaise à 98 ou 99 p. 100 de la population, et dans le grand nord, ainsi que des liaisons téléphoniques avec le grand nord, on peut le faire d'ici deux ans grâce à un système actuel. Nous ne croyons pas que cette technologie deviendra désuète; mais je crois que le système que nous préconisons serait très utile pour le pays avec l'amélioration de la technologie, par un système de diffusion directe. Cette technologie nous fournira de plus grands avantages pour le système de communication dans un avenir prévisible.

**M. Stewart (Cochrane):** Combien de ces stations au sol dont vous parlez faudra-t-il au Canada?

**M. Gotlieb:** Selon le concept actuel, M. Kierans a parlé de 65 millions de dollars. Nous croyons que ce système sera composé d'une station principale qui assurera le contrôle pour l'ensemble des stations du réseau. Il y aura ensuite des stations régionales et des stations réceptrices dans le grand nord. Nous aurons bientôt les coûts finals et nous constaterons qu'il faudra construire 30 ou 40 de ces stations. Si on continue ensuite d'ajouter ces petites stations à des collectivités, on peut facilement atteindre le chiffre de 100. Si chacune coûte \$100,000, les frais de chaque col-



[Texte]

es, you can go up to 100. If it costs \$100,000, or each community earth station then the carrying charges will be \$20,000 or \$25,000 a year—we use those figures although they may not be precise, in fact, they are not—however, or \$25,000 or \$35,000 a year you can feed any community.

So it depends largely and simply on the development of the system. As communities form you can build one of these earth stations and carry it for \$25,000 or \$35,000 a year, broadcasting right into the individual home receivers for that price. So the potential here is enormous as far as not only reaching individuals in the North is concerned but, in fact, opening up the North by making it essentially a more hospitable place where people will be willing to stay longer and will feel that it is part of Canada, that they are receiving live the same events, the same news, that is reaching all Canada at that very moment.

**M. Mongrain:** Je présume que vous prévoyez que ce système sera rentable, qu'il durera, sur période de X années, amortir le capital investi. Dans combien d'années prévoyez-vous que ce système rapportera des revenus suffisants à l'amortissement du capital annuel?

**M. Gotlieb:** Nous sommes certains que le système sera rentable, pas de doute. Mais peut-être puis-je demander à mon collègue, M. Bergeron, de vous donner des précisions sur ce point.

**M. Bergeron:** Pour le moment, d'après les études faites, nous présumons que les frais de développement du satellite, de la recherche, diminuent sur une période de dix années.

Quant au satellite lui-même, puisque nos prédictions ne peuvent pas aller au-delà de cinq années de son existence, sa dépréciation est fait sur une base de cinq ans, quitte à le remplacer après une première période de cinq ans. Le système terrestre, dont on a parlé tout d'abord, sera également déprécié sur une période de dix années, parce que, lorsque nous changerons la technologie pour le secteur spatial, il est fort possible que nous aurons à faire face à un grand nombre de changements dans le système terrestre.

**M. Mongrain:** Vous prévoyez que normalement, il faudra le remplacer au bout de cinq ans. Est-ce que cela veut dire que tout ce qu'il y a à l'intérieur sera inutilisable au bout de cinq ans, ou bien restera-t-il quelque chose d'utilisable?

[Interprétation]

lectivité seront de l'ordre de \$20,000 ou de \$25,000 par année. Ces chiffres ne sont pas très précis, mais pour \$25,000 ou \$35,000 on peut nourrir ces cultivateurs pendant une année.

Tout dépend donc dans une grande mesure de l'élaboration du système. A mesure que ces collectivités se développent, on peut construire ces stations au sol dont le coût d'entretien serait de \$25,000 à \$35,000 par année qui retransmettraient directement dans les foyers. Les possibilités sont donc énormes, non seulement d'atteindre les gens dans le nord mais également de participer au développement de cette région en la rendant plus hospitalière, de sorte que les gens seraient prêts à y habiter. Ils sentiraient davantage qu'ils font partie du Canada car ils recevraient en direct les mêmes nouvelles, les mêmes émissions en même temps que le reste du Canada.

**Mr. Mongrain:** I presume you must be expecting that this system will be profitable and that on a period of x years it will be able to recuperate the invested capital. How many years do you expect it will take before this system brings in enough revenue to amortize the annual capital investment?

**Mr. Gotlieb:** We are certain that the system will be profitable without a doubt. Mr. Bergeron could give you more details on that point.

**Mr. Bergeron:** Right now, the studies we have made lead us to believe that the development costs of satellite and research decrease over a period of ten years.

As far as the satellite itself is concerned, since our forecasts cannot go beyond a period of use of five years, its depreciation is calculated over a period of five years, and we will replace it after this original period of five years. The ground system to which we referred earlier, will also be depreciated over a ten year period, because when we shall modify the technology for the spatial sector it is quite likely that we will have to face a great number of changes in the system.

**Mr. Mongrain:** You foresee that, normally, it will have to be replaced at the end of five years. Does this mean that everything inside of it will be unusable after five years, or will there remain some usable parts?

[Text]

**M. Bergeron:** Au bout de cinq ans, une fois que les gaz que nous avons à notre disposition pour relocaliser le satellite lorsqu'il part à la dérive sont utilisés, on ne peut plus relocaliser le satellite. Ce n'est pas nécessairement que les fils, les contacts ou ces choses-là sont brûlés ou inutilisables. Mais lorsque le satellite part à la dérive et lorsque nous n'avons plus de gaz, il n'y a aucun moyen pour nous d'envoyer un agent pour remplacer le gaz.

**M. Mongrain:** Vous n'essaierez pas de le récupérer.

**M. Bergeron:** On est obligé d'abandonner le satellite, et c'est à ce moment-là qu'on doit le remplacer.

**M. Mongrain:** J'ai une dernière question, monsieur le président, qui découle de ce qui a été dit tantôt. Il y a une ambiguïté chez moi, monsieur Bergeron. Je ne sais pas si vous pouvez me donner la réponse. L'autre jour, quand nous avons interviewé les responsables de la Société canadienne des télécommunications transmarines, ils nous parlaient d'un satellite qui avait une possibilité, par exemple, de 250 circuits. Si j'ai bien compris, on nous a laissé entendre qu'il pourrait avoir une possibilité d'environ 2,000 circuits, et qu'éventuellement, on pourrait en avoir un de 10,000 circuits. Ici, je vois que vous avez quatre canaux. Pour les profanes comme moi, cela crée une situation ambiguë.

**M. Bergeron:** Le satellite dont on parle actuellement aura en fait six canaux de télévision. Chacun de ces canaux de télévision comporte 600 circuits téléphoniques. Si le satellite du Canada était entièrement utilisé pour la téléphonie, il aurait une possibilité de 3,600 circuits. Dans la série des satellites INTELSAT, on a toutes sortes de générations. INTELSAT-I avait 240 circuits, INTELSAT-II avait à peu près 1,200 circuits et deux canaux de télévision, INTELSAT-III...

**M. Gotlieb:** Je crois que INTELSAT-I et INTELSAT-II ont chacun 240. INTELSAT-III a 1,200 circuits et INTELSAT-IV aura 5,000 circuits.

**The Chairman:** On the same subject...

**Mr. Portelance:** Mr. Chairman, on the same subject.

**The Chairman:** Mr. Comeau on the same subject first, Mr. Portelance.

**Mr. Comeau:** I do not know if it is on the same subject, but did I understand Mr. Stewart to say that it is possible for all of Canada to capture these emissions? Also, on the question of cost, which was brought up by

[Interpretation]

**Mr. Bergeron:** At the end of five years, once the gases we have at our disposal to relocate the position of the satellite when it wanders off will be used up there is no way of relocating it. It is not necessarily that the wires, the connections or similar parts are burned or unusable. But when the satellite goes off course and when we run out of gas, there is no way for us to send an agent to replace the gas.

**Mr. Mongrain:** You won't try to recover it.

**Mr. Bergeron:** We are obliged to let the satellite wander off and that is when we must replace it.

**Mr. Mongrain:** One last question, Mr. Chairman. There is something I do not quite understand, and I do not know if you can give me an explanation. The other day, when we interviewed the officials of the Canadian Overseas Telecommunications Company, they spoke of the satellite that was capable of having about 250 circuits. If I understood correctly, we were told that it might be able to have about 2000 circuits and that eventually, we could even have a satellite with 10,000 circuits. Right now you have only four channels. For people like me who are not experts, this creates a bit of confusion.

**Mr. Bergeron:** The satellite we are speaking about will have six television channels. Each television channel will have 600 telephone circuits. If the Canadian satellite were used entirely for telephone purposes, it would have a possibility of 3,600 circuits. There are many types of satellites in the INTELSAT series. INTELSAT-I had 240 circuits, INTELSAT-II had about 1200 circuits and two television channels, and INTELSAT-III...

**Mr. Gotlieb:** I believe that INTELSAT-I and INTELSAT-II both have 240 circuits. INTELSAT-III has 1,200 and INTELSAT-IV will have 5000 circuits.

**Le président:** Sur le même sujet...

**M. Portelance:** Monsieur le président, sur le même sujet.

**Le président:** Monsieur Comeau sur le même sujet d'abord, monsieur Portelance.

**M. Comeau:** Je ne sais si c'est sur le même sujet, mais ai-je bien entendu monsieur Stewart dire que tout le Canada peut capter ces émissions? D'autre part, pour ce qui est de frais, question qui a été soulevée par M. Stew



## Texte]

Mr. Stewart, has any thought been given to joining other nations in a project like this? For instance, I understand that France is going to come up with a satellite next year, in 1971, and they will be broadcasting in 8 languages and it will reach almost all of Canada as well. I was wondering about that.

**Mr. Gotlieb:** Perhaps I could try to answer that question. Under the present arrangement we have an international system, which is Intelsat, and it is being renegotiated at this very time. Fundamentally the concept which is embodied in the agreement and which is now being negotiated, is that there is a unified world system, a one-world commercial system, which is Intelsat and which any country can use for international purposes. In addition, countries can use that for domestic purposes if they wish, that is perfectly permissible. It can be used for domestic purposes. Under the new arrangement it is quite possible that Intelsat will be authorized to provide a domestic service to a country or even a domestic satellite.

There is a question as to whether or not regional systems will be authorized, and there are very few of them. Some countries feel that the creation of regional systems, is expensive, that they are going to add...

**Mr. Comeau:** Excuse me, what do you mean by regional?

**Mr. Gotlieb:** An international regional system would be a satellite that reaches a group of countries in a region; for example, South-east Asia, Latin America, Western Europe, Africa or, which is even broader, transatlantic regions. There are really three different views. On the one hand there is the view that these systems should not be authorized. That is the view of a number of the smaller countries on the ground that it is going to add to the total cost of telecommunication for these smaller countries.

There is also the view that such regional systems can be authorized provided they are compatible with the world system. In this way you may well get a situation in geographic areas where countries come together to serve their regional needs on an international basis.

A third view is that in this international system there should not be any implication whatsoever as to what these countries are entitled to do. They can simply go ahead and have regional systems if they wish. However, one thing is clear, that there is general agreement these countries can have domestic systems of their own. Other than on matters of technical compatibility for frequencies and

## [Interprétation]

art (Cochrane), est-ce qu'on a songé à s'unir à d'autres pays? Par exemple, je crois que la France va lancer des satellites pour l'année prochaine ou en 1971, je pense et ils comptent diffuser en 18 langues et ce satellite pourra également desservir presque tout le Canada.

**M. Gotlieb:** C'est assez difficile de répondre à cette question. En vertu des accords actuels, nous disposons d'un système international qui s'appelle Intelsat et qui fait l'objet de négociations à l'heure actuelle. En principe, le concept qui fait partie de l'accord et qui présentement fait l'objet de négociations se compose d'un système mondial unifié, c'est-à-dire un système commercial mondial appelé Intelsat dont peuvent se servir tous les pays à des fins internationales. De plus les pays peuvent s'en servir à des fins domestiques. En vertu des nouvelles dispositions il est tout à fait possible qu'Intelsat soit autorisé à fournir des services régionaux à un pays en particulier ou même un satellite régional. Toutefois, on se demande si les systèmes régionaux seront autorisés et il y en a si peu. Certains pays estiment que la création de système régionaux coûte trop cher, qu'ils ajouteront...

**M. Comeau:** Qu'entendez-vous par régionaux?

**M. Gotlieb:** Ce serait un satellite qui desservirait un groupe de pays dans une région. Par exemple le Sud-est asiatique, l'Amérique Latine, L'Afrique, L'Europe occidentale ou des régions outre-atlantique plus étendues. Il y a trois points de vue différents. On estime, d'abord, qu'il ne faudrait pas permettre la création d'un tel système. C'est ce que pensent certains petits pays, qui estiment que cela va ajouter au coût total des télécommunications pour ces pays-là. Il y a également le point de vue selon lequel ces systèmes régionaux peuvent être autorisés à la condition qu'ils soient compatibles avec le système mondial. De cette façon, il y aura des cas, dans certaines régions géographiques, où les pays s'uniront pour pourvoir à leurs propres besoins sur une base internationale.

Un troisième point de vue est que ce système international ne devrait pas limiter le droit de ces pays de choisir ce qu'ils veulent. Ils peuvent, s'ils le veulent, avoir un système régional. On s'entend toutefois pour admettre que ces pays peuvent avoir leurs propres systèmes locaux. Exception faite des considérations de compatibilité technique en ce qui concerne les fréquences et l'orbite, la commu-



*[Text]*

orbiting it is accepted by the world community that a country can have a domestic satellite of its own. We feel that Canada with its expanse of geography and by the nature of the country does have a need for that satellite. There is no other practical way for us to reach the North.

For smaller countries and for countries that are grouped together, and where the range of the satellite would naturally reach the whole area and not just one country, it may make certain economic sense—and certain sense for other reasons—for them to come together,

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because in that way they would really be achieving what a large country like Canada, Australia, Brazil or the United States would be doing in their own region. The question on the regional satellites—because these are international systems that tie up a number of countries—will have to be worked out in these international negotiations to see to what extent it is compatible with the world system and the viability of the economic health of the world system.

For domestic satellites there is no problem internationally other than getting these frequencies, and if the international community fundamentally accepts the right of countries to do this type of thing and if in fact you are a region, as Canada is, then you essentially follow the dictates of your requirements. In this case there is no question in the minds of all those people who have been involved in the planning of the system that the Canadian region, including the North, is almost designed for satellite transmission.

**The Chairman:** Mr. Portelance?

**M. Portelance:** Monsieur le président, j'ai une question supplémentaire à celle de M. Mongrain au sujet du coût. Apparemment, Intelsat-IV, qui aura 12 canaux, sera construit pour \$72 millions. On parle ici d'un satellite de 6 canaux qui va coûter \$65 millions.

J'aimerais poser une deuxième question. On dit que présentement le prix de...

**The Chairman:** I think, Mr. Portelance, your figures are incorrect. It is a satellite of six channels.

**Mr. Portelance:** Ours is a six channel satellite and Intelsat IV will have 12 channels when it is built.

**M. Gottlieb:** En ce qui concerne le système canadien, le montant de \$65 millions com-

*[Interpretation]*

nauté mondiale semble admettre qu'un pays puisse disposer, dis-je de satellites. Nous croyons que le Canada de par son étendue géographique et sa nature est une région qui a besoin d'un satellite; nous ne disposons d'aucun autre moyen pratique pour atteindre les régions du Nord.

Dans le cas des petits pays qui sont groupés et que la portée du satellite couvrirait, cela serait justifiable du point de vue économique et constituerait une raison de plus pour que ces pays s'unissent, car ainsi, ils pourraient réellement accomplir ce que les grands pays comme le Canada, l'Australie, le Brésil ou les États-Unis feraient dans leurs propres régions. Les problèmes concernant les satellites régionaux, lesquels constituent des systèmes internationaux liant un certain nombre de pays, devront être réglés lors de ces négociations internationales, afin de voir jusqu'à quel point ces satellites sont compatibles avec le système mondial et la viabilité de la santé économique du système mondial.

Pour ce qui est des satellites nationaux, le seul problème, sur le plan international, est celui d'obtenir ces fréquences, et si la communauté internationale accepte, en principe, le droit des pays d'avoir recours à de tels moyens et s'il s'agit effectivement d'une région comme le Canada, vous agissez essentiellement en fonction de vos besoins. Dans ce cas, il n'y a aucun doute dans l'esprit de tous ceux qui se sont occupés de la planification du système, que le Canada y compris les régions du Nord se prête fort bien aux communications par satellites.

**Le président:** Monsieur Portelance?

**Mr. Portelance:** Mr. Chairman, I would like to ask a supplementary question to Mr. Mongrain's question, regarding cost. Apparently, INTELSAT-IV, that will have 12 channels, will be built for a cost of \$72 million. And here we mention a satellite with 6 channels that will cost \$65 million.

I would like to ask a second question. It is said that right now the price of...

**Le président:** Je crois, monsieur Portelance que vos chiffres ne sont pas exacts. C'est un satellite de six canaux.

**M. Portelance:** Le nôtre est un satellite de six canaux et une fois construit, Intelsat-IV aura douze canaux.

**Mr. Gottlieb:** As far as the Canadian system is concerned, this cost of \$65 million includes

## [Texte]

rend le secteur terrien, en plus du secteur spatial. Le coût du secteur terrien est presque la moitié de celui du système entier du Canada.

**M. Bergeron:** Je peux ajouter aussi que le coût de \$65 millions comprend le coût desancements, alors que le coût de \$72 millions pour Intelsat-IV ne comprend que le contrat signé entre la Société Intelsat et Hughes Aircraft qui fabrique les satellites. Il faudra ajouter aux \$72 millions, le coût des lanceurs et le coût des stations terriennes, si on doit construire des stations terriennes pour opérer Intelsat-IV.

**M. Portelance:** J'ai une deuxième question. Présentement, on dit que le prix de transmission d'une heure de télévision en couleur, entre Paris et New-York, varie, selon le jour de la semaine et l'heure de transmission, entre \$11,500 et \$18,600. Qui pourra se servir du satellite au Canada et quel sera le coût?

**M. Bergeron:** Dans le cas de Intelsat, le système n'a pas été conçu dans le but de transmettre des émissions de télévision. Actuellement, lorsque Intelsat transmet des émissions de télévision, on doit procéder longtemps à l'avance à l'arrêt des circuits téléphoniques et au groupement de 600 ou 700 circuits téléphoniques libres au moyen desquels on peut transmettre une heure de télévision. De plus, pour transmettre une émission de télévision de l'Europe à l'Amérique, on doit utiliser deux stations terriennes qui appartiennent, dans le système de Intelsat, aux pays membres.

Par exemple, lorsqu'on doit transmettre de la France au Canada, il faut signer un contrat avec la France pour avoir accès à la station terrienne, un contrat avec Intelsat pour avoir accès aux satellites, et un contrat avec la société canadienne des télécommunications transmarines pour avoir accès à Mill Village. Chacun des pays membres peut demander le prix qu'il veut en ce qui concerne une station

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terrienne. Actuellement, les coûts horaires pour une station terrienne en Europe sont à peu près de \$4,500 à \$4,800, alors que, pour la station de Mill Village, ils sont autour de \$1,000 à \$1,500. Nous ne pouvons rien sur le fonctionnement de la station terrienne européenne, sauf accepter leurs prix.

Dans le cas du satellite domestique, il est véritablement conçu pour répondre à nos besoins. Nous aurons des satellites qui seront entièrement dédiés aux émissions de télévision. Nous n'aurons pas alors le problème que

## [Interprétation]

the ground sector in addition to the spatial sector. The cost of the ground sector is almost half of that of the entire system in Canada.

**Mr. Bergeron:** Moreover, this sum of \$65 million includes the cost of launching, whereas the cost of \$72 million for the Intelsat-IV includes only the contract that has been signed between the Intelsat Company and Hughes Aircraft who make satellites. We have to add to this cost of \$72 million, the cost of launching the cost of ground stations, if they have to be built to operate Intelsat-IV.

**Mr. Portelance:** A second question. Right now it is said that the cost of transmission for one hour of colour television between Paris and New York varies depending on the day of the week and the time of transmitting, between \$11,500 and \$18,000. Who will be able to use the satellite in Canada, and what will be the cost?

**Mr. Bergeron:** As far as Intelsat is concerned, the system has not been built to transmit television programs. Right now, when Intelsat transmits television programs we have to proceed a long time in advance to stop the telephone circuits and see to it that 600 or 800 free telephone circuits are grouped together and in this way we can transmit one hour of television programs. Furthermore, in order to transmit a television program from Europe to America, two ground stations have to be used which belong within the Intelsat system, to the member countries.

For instance, if a program is to be broadcast from France to Canada, a contract has to be signed with France for the use of the ground station, a contract must be signed with Intelsat for the use of the satellites, and another contract must be signed with the C.O.T.C. for the use of Mill Village. Each member country can charge whatever price it wishes for the rental of ground stations.

In Europe, the hourly costs, right now, are about \$4,500 to \$4,860 whereas at the Mill Village Station they are about \$1,000 to \$1,500. We cannot do anything about the operation of the European ground station, except to accept their prices.

In the case of the domestic satellite, it is truly built to cater to our own needs. We will have satellites which will be used entirely for television programs. Therefore, we will not have the problem mentioned earlier of having



[Text]

je soulevais tantôt au sujet de l'arrêt long-temps à l'avance des circuits téléphoniques, car ceci est assez complexe.

Nous allons, de toute façon, contrôler le système en entier, c'est-à-dire les stations terrestres comme le secteur spatial. Nous pourrions suggérer des prix à Radio-Canada ou à n'importe quel autre réseau national de télévision, pour qu'ils puissent utiliser économiquement le satellite.

**M. Portelance:** Justement, les prix seront-ils moindres que ceux qu'on a présentement?

**M. Bergeron:** Beaucoup moindres. Kierans disait que, dans un système qui nous coûterait \$65 millions, nous envisageons un besoin de revenu de l'ordre de \$20 millions. Pour ces \$20 millions, nous aurons 4 circuits équivalents de télévision, qui pourront fonctionner pendant une année entière. Vous pouvez facilement calculer le coût théorique d'une heure, bien que la Corporation qui opérera le système canadien n'a pas l'intention de louer les services sur une base horaire. Son intention est plutôt de louer des canaux de télévision sur une base mensuelle ou annuelle à un réseau national de télévision.

**M. Mongrain:** J'ai une question supplémentaire, monsieur le président. Devons-nous comprendre que le Société canadienne des télécommunications transmarines va continuer à administrer les stations terrestres et que la nouvelle compagnie va s'occuper du satellite comme tel?

**M. Bergeron:** Non. La Société va continuer à s'occuper des communications internationales, et le système domestique sera opéré entièrement par la Corporation qui sera éventuellement créée.

**M. Mongrain:** Et qui devra passer un contrat avec la Société canadienne des télécommunications transmarines.

**M. Bergeron:** Si cette corporation-là doit faire des communications vers l'extérieur du Canada. Tant et aussi longtemps que les communications seront domestiques ou nationales, la compagnie sera complètement autonome.

**M. Mongrain:** Merci.

**M. Portelance:** J'ai une question supplémentaire. Pour fonder la Corporation en question, on demande présentement au gouvernement canadien d'investir 65 millions de dollars. Il doit y avoir trois partenaires. Est-ce possible? Les deux autres partenaires vont-ils aussi investir 65 millions de dollars?

[Interpretation]

to stop the telephone circuits a long time in advance, because this is a rather complex matter.

Anyway, we will be able to control the whole system, i.e. the ground station and the spatial sector. We will be able to charge rates to the CBC and to any other national television network so that they may use the satellite in an economical manner.

**Mr. Portelance:** Will the prices be lower than those we have right now?

**Mr. Bergeron:** Much lower. Mr. Kierans said that, in a system that would cost us \$65 million, we would need a revenue of about \$20 million. For these \$20 million we would have four equivalent circuits for television that will be able to function for a whole year. You can easily calculate what the hourly cost would be, even though the Corporation that will operate the Canadian system has no intention of renting services on an hourly basis. Its intention is rather to rent television channels on a monthly or a yearly basis to a national television network.

**Mr. Mongrain:** A supplementary, Mr. Chairman. Are we to understand the C.O.T.C. will continue to administer the ground stations and that the new company will look only after the satellite as such?

**Mr. Bergeron:** No. The C.O.T.C. will keep on looking after the international communications, but the domestic system will be entirely operated by the Corporation that will eventually be created.

**Mr. Mongrain:** And it will have to sign a contract with the C.O.T.C.

**Mr. Bergeron:** If that Corporation must broadcast outside of Canada. So long as communications are domestic or national, the company will be entirely autonomous.

**Mr. Mongrain:** Thank you.

**Mr. Portelance:** A supplementary. The Canadian government is asked to invest \$65 million in order to set up the Corporation. There are supposed to be three partners. Is that possible? The two other partners, will they also be investing \$65 million?



[Texte]

**M. Bergeron:** Non, non; 65 millions de dollars, c'est le total. Donc les trois partenaires se partageront ce total.

**M. Portelance:** Présentement, ne demandez-vous pas au gouvernement canadien d'investir une somme de 65 millions de dollars?

**M. Bergeron:** Dans les budgets, au poste L-5, on mentionne seulement \$9,850,000.

**M. Portelance:** Ce qui veut dire que nous devrons déboursier encore à peu près 20 millions de dollars, et le reste devra être divisé entre les deux autres partenaires.

**M. Bergeron:** Tout dépendra de la place que vous voudrez donner au gouvernement dans ce programme.

**M. Portelance:** Il serait peut-être bon d'avoir 51 p. 100 des parts, par exemple.

**The Chairman:** Then you are contemplating an expenditure by the federal government of around \$20 million to \$25 million as their share of the cost, given your estimates are not rising spectacularly above this figure of \$65 million.

**M. Bergeron:** Il est assez difficile de répondre à cette question-là, parce qu'on pourrait y trouver une part de capital-action, et une part de capital d'emprunt. La part du gouvernement fédéral peut être n'importe quoi pour le moment, tant et aussi longtemps que la structure financière n'aura pas été établie et que la législation créant la Corporation n'aura pas été approuvée.

**The Chairman:** Will there be a possibility of the provinces sharing in the financing of this satellite?

**Mr. Gotlieb:** I think that Mr. Kierans mentioned that the legislation would look to a tripartite type of ownership. One part would be the Government of Canada, one part would be the public and a third part would be the common carriers. The exact ratio of these parts and the further details on the

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kind of companies or interests and how much of the costs they can obtain or what percentage of the toll they can get I expect will be dealt with in the legislation, but it will depend to some extent on the attitude, the interest of the public and of the common carriers and others in this ownership pattern.

I think there will be certain possibilities of ownership by the provinces. The ownership pattern will become better known. For exam-

[Interprétation]

**Mr. Bergeron:** No. Sixty-five million dollars is the total amount and the three partners will be sharing that amount.

**Mr. Portelance:** Is the Canadian government not being asked right now to invest a sum of \$65 million?

**Mr. Bergeron:** The appropriations under votes L-5 only mention \$9,850,000.

**Mr. Portelance:** Which means that we shall still have to spend about \$20 million, and that the rest will have to be divided among the two other partners?

**Mr. Bergeron:** It will all depend on the share you want to let the government have in this program.

**Mr. Portelance:** It might be wise to have 51 per cent of the shares for instance.

**Le président:** Ainsi vous vous attendez à des dépenses de l'ordre de 20 à 25 millions de dollars de la part du gouvernement fédéral couvrant leur participation au coût, pourvu que votre budget ne dépasse pas d'une façon spectaculaire le plafond de 65 millions de dollars.

**Mr. Bergeron:** It is quite difficult to answer that question, because there may be in part investment capital and also borrowed capital. The share of the federal government is indeterminate right now, so long as the financial structure has not been established and an Act creating the Corporation has not been approved.

**Le président:** Y aurait-il une question de partage des frais pour les provinces au sujet de ce satellite?

**M. Gotlieb:** Monsieur Kierans a dit que la loi pourvoirait à une entente tripartite pour la question de la propriété. Une part relèverait du gouvernement du Canada, la deuxième part serait souscrite pour la population, le dernier tiers appartiendrait aux services publics. Il s'agirait de déterminer quelle proportion ces intérêts pourraient obtenir et c'est une question qui sera abordée dans la loi, mais ceci dépendra dans une certaine mesure de l'attitude de la population et des sociétés qui utiliseront ce système.

Il y aura des possibilités en ce qui concerne les investissements des provinces. Il y a dans le domaine privé et le domaine public certai-

## [Text]

ple in both the common carrier context and the public context there will be certain possibilities for provincial institutions to be involved, but it is not the idea that there will be one specific ownership sector related to the provinces, or for the provinces to own. It will not be divided into four parts.

**M. Mongrain:** Monsieur le président, M. Portelance me suggère une autre question supplémentaire. Peut-être M. Bergeron pourrait-il éclairer ma lanterne. J'ai un gros point d'interrogation, et il est possible que quelques-uns de mes collègues le partagent. Vous nous dites, monsieur Bergeron, que la corporation sera rentable, qu'on pourra en amortir le coût sur une période de 5 ans ou 10 ans, selon le cas, comme vous l'avez expliqué tantôt. Je me souviens que, l'an dernier, on nous a présenté un mémoire de l'entreprise privée disant qu'elle ne pouvait financer un satellite, parce que cela demandait un investissement trop considérable, et qu'il fallait absolument que le gouvernement intervienne. Là, il me semble y avoir une inconséquence. Le gouvernement doit-il intervenir, par exemple, dans le domaine de la recherche ou de l'expérimentation? Ou encore, tout simplement dans le domaine de la réalisation, de la fabrication, en somme, du lancement et des opérations? Il me semble y avoir une équivoque. Pourriez-vous tirer cela au clair?

**M. Bergeron:** Je ne sais pas exactement à quel texte vous faites allusion.

**M. Mongrain:** Un comité d'opérateurs de transmission, de télévision, enfin de choses semblables, nous avait fait parvenir ici un mémoire disant que l'entreprise privée au Canada ne pouvait pas s'attaquer à la question des satellites. Il y a peut-être deux ou trois ans de cela, par exemple.

**M. Bergeron:** Sans faire de référence à ce document que je ne connais pas, les études que nous avons effectuées depuis un an nous permettent de conclure qu'un système initial pourra être établi pour environ 65 millions de dollars. Dans ce cadre-là, afin d'assurer une certaine rentabilité, une rentrée équitable du capital et l'amortissement du capital, comme je l'expliquais plus tôt, sur une période de 10 ans ou 5 ans, selon le cas, nous devrons, au cours des premières années d'opération, obtenir des revenus de l'ordre de 20 millions de dollars. Si nous obtenons pendant la période allant de 1972 à 1975 environ 20 millions de dollars par année, après 1975, nous aurons probablement besoin de plus de canaux, nous devrons probablement lancer un deuxième satellite, et d'autres clients viendront s'ajou-

## [Interpretation]

nement des possibilités qui permettront aux institutions provinciales de participer au programme. Il n'y aura probablement pas un secteur précis qui appartiendront aux provinces, ce ne sera pas divisé en quatre parties égales.

**Mr. Mongrain:** Mr. Chairman, this is another supplementary question. Mr. Bergeron could perhaps give me some information. I am asking myself questions, and maybe some of my colleagues are doing so too. You tell us, Mr. Bergeron, that the Corporation will be profitable and that the cost will be amortized over a period of 5 to 10 years, depending on the case, as you explained earlier. I remember last year, when private enterprise gave us a brief stating that a satellite program could not be financed by private enterprise because the investment would be too high and that the government would definitely have to intervene. There seems to be an inconsistency here. Should the government intervene, for instance, in the field of research or experimentation? Or should it just simply intervene in the field of production, manufacture, launching and operations? There seems to be a misunderstanding here. Could you clear this up for us?

**Mr. Bergeron:** I do not know exactly to what text you are referring.

**Mr. Mongrain:** A Committee of enterprises which are involved in the field of transmitting, of television, and so forth, had submitted a brief to us stating that private enterprise in Canada could not handle the satellite question. This was about two or three years ago.

**Mr. Bergeron:** Without reference to this document which I have not seen, the studies which we have carried out over the past year lead us to believe that an initial system could be built for \$65 million. And within this framework, in order to ensure a certain degree of profitability, a reasonable rate of revenues from the capital and the amortization of the capital, as I explained earlier, over a period of 10 or 5 years, depending on the case, we shall during the first years of operation have to obtain revenues of the order of about \$20 million. If we obtain during the period from 1972 to 1975 about \$20 million per year after 1975, we shall probably need more channels, we shall probably launch a second satellite, and we will get more customers. The cost per channel is thus due to



[texte]

r. Le coût par canal est donc appelé à diminuer, et l'utilisation du système sera toujours plus en plus grande.

**M. Mongrain:** Je pense bien que M. Gotlieb devrait répondre parce qu'il s'agit d'une question de politique générale. Pourquoi le gouvernement doit-il intervenir dans un projet comme celui-là? Si c'est rentable, pourquoi ne laissons-nous pas à l'entreprise privée? Ainsi, le gouvernement se contenterait-il de gîter pour contrôler les opérations, comme cela doit se faire quand il s'agit d'une chose semblable?

**M. Gotlieb:** Je vais essayer de répondre à votre question. Je crois que je suis mieux de vous répondre en anglais.

I think that essentially national telecommunications policy goes to the heart of a country's survivability and to a country's role; to its unity and to its character. I think we see this to a far greater extent in other countries; where, for example, communications are often owned by government.

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We do not have that system here and we have a very good telecommunications system, but one of the key points about satellite systems resulting from this new technology is that a satellite system, although it is domestic so far as we refer to Canada, is in fact an international system because many of the basic factors that lead to the success or otherwise of that system involve factors outside that state's jurisdiction.

For example, this satellite is going to be in outer space. This satellite is not going to be sitting on Canadian territory. The ground stations will but not the satellite, and accordingly, the very nature of the system is one that involves to a major degree the responsibility of government. I think that is an important starting point for recognizing why governments regard satellites as so important a phenomenon for contemporary society.

I think that the other point, as explained in the White Paper, is that the attainment here is a very important national priority, namely the achievement of a system to some extent dedicated to the North; dedicated—not exclusively dedicated but partly dedicated—to bringing television to northern isolated communities and to be able to bring a telephone and all other kinds of transmissions to the North. This is essentially the only way in which you can do it.

So given these priorities and given the nature of the system, I think the government believes that it would be appropriate for it to

[Interprétation]

decrease and the use of the system will be greater and greater with time.

**Mr. Mongrain:** I think I will ask this question to Mr. Gotlieb, as it is a question of general policy.

Why should the government intervene in a project like this? If it is profitable, why don't we let private enterprise go into this? Therefore, would the government be satisfied with passing laws to control the operations as is proper in a situation such as this?

**Mr. Gotlieb:** I will try to answer your question. I think I had better switch to English, if you do not mind.

Je crois qu'essentiellement la politique nationale des communications a une grande importance pour le rôle d'un pays, pour son unité, pour sa nature même. Dans le contexte actuel, il y a des pays où les réseaux de communication appartiennent souvent au gouvernement. Nous avons ici un excellent système privé, mais un des éléments les plus importants qui découlent de la nouvelle technologie c'est qu'un système de satellite même s'il est domestique est un système qui est tout de même international. Bien des facteurs qui peuvent entraîner le succès de cette opération relèvent de questions qui peuvent tomber sous la juridiction d'autres pays. Ce satellite sera placé dans l'espace, il ne sera pas dans le territoire canadien et le système, de par sa nature, suppose la responsabilité de plusieurs gouvernements. Je crois que c'est un point de départ important. C'est pourquoi les gouvernements estiment que les satellites sont un phénomène très important, de nos jours.

Je crois également, comme l'explique le Livre blanc, que l'objectif à atteindre est une priorité nationale très importante et que cet objectif consiste en l'établissement d'un système dédié, en quelque sorte, au Grand Nord. Le but est de mettre à la disposition de ces communautés isolées du Nord les services de la télévision et, éventuellement ceux du téléphone et des autres moyens de communications. C'est, essentiellement, la seule façon de procéder.

Si on tient compte de ces priorités et si on tient compte de la nature du système, le gouvernement estime qu'il convient qu'il possède



## [Text]

be associated in an ownership pattern, but not with a monopoly or an exclusive ownership pattern, but participating in an ownership pattern which would ensure the national and international success of this system.

**M. Mongrain:** Monsieur le président, je m'excuse de ne pas être réceptif, mais je suis un de ceux qui sont allergiques, de façon chronique, aux entreprises gouvernementales où le gouvernement ne doit pas, pour aucune raison, s'ingérer. Évidemment ce que me dit M. Gotlieb a beaucoup de sens. Il faut que le gouvernement contrôle une telle entreprise. Je me dis que le gouvernement a tous les moyens, par ses relations internationales et par sa législation domestique, de contrôler l'entreprise.

Si effectivement, on forme une compagnie avec des capitaux privés et des capitaux publics, et si elle est rentable, pourquoi le gouvernement y investirait-il 30 millions de dollars? Pourquoi ne pas laisser le champ libre à l'entreprise privée? Il me semble qu'on a assez de problèmes sans celui-là, au gouvernement fédéral. On garderait tout de même le contrôle au moyen d'une législation ou d'ententes internationales.

**Mr. Gotlieb:** I think essentially, sir, the answer to your question is that the nature of the system and the high priorities that the government attaches to its success have led this government, as I think it has probably led governments in every other country in the world, to find it desirable in some way to be in a position to associate itself with such an enterprise in an ownership pattern to guarantee the success of the system. These priorities, such as the railways at one time, are such that the responsibilities of government fundamentally must be engaged and one of the important ways these can be engaged is in the kind of responsibility that comes through an ownership pattern. But the idea here was to provide a new type of approach, or a new type of mechanism, and I think in a way this is something new and important in terms of our legal forms, the idea being to create a society, a corporation where the government would have the kind of special responsibility that comes with being an owner, but it would share that with private enterprise in the form of the carriers and it would share that with the public.

**Mr. Stewart (Cochrane):** Is it not true, though, on that very point, Mr. Gotlieb, that the United States does not in effect look at it in that way and that if any satellite goes up it will be by private enterprise and the government leases?

## [Interpretation]

ce système ou du moins qu'il participe à l'établissement de ce système afin d'en assurer le succès à l'échelle nationale et internationale.

**Mr. Mongrain:** Mr. Chairman, I apologize for not being very receptive but I have a chronic allergy to government enterprise wherein the government must not, for any reason, interfere. Naturally, what Mr. Gotlieb says makes a lot of sense. I think the government should control such an enterprise. The government has all the means through its international relations and through its domestic legislation to control this enterprise.

If in fact, a company is set up with private capital and public capital, and it is a profitable enterprise, why should the government invest \$30 million? Why not leave this to private enterprise? We have enough problems as it is here in the federal government. We would keep control over it however, through specific legislation or international agreements.

**M. Gotlieb:** Je crois que la nature du système et l'importance que le gouvernement attache au succès de l'entreprise ont amené notre gouvernement, et ceux des autres pays, à conclure qu'il est souhaitable qu'il puisse s'associer lui-même à cette entreprise afin d'en assurer le succès. Ces priorités, comme ce fut le cas pour les chemins de fer, sont telles que le gouvernement doit s'en occuper et l'une des façons de s'en occuper réside dans la participation au financement. On a donc songé à l'établissement d'un nouveau mécanisme, la création d'une société dans laquelle le gouvernement aurait cette sorte de responsabilité spéciale qu'entraîne le droit de propriété mais qu'elle partagerait avec l'entreprise privée.

**M. Stewart (Cochrane):** N'est-il pas vrai sur ce point précis, monsieur Gotlieb, que la situation est différente aux États-Unis et qu'un tout satellite qui est lancé dans l'espace l'est par l'entreprise privée, et que le gouvernement le loue par la suite?

[Texte]

**Mr. Gotlieb:** I think, sir, that I should try to answer that in this way. The United States does have a chosen instrument for international participation, that is COMSAT, as you

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now, and COMSAT is in fact partly owned by the public generally and partly owned by the carriers, but the government has through legislation given itself a position on the board of directors and it does report to the President of the United States. Therefore it is true that the legal forms chosen by the United States are not precisely similar to that chosen in Canada.

But could I make a remark, sir, about one of the reasons why we think this desirable? Up to this moment the United States has not had a domestic system, and though it would be inappropriate for me to comment on the reasons for this or upon the domestic factors in the United States, it is true that there are many competing interests and views that are, I believe, making it difficult for a final decision to be made in this respect.

I think that in this country the decision of the government to say, "This is a national priority and in order to ensure its success we are not going to leave it entirely to a particular private enterprise or a combination of private enterprises or the public, or to the initiative of an imaginative new private group." We are going to say, "Yes, we want them in but we feel this is so important to achieve that we want to be able to ensure that these priorities are met." I think this is the reason for an ownership pattern and that the United States' experience, to my way of thinking in any case, justifies the Canadian position.

**The Chairman:** Mr. Schreyer, was your request a supplementary on this point?

**Mr. Schreyer:** Yes. I had other questions but I did have one supplementary on this point—to ask Mr. Gotlieb whether, to his knowledge, the ownership of COMSAT in the United States is a case of primarily private capital but that the government, the United States Government, does have a number of directors on the board. Do you have any idea what proportion of the capital subscribed is public, that is paid by government?

**Mr. Gotlieb:** The proportion of the capital subscribed is fifty-fifty, roughly. But they are having difficulties on that. It is fifty-fifty—fifty public, fifty common carriers—but I gather, and the situation is there, that there is difficulty in that particular arrangement in the United States in that at least some of the

[Interprétation]

**M. Gotlieb:** Je tenterai de répondre, à votre question, de cette façon. Les États-Unis possèdent un instrument choisi qui s'occupe de leur participation internationale. Il s'agit de Comsat. Comme vous le savez, Comsat appartient à la fois au public et à ceux qui l'exploitent mais le gouvernement s'est accordé un poste au conseil d'administration et la société répond, en fait, au Président des États-Unis. Il est donc vrai que la méthode choisie par les États-Unis n'est tout à fait identique à celle choisie au Canada.

Permettez-moi un commentaire sur l'une des raisons pour lesquelles nous croyons cette situation souhaitable. Jusqu'à ce jour, les États-Unis n'ont jamais possédé de système domestique, mais bien qu'il ne s'agisse pas pour moi de commenter cette situation, je dois admettre qu'il existe divers points de vue qui, je le crois, rendent difficile la prise d'une décision finale en ce domaine.

Le gouvernement de ce pays a déclaré: «Il s'agit d'une priorité nationale et afin d'en assurer le succès nous ne laisserons pas cette entreprise entièrement entre les mains d'une ou plusieurs sociétés privées. Nous voulons qu'elles y participent mais nous trouvons l'objectif à atteindre si important que nous voulons nous assurer que les priorités seront respectées.» Je crois que c'est là que nous pouvons trouver la raison d'être de ce système et je crois que l'expérience américaine justifie la prise de position canadienne.

**Le président:** Monsieur Schreyer, vous voulez poser une question supplémentaire là-dessus?

**M. Schreyer:** J'ai d'autres questions, mais j'ai également une question supplémentaire sur le présent sujet. Je voudrais demander à M. Gotlieb si, à sa connaissance, Comsat appartient surtout à l'entreprise privée même si le gouvernement américain compte certains représentants au conseil d'administration. Savez-vous dans quelle proportion les fonds de cette entreprise appartiennent au gouvernement?

**M. Gotlieb:** La proportion du capital souscrit est d'environ 50-50. Ils ont des problèmes avec ça. La moitié des fonds appartiennent au public en général, et l'autre moitié, aux compagnies qui exploitent le système, mais je crois savoir que ce système entraîne des difficultés aux États-Unis puisque certaines



[Text]

carriers are not enthusiastic. One of them, the IT&T, I believe, has not wanted to continue its ownership participation. The company, as you know, has sold off very, very large shares of its interests and it does relate to certain criticisms and comments that the United States carriers have been making. I do not think it is appropriate for me to go into them. But they are having difficulties there.

**Mr. Schreyer:** I am aware of the difficulties they are having but I thought it would be useful to know what proportion of the positions on the board of directors is allocated to the government.

**Mr. Gotlieb:** They have an allocation of three positions that are named by the President of the United States.

**Mr. Schreyer:** Out of how many?

**Mr. Gotlieb:** Out of 15. But in this case, they are named by the President of the United States. Consequently they are nominated by the government but they do not represent ownership in the organization. There is a difference there between power and economic responsibility.

**The Chairman:** Mr. Osler, do you have a supplementary on this point?

**Mr. Osler:** Yes. It seems to me that the discussion about American ownership on an essentially international service, which is what I understand we have been talking about, is not a direct parallel to what we are talking about here, which is a domestic service although it happens to be up in international air.

**Mr. Gotlieb:** That is so, yes.

**Mr. Osler:** I was wondering, in relationship to this ownership thing and the remarks you made a few moments ago, if you can give us an idea of the anticipated traffic east and west and the anticipated traffic north and south. You have been talking about the necessity of this thing for the North but surely it is not going to be anything like a paying proposition on a north-south basis. It has to have a lot of east-west traffic to carry the freight, does it not?

**Mr. Gotlieb:** Perhaps my colleagues will be able to supplement this answer. On an east-west basis I believe it will provide a vital role

[Interpretation]

des compagnies qui exploitent le système ne sont pas des plus enthousiastes. L'une d'entre elles, la IT and T a décidé de vendre une très importante part de ses actions dans cette société. Je crois qu'il serait inopportun d'en dire davantage sur les commentaires et les critiques formulés par ces entreprises.

**M. Schreyer:** Je suis conscient des difficultés qu'ils rencontrent, mais je croyais qu'il serait utile de connaître le nombre de représentants du gouvernement au sein du conseil d'administration.

**M. Gotlieb:** Les titulaires de trois des postes sont nommés par le Président des États-Unis.

**M. Schreyer:** Combien y a-t-il de postes en tout?

**M. Gotlieb:** Il y en a 15. Ces trois personnes sont nommées par le Président même si elles ne représentent aucun intérêt monétaire dans cet organisme. Il y a une différence entre pouvoir et responsabilité économique.

**Le président:** Vous avez une question supplémentaire, monsieur Osler?

**M. Osler:** Oui. Il me semble que la discussion concernant la propriété américaine d'un service international, si je comprends bien, c'est ce dont nous parlons, n'est pas un bon exemple, puisque nous parlons ici d'un service national même si les satellites seront dans l'espace aérien international.

**M. Gotlieb:** C'est exact.

**M. Osler:** Je me demande, par rapport à cette question de propriété et des remarques que vous avez faites, si vous êtes en mesure de nous donner une idée de l'utilisation est-ouest et nord-sud prévue de ces installations. Vous avez parlé de desservir le Nord, mais cet aspect ne sera certes pas rentable. Il faudra nécessairement que l'utilisation est-ouest soit importante pour que le service soit rentable, n'est-ce pas?

**M. Gotlieb:** Mes collègues pourront peut-être compléter ma réponse. Dans l'axe est-ouest, ce système sera vital dans le domaine

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in television and we expect it will be used to transmit live television in the French language, for example, which is not now trans-

de la télévision puisqu'il permettra, par exemple, de transmettre des émissions de télévision de langue française d'un océan



**[Texte]**

nitted from coast to coast, and it will be economically feasible and technically feasible to do it through the satellite system. This will be the best way to do it. In so far as its general relationship on east-west traffic is concerned it will supplement and we expect would be integrated into the services which the common carriers provide on an east-west basis and would become rentable, or economic, because it would be a part of the ways in which they would provide east-west traffic.

**Mr. Perrault:** In that connection, how will the quality control the present method of transmission? Certainly the satellite telecasts from Europe are not on a par with domestic microwave transmissions at the present time.

**Mr. Gotlieb:** I would like to ask my colleague, Dr. Chapman, to answer that. He will do it better than I.

**Dr. Chapman:** The reason why the transmissions from Europe are not of the same quality is because the satellites presently being used are an early generation of satellites and are not as powerful. As the satellites become more efficient and more powerful then—to use a technical term—the signal to noise ratio will improve.

**Mr. Perrault:** When will the technical breakthrough be achieved? Is this a fairly recent thing? What sophistication has occurred which will dramatically change this by 1972?

**Dr. Chapman:** It is simply an improvement and increase and the power that you can place in the satellite—transmitter power—so that you get a stronger signal on the ground and then there will be an improvement in the signals. As you know, the signals have generally been improving from Intelsat 1 to Intelsat 2 to Intelsat 3, but the technology really will reach its peak with the Intelsat 4 satellite and this will establish the level of technology which will give as good a signal from Europe as you get along the ground.

**Mr. Perrault:** When is this new Intelsat 4 going up? What is the launch date?

**Dr. Chapman:** In 1970-71.

**Mr. Perrault:** Will this provide a signal of comparable quality to ground techniques?

**Dr. Chapman:** We will be using the standards of ground technology for our domestic system.

**[Interprétation]**

l'autre. Ce sera possible économiquement et techniquement et ce sera le meilleur moyen de procéder. De plus, ce service s'ajoutera à ceux qui existent déjà et s'y intégrera. Il deviendra rentable puisqu'il sera partie intégrante d'un complexe de disponibilités techniques dans l'axe est-ouest.

**M. Perrault:** A ce sujet, comment la qualité contrôlera-t-elle les méthodes actuelles de transmission? Certainement, les émissions par satellites à partir de l'Europe ne sont pas de la même qualité que les transmissions par relais micro-ondes en ce moment.

**M. Gotlieb:** Je vais demander à M. Chapman de répondre à ça. Il le fera mieux que moi.

**M. Chapman:** La raison pour laquelle les transmissions d'Europe ne sont pas de la même qualité c'est que les satellites utilisés actuellement sont des premiers satellites et ne sont pas si puissants. A mesure que les satellites deviennent plus efficaces et plus puissants, le signal du niveau de bruit, pour employer des termes techniques, s'amélioreront.

**M. Perrault:** Quand ces améliorations techniques seront-elles réalisées? S'agit-il d'une chose récente? Quelle est la modernisation qui permettra ce changement dramatique d'ici 1972.

**M. Chapman:** Il s'agit simplement d'une amélioration et d'une augmentation et le pouvoir que vous pouvez placer dans le transmetteur du satellite, de sorte que le signal reçu au sol est plus fort, et alors il y aura une amélioration dans les signaux. Comme vous le savez, les signaux se sont généralement améliorés en passant de Intelsat 1 à Intelsat 2, et de là à Intelsat 3, mais la technologie atteindra réellement son sommet quand Intelsat 4 fonctionnera et ceci établira un niveau de technologie qui donnera un aussi bon signal de l'Europe que celui que vous recevez au sol.

**M. Perrault:** Quand cet Intelsat IV sera-t-il mis en orbite? Quand sera-t-il lancé?

**M. Chapman:** 1970 - 1971.

**M. Perrault:** Fournira-t-il un signal d'une qualité comparable à celle des techniques terrestres?

**M. Chapman:** Nous utiliserons les normes de la technologie terrestre pour notre système domestique.

[Text]

**Mr. Osler:** Could I ask Mr. Gotlieb if he could supplement that information.

**Mr. Nixon:** Mr. Chairman, I have not finished my supplementary...

**The Chairman:** That is right; please continue, Mr. Nixon.

**Mr. Nixon:** I had the opportunity recently to witness in the United States the reception of the signals via the Intelsat 3 satellite which were distributed on the normal broadcast network covering President Nixon's visit to Europe. I think if you could have seen those broadcasts there—I do not think any of those transmissions were distributed in Canada—you would agree that they were every bit as good as the present Canadian TV distribution.

**The Chairman:** Mr. Osler.

**Mr. Osler:** What I am trying to get at, Mr. Chairman, is this business of public ownership versus private ownership and I have no philosophical feeling one way or the other. At present we have private land line companies but if this new gadget will cut down their earning capacity before their microwave lines are fully amortized, there could be great pressure to keep using the microwaves.

I am worried in case the satellite's earning power might be starved in order to protect the land lines with the result that it only would be used for the costly and nonprofitable north-south exchange. It would then lose a lot of money and the government, presumably, would have to subsidize it because the two private interests that are involved would not do so. I wonder, you know, whether you possibly might not be heading for a pretty bad sort of situation in the Canadian North.

**Mr. Gotlieb:** I can understand very well the concerns you have expressed. I do think, however, that by restricting ourselves to a \$65 million capital cost and by expecting the corporation to be economical, it will be able to meet its amortization costs, and to meet its operational costs and will be able to achieve

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a profit on a revenue, let us say, roughly—this is very, very approximate—of \$20 million a year on that kind of capital cost.

We expect that the various potential users in this country which would include at the present time the common carrier—the tradi-

[Interpretation]

**Mr. Osler:** Puis-je demander à M. Gotlieb s'il peut nous donner des renseignements supplémentaires à ce sujet?

**M. Nixon:** Monsieur le président, je n'ai pas terminé ma question supplémentaire...

**Le président:** C'est exact, veuillez continuer, monsieur Nixon.

**M. Nixon:** J'ai pu me rendre compte récemment aux États-Unis de la réception des signaux transmis par Intelsat 3 qui sont retransmis par le service ordinaire de télévision au sujet de la visite du Président Nixon en Europe. Je ne sais pas si on a vu ces émissions au Canada et vous devez être d'accord qu'elles sont presque aussi bonnes que les émissions que l'on voit actuellement sur nos écrans.

**Le président:** Monsieur Osler.

**M. Osler:** Ce que je voudrais savoir, monsieur le président, c'est que cette question de la propriété privée versus la propriété publique et je n'ai pas d'opinion philosophique disons, d'un point de vue ou d'un autre. Mais si vous avez des entreprises privées qui possèdent leurs propres lignes terrestres actuellement, il pourrait y avoir de grande pression si cette nouvelle invention coupe leur profit avant que le coût de leurs réseaux micro-ondes soit amorti. Il pourrait y avoir à ce moment-là une grande pression pour qu'on continue d'utiliser les réseaux micro-ondes actuels.

Je m'inquiète que les pouvoirs bénéficiaires des satellites sont entravés pour protéger les réseaux terrestres de sorte qu'ils ne seraient utilisés que pour les échanges dispendieux et sans profits nord-sud. Il y aura alors de fortes pertes et le gouvernement aura à fournir de subventions à ce sujet parce que les deux intérêts privés en cause ne le feront pas. Je me demande si, oui ou non, on s'acheminera vers une situation assez mauvaise concernant le nord du Canada.

**M. Gotlieb:** Je comprends votre inquiétude. Toutefois, je crois qu'en nous limitant à des frais d'immobilisation de 65 millions de dollars et en nous attendant à ce que la corporation soit économe, il lui sera possible de réduire ses frais d'amortissement. Et même soit en mesure d'obtenir un profit, disons

vingt millions par année.

Nous nous attendons que les utilisateurs possibles au pays, ce qui comprend à l'heure actuelle, les utilisateurs ordinaires des ondes



[Texte]

onal common carrier—would, in fact, contribute to that revenue expectation and would be the capacity that that system would provide to supplement, and as part of, their normal operation. Accordingly, we think it will be added and the revenue that will be produced will not compete, so to speak, with the pound, but in fact, will co-operate with the pound in providing effective telecommunications to everybody.

**Mr. Osler:** Then if you were a private company launching this satellite you would have memoranda of agreement or something with these people stating exactly what you have just said...

**Mr. Gotlieb:** That is so.

**Mr. Osler:** ...before you ever put your money up?

**Mr. Gotlieb:** That is so.

**Mr. Osler:** Do you have these?

**Mr. Gotlieb:** It is our expectation that we will have these basic understandings with all potential users as we go along and as they appear in respect of the system. The Corporation will have them when it comes into existence and the government will pave the way and obtain these understandings as part of the economic basis for the system.

**Mr. Osler:** Do you think you can get an actual undertaking from, say, Bell and (N-CP telecommunications—people like this—that they will guarantee to put in \$20 million worth of business a year or whatever the figure is?

**Mr. Gotlieb:** It certainly would be the government's hope to have understandings worked out with all the potential users.

**The Chairman:** Mr. Macquarrie.

**Mr. Macquarrie:** All that is now apropos of my intended supplemental, Mr. Chairman, is the observation that if I were looking for an argument in favour of public ownership, considering the whole history of Canadian railways and not just recent history, I would not see railways as an example.

**The Chairman:** Mr. De Bane, is your supplementary on the same subject?

**Mr. De Bane:** Are you referring to the one mixed enterprise, public and private, or the whole question? I will try to say my first question in French.

[Interprétation]

aideront à obtenir ces revenus prévus et utiliseront la capacité que le système fournirait pour supplémenter et compléter leurs opérations ordinaires. Donc, nous croyons que ces installations seront utilisées et que le revenu qui en proviendra ne viendra pas en concurrence avec les revenus des services au sol. Ce serait simplement une extension qui fournira à tous des services de télécommunication plus efficaces.

**M. Osler:** Si vous étiez une entreprise privée et que vous lanciez ce satellite, vous auriez des mémos concernant des ententes avec ces gens disant exactement ce que vous venez de nous dire...

**M. Gotlieb:** C'est exact.

**M. Osler:** ...avant d'y placer des fonds?

**M. Gotlieb:** C'est exact.

**M. Osler:** Est-ce que vous avez de telles ententes?

**M. Gotlieb:** Nous espérons avoir de telles ententes de base avec tous les utilisateurs possibles au fur et à mesure que nous progressons. Le gouvernement préparera la voie à cela et préparera les ententes concernant les aspects économiques de ce système.

**M. Osler:** Pensez-vous que vous pouvez obtenir des accords réels, disons, de la Bell ou des Télécommunications CN/CP, ou de gens de ce genre, qu'ils garantiront de vous donner 20 millions d'affaires par année ou tout autre chiffre?

**M. Gotlieb:** Le gouvernement espère que nous aurons des ententes avec tous les utilisateurs possibles.

**Le président:** Monsieur Macquarrie.

**M. Macquarrie:** Tout ce qui est approprié à propos de ma question supplémentaire, monsieur le président, c'est que si je voulais en arriver à un argument en faveur de la propriété publique, considérant toute l'histoire des chemins de fer publics au Canada, pas seulement l'histoire récente, je ne prendrais le chemin de fer comme un exemple.

**Le président:** Monsieur De Bané, votre question supplémentaire porte-t-elle sur le même sujet?

**M. De Bané:** Parlez-vous des entreprises mixtes, publiques et privées, ou de toute la question? Je vais essayer de poser ma première question en français.



[Text]

Lors de la conférence de Washington, la délégation canadienne a-t-elle pris des engagements qui lient le Canada et dans l'affirmative, quelles sont-elles?

**M. Gotlieb:** Vous voulez dire le Canada, dans l'affirmative de...

**Mr. De Bané:** Did Canada agree to any policies in Washington and if the answer is yes, I would like to know if they are binding.

**The Chairman:** Mr. De Bané, I do not think that really fits into the question.

**Mr. De Bané:** I will ask my question on mixed enterprise.

J'ai très bien compris que la raison pour laquelle le gouvernement nous soumet directement cette question, c'est parce qu'elle est d'un intérêt primordial et ceci est très simple à comprendre. Mais je me dis que si nous poussons ce raisonnement à la limite en disant que le téléphone est essentiel, que l'électricité est essentielle, etc, le gouvernement devra s'immiscer dans tout. Or, je remarque avec plaisir, depuis quelques années, qu'on essaye la formule des entreprises conjointes, comme par exemple la compagnie Panarctic.

Nous voyons qu'aux États-Unis l'entreprise américaine a ses actions à la bourse; le gouvernement, je pense, y est majoritaire, mais l'entreprise privée est aussi présente. Alors je voudrais savoir pourquoi vous avez décidé en vertu de l'importance primordiale des satellites, de vous lancer seuls dans cette affaire compte tenu de la rentabilité. Moi, si j'avais de l'argent, vu les chiffres que vous me donnez, j'investirais à cet endroit.

**M. Gotlieb:** Nous n'avons pas l'intention d'investir seuls dans ce système de satellites; nous voulons encourager la participation du secteur privé et même les compagnies de télécommunications. Le gouvernement veut donc que le public ait l'opportunité de participer à cette entreprise.

**M. De Bané:** Selon le même système que pour la compagnie Panarctic?

**M. Gotlieb:** Non. Ma position est un peu difficile, parce que le gouvernement va introduire une législation pour créer cette corporation, et je crois que la situation sera beaucoup plus claire après l'introduction de cette législation. Pour le moment, il est difficile pour moi d'anticiper le contenu de cette législation?

**M. De Bané:** Je comprends mais...

[Interpretation]

At the Washington Conference did the delegation of Canada take decisions that bind Canada, and what are these decisions if any were taken?

**Mr. Gotlieb:** You mean, if Canada did fact...

**M. De Bané:** Est-ce qu'il y a eu des décisions de politique à Washington et si oui, j'aimerais savoir si elles sont irrévocables.

**Le président:** Je ne pense pas que cela s'insère dans le cadre des questions actuelles.

**M. De Bané:** Je vais demander ma question au sujet des entreprises mixtes.

I understand very well that the reason why the government is putting that question directly to us is because it is of vital interest and this is very easy to understand. But I say to myself that if we push this reasoning to its limits, when saying that the telephone is essential, that electricity is essential, etc., we will bring the government to meddle in everything. Now, I am pleased to notice that since a number of years we try to set up joint enterprises, like the Panarctic Company, for instance.

We see that in the United States, American enterprise sells its shares on the stock exchange and I think that the government is a major shareholder in it, but private enterprise is also present. Therefore, I would like to know why you have decided, by virtue of the vital importance of satellites, to go alone in that field in view of its profitability. If I had money I would invest in that, on the basis of the figures you have mentioned.

**Mr. Gotlieb:** Our intention is not to invest on our own in this satellite system. We want to encourage participation of the private sector and even of telecommunications companies. Therefore, the government wants the public to have the opportunity to participate in this enterprise.

**Mr. De Bané:** Along the same lines as with the case with Panarctic?

**Mr. Gotlieb:** No. I am in a somewhat difficult position because the government is going to introduce legislation to create this Corporation and I believe that the situation will be much clearer after the introduction of this legislation. Right now though, it is difficult for me to foresee the substance of this legislation.

**Mr. De Bané:** I understand, but...

[Texte]

**The Chairman:** Mr. De Bane, that legislation will be referred to this Committee as soon as it is introduced so you will have an opportunity...

**Mr. De Bane:** May I switch to another subject?

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**The Chairman:** No, no, we are staying on this one subject. I have Mr. Schreyer on a supplementary on the same subject.

**Mr. Schreyer:** I have a whole line of questions.

**The Chairman:** Yes, that is fine. Mr. Comeau, do you have a supplementary on this subject...

**Mr. Comeau:** Yes.

**The Chairman:** ...of mixed enterprise?

**Mr. Comeau:** Yes, when you discussed the question of government versus private enterprise, you very strongly suggested or enunciated the priority of Canada, as I understood it. I can understand that as Deputy Minister of the Department of Communications you would feel that this is a priority, but I wonder if you know something that we do not know, that this is really a priority.

**The Chairman:** The only explanation to that, Mr. Comeau, is to read Mr. Drury's White Paper entitled "A Domestic Satellite Communications System for Canada" which the Department is engaged in implementing.

**Mr. Gottlieb:** Unfortunately, I am not allowed to have priorities; however, I do think it is a government priority and I have tried to explain it in terms of the way the government sees it and the reasons why they consider it to be a priority.

**The Chairman:** Mr. Perrault, on a new line of questioning?

**Mr. Perrault:** Mr. Chairman, I would like to ask a couple of questions. Soviet Russia has a similar land mass to that of Canada.

**Mr. Gottlieb:** Yes.

**Mr. Perrault:** Is there any Soviet experience that we are able to draw from in involving our policy in this area of communication satellites? They have small villages scattered all over Siberia.

[Interprétation]

**Le président:** Monsieur De Bané, cette législation sera soumise au Comité et à ce moment-là vous aurez la chance de l'étudier.

**M. De Bané:** Puis-je changer de sujet?

**Le président:** Non et non, nous allons rester sur le même sujet. J'avais M. Schreyer qui voulait poser une question supplémentaire sur le même sujet.

**M. Schreyer:** J'ai toute une série de questions.

**Le président:** Oui, c'est très bien. Monsieur Comeau, vous avez une question supplémentaire au sujet...

**M. Comeau:** Oui.

**Le président:** ...des entreprises mixtes?

**M. Comeau:** Oui, lorsque vous avez parlé de la part du gouvernement par rapport à celle de l'entreprise privée, vous avez suggéré fortement ou préconisé la priorité pour le Canada, si je comprends bien, et je puis comprendre qu'à titre de sous-ministre du ministère des Communications, que c'est là une priorité, mais je songeais que si vous savez quelque chose que nous ne savons pas, il y a vraiment une priorité.

**Le président:** La seule explication pour cela, monsieur Comeau, c'est de lire le Livre blanc de M. Drury intitulé: «Un système domestique de télécommunications par satellite pour le Canada.» Vous allez trouver là les explications du ministère.

**M. Gottlieb:** Malheureusement, je n'ai pas le droit d'établir les priorités, mais je crois que cela a une priorité du gouvernement. Je tente de l'expliquer et de voir comment le gouvernement comprend cela.

**Le président:** Monsieur Perrault, un nouveau genre de questions?

**M. Perrault:** Monsieur le président, j'aimerais poser deux questions. Je crois que la Russie a le même problème de communications immense que le Canada.

**M. Gottlieb:** Oui.

**M. Perrault:** Est-ce que des expériences réussies en URSS pourraient nous être utiles pour nous au Canada quant à l'élaboration de notre politique dans le domaine des satellites? Est-ce qu'ils ont beaucoup de petits villages disséminés en Sibérie, par exemple?



[Text]

**Mr. Gotlieb:** Yes, that is a very good question, sir. I believe the answer is that we can learn from Soviet experience. The Soviet Union does have a world system of their own. They have a very advanced technology as you know and they have put up a MOLNIYA system which is one where the satellites are not in synchronous orbit. They are in elliptical orbit and they go around the world at different heights and in different locations. The satellite could reach anywhere because it is not in synchronous orbit, but, in fact, the ground stations for this system are in the Soviet Union and they are therefore using it as a domestic system.

Although the satellite is in elliptical orbit—it goes around all the world—the function and the purpose of the system is primarily, I believe, to meet their domestic requirements. They are in fact making earth stations; they have made a number, they are putting them in isolated communities and in fact, they have been doing what we will be doing.

The basic difference is the synchronous orbit and I would like to ask my colleagues to explain that this does in fact greatly simplify the parameters of your earth station. With the Soviet system you have got to follow the satellite. You have got to have the kind of antenna at the earth station that follows and plots the movement of the satellite. I believe this can be done and the Soviet Union is doing it very, very well with extremely advanced technology.

**Mr. Perrault:** The second question I would like to ask relates to the financial viability of this whole project. We are all inclined to be enthusiastic about the project, I think, and rhapsodize over the possibilities of transmitting simultaneously to all parts of Canada certain program material. However, in actual fact from a standpoint of regional network programming as pursued now by CTV and CBC, is it not a fact that the five time zones in Canada make it extremely impractical to originate a program in Toronto at 8 o'clock at night which is going to be received in British Columbia at 5 o'clock, in the Atlantic provinces, at 10 o'clock and at 10.30 in Newfoundland? The process of delay in programming will still be necessary. You cannot do one simultaneous transmission.

**Mr. Gotlieb:** I think that is a very important point, sir. Perhaps I could ask Dr. Chapman to offer some comments on the time zone factor.

**Dr. Chapman:** Yes, you are quite right. The CBC would, of course, not be using only the

[Interpretation]

**M. Gotlieb:** Oui, c'est une excellente question, monsieur. La réponse est que je crois que nous en avons beaucoup à apprendre des expériences de l'Union soviétique. Ils ont leur propre réseau mondial. Ils ont une technologie très avancée dans ce domaine et ils ont installé un système en vertu duquel les satellites ne sont pas dans une orbite synchronisée, ils sont en orbite elliptique autour du monde. Ils sont en orbite à différents endroits et à différentes hauteurs.

Enfin, ils peuvent rejoindre n'importe quelle région du pays. En fait, les stations terrestres de ces systèmes sont en Union soviétique. Le système ne sert donc que pour les transmissions intérieures en Union soviétique.

Même si les satellites sont en orbite autour du monde, la sanction et les buts de ce service est surtout de répondre aux besoins intérieurs; ils ont fait des expériences et ils tentent de desservir la plupart de leurs collectivités même isolées. Ils ont fait ce que nous nous voulons faire.

La différence c'est que nous, nous voulons utiliser des satellites en orbite synchrone et je voudrais demander à mes collègues d'expliquer que ceci, de fait, simplifie de beaucoup les paramètres de votre station terrestre. Avec le système soviétique, vous devez suivre le satellite. Il vous faut trouver le genre d'antenne à la station terrestre qui suivra et tracera le satellite. Je crois que ceci peut se faire et l'Union soviétique le fait très bien étant donné sa technologie extrêmement avancée.

**M. Perrault:** La deuxième question c'est concernant les possibilités financières de ce projet. Tous actuellement font preuve de beaucoup d'enthousiasme à ce sujet, nous parlons des possibilités de transmettre des émissions partout au Canada. Mais, en fait, au point de vue des services régionaux de transmission, par exemple, ce que fait actuellement CTV et Radio-Canada n'est-il pas une réalisation du fait que 5 fuseaux horaires au Canada rend très difficile d'émettre une émission à Toronto à 8 heures du soir alors qu'elle arrivera à 5 heures en Colombie-Britannique et elle passera à 10 heures dans les Maritimes et à dix heures et demie à Terre-Neuve? Il faudra toujours avoir la retransmission d'émission en différé.

**M. Gotlieb:** C'est une question très importante et très intéressante. Je vais demander à M. Chapman de vous donner des renseignements sur la question des fuseaux horaires.

**M. Chapman:** Oui, vous avez raison. Radio-Canada n'utilisera pas uniquement les satelli-



[Texte]

satellite. They would also be using for some regional distribution, for example, the terrestrial system which now exists.

**Mr. Perrault:** Yes. My question related to how much the satellite system can be used for

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the kind of program transmission that we undertake now.

**Dr. Chapman:** Let us take the French programs as an example of what might happen. I am not saying this is what will happen but what might happen. The eastern time zone covers the French community in the eastern part of Canada rather completely. For the West, you would want to provide for a delay of one, two or three hours.

**Mr. Perrault:** Would you still continue to tape it in Calgary, for example, for transmission to the western network?

**Dr. Chapman:** The trend is to tape it at Calgary or some point in the West, receive it, tape it, delay it one or two hours and transmit it around the region.

**Mr. Perrault:** So despite the satellite you will still have to use—because of these regional time differences—a considerable amount of microwave equipment to look after regional disparities.

**Mr. Gotlieb:** It would be taped right at the location probably and replayed at that location. It would be time delayed there but it would not be retransmitted by microwave for reasons of time delay, it would be for regional distribution.

**Mr. Perrault:** Yes, I know. However, if you tape in Vancouver, for example, for regional distribution in the Pacific net then you would have to use microwaves to send to the other stations on the Pacific net, from the Vancouver origination point at some later time would you not? You would not have taping facilities in five different community locations in British Columbia.

**Dr. Chapman:** The French program situation is a special one in that the French speaking communities in Western Canada are in the major centres.

**Mr. Perrault:** Let us talk about orthodox English, the CBC 11 o'clock news.

[Interprétation]

tes. Ils utiliseront aussi, pour certains secteurs de distribution, le système terrestre actuel.

**M. Perrault:** Oui, ma question se rapporte au degré d'utilisation du système de satellites

pour notre présent programme de transmission.

**M. Chapman:** Si vous prenez, par exemple, les programmes de langue française, je ne dis pas que c'est ce qui va se produire, mais c'est une chose possible. Le fuseau de l'est couvre la collectivité française à l'est du Canada presque complètement. Tandis que dans l'Ouest, vous devez prévoir un délai de une, deux ou trois heures.

**M. Perrault:** Alors, est-ce qu'à ce moment-là, vous continuerez à mettre ces émissions sur bande magnétoscopique à Calgary, pour les transmettre en différé?

**M. Chapman:** Oui, c'est ce que nous ferons. Certaines régions de l'Ouest recevront l'émission en direct, la mettront sur bobine magnétoscopique et retransmettront plus tard, à une heure ou deux heures d'intervalle.

**M. Perrault:** Malgré les satellites, à cause des fuseaux horaires, vous aurez quand même des délais?

**M. Gotlieb:** L'émission sera enregistrée sur place probablement et nous la jouerons sur place. On n'aura pas besoin de la retransmettre par micro-onde pour la distribution régionale.

**M. Perrault:** Oui, je sais. Toutefois, si vous faites l'enregistrement à Vancouver, par exemple, pour distribution dans la région du Pacifique, alors à ce moment-là vous devez utiliser les micro-ondes pour transmettre ces émissions aux stations du réseau du Pacifique de leur point d'origine, Vancouver plus tard, n'est-ce pas? Vous n'auriez pas d'installations magnétoscopiques dans cinq différentes places en Colombie-Britannique.

**M. Chapman:** Oui. La situation est assez spéciale, parce que les communautés francophones de l'ouest du Canada sont pour la plupart dans les grands centres.

**M. Perrault:** Mais, parlons alors des émissions orthodoxes de télévision, celles des nouvelles de 23 heures de Radio-Canada en anglais?

[Text]

**Dr. Chapman:** The situation is quite different in English because the communities are in different time zones. The ones which are not now being served by the ground system would be served by the satellite system and then you have to deal with the time delay, the time difference problem.

There are several ways of getting around this. It depends on where the communities are located and where you make the transmission. It is this kind of consideration which would make the CBC, for example, say that they would rather have a larger number of channels by the satellite so they could transmit the programs with the appropriate delay to the different areas of the country.

Here it is a matter of economics and I think at the moment it is not appropriate to arrive at the final answer because the CBC is in the process of examining just exactly how they would do it and in what time zone they would transmit English programs to what area of the country.

**Mr. Perrault:** Have the CBC expressed any preference, relating the value of conventional transmission to satellite transmission, as far as their programming material is concerned? Has the technical department prepared any estimate?

**Dr. Chapman:** Oh yes, very much so. They are in the process of planning and have been for the last several years.

**Mr. Perrault:** They are enthusiastically in support of the satellite?

**Mr. Gotlieb:** There is no other way, sir, of getting live television to most remote communities, for example, in the North. There is no other way of doing it.

**Mr. Perrault:** In actual fact, on how many occasions in the past 12 months has it been a great national necessity to transmit live material to all parts of Canada simultaneously? You know I am a supporter of the satellite, but I am interested.

**An hon. Member:** The night of the election.

**Mr. Perrault:** That is one of the nights.

**Mr. Gotlieb:** I believe one question is great events of national importance, but another is the difference between a community which receives everything by tapes, let us say a few weeks later, looking at...

**Mr. Perrault:** The frontier package.

**Mr. Gotlieb:** The frontier package.

[Interpretation]

**M. Chapman:** En anglais, la situation est bien différente à cause de différences dans les fuseaux horaires. Il faudra se servir du satellite pour transmettre l'émission pour tenter d'éliminer les différences de temps. Il y a des méthodes assez faciles de contourner ce problème. Tout dépend où sont ces collectivités que vous voulez desservir. Pour savoir comment et quand on doit leur transmettre les émissions. C'est pour cette région, c'est pour ce genre de considération que Radio-Canada dira, par exemple, qu'ils auront un plus grand nombre de canaux par satellite pour pouvoir transmettre les émissions à différentes régions du pays. Mais c'est surtout au point de vue économique, c'est pas uniquement pour gagner du temps.

Actuellement, il n'est pas approprié d'essayer d'arriver à des réponses finales, parce que Radio-Canada étudie actuellement la question pour voir dans quel fuseau horaire ils transmettront directement, etc...

**M. Perrault:** Est-ce que Radio-Canada a exprimé des préférences concernant la valeur de la transmission en direct et la transmission par satellite en autant que les émissions sont concernées. Est-ce qu'il y a des estimations concernant les frais techniques?

**M. Chapman:** Oh oui, beaucoup. Ils sont en train de planifier et ils le font depuis plusieurs années.

**M. Perrault:** Ils supportent le satellite avec enthousiasme?

**M. Gotlieb:** Il n'y a pas d'autre moyen d'avoir des émissions en direct. Il y a certaines collectivités éloignées, par exemple, dans le Grand nord.

**M. Perrault:** En fait, combien de fois au cours des 12 derniers mois est-ce qu'il y a eu la nécessité, au point de vue national, de transmettre une émission simultanément dans tout le Canada? Vous savez que je suis en faveur de satellites, mais j'aimerais quand même avoir une réponse à cette question?

**Une voix:** Le soir des élections.

**M. Perrault:** C'est un des soirs.

**M. Gotlieb:** L'une des questions à ce sujet c'est de transmettre partout toutes les émissions d'une grande importance nationale. Mais entre une communauté qui reçoit tout sur enregistrement, disons, avec deux semaines de retard, cela améliorera la situation.

**M. Perrault:** Le paquet de la frontière?

**M. Gotlieb:** Le paquet de la frontière.

[Texte]

**Mr. Perrault:** How many people are we talking about in terms of this? How many people up North are being deprived now?

**The Chairman:** You are talking about 7 to 8 per cent of Canada's population.

**Mr. Gotlieb:** Sir, we are talking about an order of magnitude along these lines, but we're talking about a vast geographic area and we are talking about developing a very large part of Canada so that it will become a larger percentage. In other words, it is a way essentially of making that part of Canada more integrated into Canada and therefore, more receptive...

**Mr. Perrault:** You mean it is an incentive for people who move North that they can see program material simultaneously as in Toronto.

**Mr. Gotlieb:** It may be an incentive for them to stay there.

**Mr. Perrault:** Mr. Chairman, this is my last comment, but some people go up North to get away from news broadcasts and alarms and wars and the rest. This is one of the reasons

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they go up North. They are not necessarily interested in direct immediate transmission to the world.

**The Chairman:** For supplementaries on these points, I have Mr. Schreyer, Mr. De Bané, Mr. Osler and Mr. Stafford.

**Mr. Schreyer:** I would like to ask Mr. Gotlieb if in the planning for the satellite you have reached the point where you are firmly committed to a synchronous orbit as opposed to a random low orbit or the Russian type, and so forth.

**Mr. Gotlieb:** Yes, sir, we are firmly committed to the synchronous orbit. We believe this is certainly the most practicable and the most desirable way of proceeding.

**Mr. Schreyer:** In your present planning have you reached the point where you are already committed to a system of reception that is dependent on ground receiving stations?

**Mr. Gotlieb:** Yes, sir, we are committed to the grand sector.

**Mr. Schreyer:** I ask that because I noticed in the White Paper and during your testimony

[Interprétation]

**M. Perrault:** Combien de gens dans le Nord recevront ces services? Combien de gens ceci comporte-t-il?

**Le président:** Une bonne partie de la population. De 7 à 8 p. 100 de la population du Canada.

**M. Gotlieb:** Je ne suis pas prêt à exprimer de tels chiffres, mais nous parlons d'une grande région géographique. Nous parlons d'atteindre le plus grand nombre de gens. Cette région du Canada doit être intégrée davantage au Canada et doit donc être plus réceptive...

**M. Perrault:** Les gens iront demeurer où ils auront des émissions simultanées, à Toronto, par exemple.

**Mr. Gotlieb:** Ce sera peut-être une raison pour qu'ils demeurent là.

**M. Perrault:** Monsieur le président, mon dernier commentaire, mais il y a des gens qui s'en vont dans le Nord justement pour éviter d'entendre les bulletins de nouvelles, les alar-

mes, les guerres, etc. c'est une des raisons qui justifie le fait qu'ils s'en vont dans le Nord. Ils ne sont pas nécessairement intéressés à voir plus de nouvelles et plus d'émissions de télévision et de télévision en direct.

**Le président:** Pour des questions supplémentaires à ce sujet, j'ai M. Schreyer, M. De Bané, M. Osler et M. Stafford.

**M. Schreyer:** Puis-je demander à M. Gotlieb, si dans ce que vous prévoyez pour le satellite, vous en êtes au point où vous êtes définitivement en faveur d'un satellite de synchrone au contraire d'un orbite bas ou du genre russe, etc.

**M. Gotlieb:** Oui. Nous avons décidé d'opter en faveur de l'orbite fixe. C'est certainement la façon la plus pratique et la plus souhaitable de procéder.

**M. Schreyer:** Vos préparatifs actuels en sont au point où vous avez déjà accepté un système de réception qui dépendra de stations réceptrices au sol?

**M. Gotlieb:** Oui, c'est exact, nous avons décidé d'accepter de telles stations situées au sol.

**M. Schreyer:** Je vous pose cette question parce que je m'aperçois dans le Livre blanc



[Text]

ny that you do stress the importance for the Canadian frontier northland of this facility.

**Mr. Gotlieb:** Yes.

**Mr. Schreyer:** But it seems to me that if you are still having the system dependent on having ground receiving stations there are many remote areas, many frontier settlements, that will not derive any benefits. If it depends on having to construct a ground receiving station in each settlement, they will still be waiting a long time. For what reason are you not giving consideration now to a system that could be picked up by individual receiving sets? Is it the expense factor, the cost factor or what?

**Mr. Gotlieb:** This is a very important question. I believe that I mentioned earlier that we look at the demography and the population pattern of the North, that basically, communities over a certain size, like 300 or 400, can be reached economically and feasibly on an incremental cost basis through the radio relay system that we are putting up which is based on existing technology and which can be used now. We do not know exactly; we have not the final figures as they will come out in the course of the other contracts, but if we assume that a TV-receive-only ground station can be built, let us say, for \$150,000, then for a carrying charge of 30% to cover amortization, operation and profit you could provide television, with a broadcasting link included, to that community of 300 or 400, given on the present radio relay system with present technology, for between \$25,000 to \$50,000 a year.

It is true that when you are getting the really isolated person, the person on a farm which is beyond a microwave link and you cannot pay for a station for one family, that you will have reached the limits, basically, of the social purpose that can be achieved by the use of that technology. But I believe that will enable Canada to reach 98 or 99% of its population. That does not mean in any sense that that 1% is less important.

Therefore, one of the priorities that the department of communications does have and will have is to try to develop and do research and further international arrangements that will pave the way for a direct broadcasting system. But the economic use of that technology is probably 7 or 8 years off at a minimum. It may be longer because it depends largely on the efforts countries are prepared to make to develop their systems.

**Mr. Schreyer:** Well I was not thinking of individual farmers, as you put it, beyond the fringe of settlement, but rather of small Northern communities of 200 or 300. It is not

[Interpretation]

concernant le témoignage que vous avez fait, vous avez souligné l'importance concernant les facilités pour le Nord.

**Mr. Gotlieb:** Oui.

**Mr. Schreyer:** Il me semble que si vous comptez sur des stations terrestres de réception que de nombreuses régions éloignées n'en tireront aucun profit. S'il faut construire de telles stations à chaque endroit, ces régions attendront encore longtemps. Pourquoi ne pas songer à un système par lequel les ondes seraient captées directement par le téléviseur? Est-ce que le coût est prohibitif?

**Mr. Gotlieb:** Je crois avoir dit plus tôt qu'il est possible, techniquement et économiquement, de desservir les agglomérations de 300 ou 400 personnes grâce au système de relais radiophoniques que nous sommes à mettre sur pied. Nous ignorons pour l'instant quel en sera le coût final, mais si nous supposons que nous pouvons construire une station terrestre de réception d'émissions télévisées pour \$150,000, alors, en tenant compte des frais d'amortissement et d'exploitation et des profits, il serait possible de desservir ces municipalités de 300 ou 400 personnes, grâce à la technique actuelle, pour une somme variant entre \$25,000 et \$50,000 par année.

Il est vrai que, dans le cas de la personne vraiment isolée, que les relais micro-ondes ne peuvent desservir et pour laquelle vous ne pouvez construire une station pour son seul usage, il est vrai, dis-je, que vous avez atteint les limites que vous pouvez atteindre grâce à la technologie. Mais je crois qu'il serait possible, ainsi, de rejoindre 98 ou 99 p. 100 de la population canadienne. Ce qui ne signifie pas que le 1 p. 100 qui reste est moins important.

Donc, l'une des priorités du ministère des Communications consiste à conclure des ententes internationales en vue de l'établissement d'un système direct de radiodiffusion. Mais la rentabilité de cette technique ne surviendra que dans 7 ou 8 ans, au minimum. Et ce pourrait être plus long, le tout dépendant des efforts que les pays sont prêts à consentir pour mettre leurs systèmes individuels au point.

**Mr. Schreyer:** Je ne songeais pas aux fermiers isolés mais à ces petites collectivités de deux ou trois cents personnes. Il est peu probable qu'elles soient dotées d'une station

[Texte]

likely they would get a ground receiving station facility and therefore they would still be beyond the service of this...

**Mr. Gotlieb:** But we hope that they will be able to get a ground facility, as long as they are in sort of a community pattern. We expect on our first capital figure of \$65 million to be able to reach between 30 and 40 frontier communities—all the larger ones. If the CBC, for example, reflecting national priorities and if the government of Canada and the Parliament of Canada decide that it is desirable to meet these other isolated communities, these can be reached on the incremental cost basis simply by parking one of these earth stations beside that community, and you can go down to two or three hundred and you know the cost. There may be \$25,000, \$30,000 or \$40,000 a year to pay, which is not very great.

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**Mr. Schreyer:** Mr. Chairman, two more supplementaries on this point. Is it primarily because of the cost factor or is it because the present state of engineering and technology in space communication satellites has not yet reached the point where we can think in terms of direct reception by individual home receiving sets?

**Mr. Gotlieb:** I think the basic thing is the development, on an economic basis, of that technology. That technology has not yet been developed on an economic basis by a country of the world. I doubt if there are any technological factors which one cannot overcome or cope with; it is simply a matter of being able to do it on an economic basis. I believe the general thinking in this field is that you need a very, very powerful satellite to properly operate in very high frequencies and that this could be a very expensive proposition, because you would need great power to do it. Also, the higher the frequency you use the more expensive becomes your ground equipment. If you work in a lower frequency you could produce a cheap receiver and it would not be too bad, but you would run into problems of interference in this type of thing. The international community will move in this direction I feel it is very likely there will be direct broadcasting. I do not think it will be less than 10 years from now, and it may be 10 to 20 years. Canada, I believe, should be one of the countries particularly interested in developing that technology.

**Mr. Schreyer:** Finally, Mr. Chairman, one is to understand, then, for reasons both of

[Interprétation]

terrestre de sorte qu'elles seraient encore privées de service...

**M. Gotlieb:** Nous espérons qu'elles seront dotées de telles stations réceptrices. Nous espérons, grâce à un fonds initial de \$65 millions, pouvoir desservir de 30 à 40 de ces municipalités éloignées, en commençant par les plus importantes. Si Radio-Canada, le gouvernement et le Parlement du Canada croient utiles de desservir les autres régions, il suffit de construire de telles stations à proximité de ces régions, au coût de \$25,000, \$30,000 ou \$40,000 par année, ce qui n'est pas énorme.

**M. Schreyer:** J'aimerais savoir si c'est en raison du coût prohibitif ou si c'est parce qu'il est encore techniquement trop tôt qu'on ne peut songer, pour l'instant, à ce que les émissions transmises par satellite soient capées directement par le téléviseur?

**M. Gotlieb:** Il s'agit, d'abord, de la mise au point de cette technique, mais il faut que ce soit une aventure rentable. Aucun pays du monde n'a encore réussi à mettre un tel système au point. Je ne crois pas qu'il s'agisse de problèmes insurmontables; il s'agit uniquement d'en faire une aventure rentable. Je crois qu'il faudrait avoir recours à un satellite très puissant ce qui pourrait s'avérer coûteux. Plus la fréquence utilisée est élevée, plus il est coûteux d'aménager les stations terrestres. Si la fréquence est plus basse, les prix tombent, mais il y a risque d'interférence. Tous les pays travailleront en ce sens et je crois que d'ici 10 ou 20 ans, nous connaissons la télévision directe. Je crois que le Canada devrait être au nombre des pays à s'intéresser davantage à la mise au point de cette technique.

**M. Schreyer:** Pour ces raisons de technique et de coût, ce système national de télédiffu-



## [Text]

cost and technology this domestic space communication satellite system will be dependent on ground receiving stations and my question is, in those small communities where you envisage hopefully that it will be possible to have a ground receiving facility, do you foresee this arrangement in terms of small community antenna systems setting up the ground receiver or do you see it in terms of a large private carrier corporation or the CBC or some government agency?

**Mr. Gotlieb:** In the small communities with the CBC there would be just a broadcast link which would be right beside the earth station, and it would feed it to the community in the normal way over the air waves or by cable, if necessary, or by—I do not think you need a microwave link. Dr. Chapman, could you supplement that?

**Mr. Schreyer:** Let us take for purposes of example a community of 300 or 400 in the frontier area of the country: it is necessary, to give that community this service, to have some kind of ground receiving station: who do you envisage would be responsible for the construction and operation of this ground facility?

**Dr. Chapman:** The white paper says that the corporation to be set up by special statute will own both the satellite and the earth stations of the system. Therefore, the ground station to receive those programs from the satellite will be owned by the corporation. Then the corporation will be a carrier, will be providing a service to another organization—the CBC for example—that uses the facilities of the satellite system and then distributes them in whichever way suits that corporation.

In most cases, if it is the CBC, it will probably find, depending upon the dispersion of the community, that a frontier package broadcasting station will be the appropriate way of making distribution. That, however, is not necessarily the only way. If it is a mining community and there is a mining company there, and the company sets up a cable system between the houses in the community, then, that is quite possible. There are no restrictions on how it can be distributed. It is simply a matter of economics as to which is the best way for that particular community.

**Mr. Schreyer:** Mr. Chairman, I apologize: could I ask one more question? Would you

## [Interpretation]

sion par satellite nécessitera la présence de stations terrestres. Dans ces petites localités où vous entrevoyez la construction de telles stations, croyez-vous que ces stations devraient être aménagées par une compagnie qui exploite une antenne communautaire, par Radio-Canada, ou par quelqu'un d'autre?

**M. Gotlieb:** Dans les petites localités où se trouve Radio-Canada, il s'agirait de relier la station terrestre aux installations de Radio-Canada qui diffuserait ensuite les émissions dans la région. Peut-être que monsieur Chapman pourrait vous donner d'autres détails.

**M. Schreyer:** Prenons, à titre d'exemple, une municipalité de 300 à 400 habitants dans une région éloignée du pays. Pour desservir cette municipalité, il faut une station terrestre. Qui la construira et la fera fonctionner?

**M. Chapman:** Le Livre blanc prévoit que la société qui sera créée en vertu de la loi possédera et le satellite et les stations terrestres. Cette société fournira un service à une autre entreprise, par exemple, Radio-Canada, qui se servira du satellite et distribuera les émissions comme bon lui semble.

Dans la plupart des cas, s'il s'agit de Radio-Canada, cette société réalisera probablement qu'une station de retransmission située à proximité de cette municipalité ou de cette région serait l'idéal. Mais ce n'est pas la seule solution. S'il s'agit d'un village minier, la compagnie minière pourrait, par exemple, relier les maisons à un système d'antenne communautaire. Il n'y a pas de limites. Il s'agit tout simplement de trouver le système le plus économique pour une région donnée.

**M. Schreyer:** Je m'excuse, monsieur le président, mais j'aimerais poser une autre ques-

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hazard any guess or advance any figures as to the cost of construction of one of these minor

tion. Avez-vous une idée du coût approximatif de construction de l'une de ces stations



[Texte]

or non-master ground receiving stations to service a small community of 300 or 400?

**Mr. Gotlieb:** Roughly speaking, between \$100,000 and \$200,000.

**Mr. Schreyer:** What about a master station?

**The Chairman:** Mr. Bergeron?

**Mr. Bergeron:** A master station with full control of the satellite and positioning the satellite will be about \$6,000,000 to \$7,000,000.

**Mr. Schreyer:** One per major region of the country?

**Mr. Bergeron:** Oh no, there would only be one master for the whole system.

**The Chairman:** Mr. Osler.

**Mr. Osler:** Thank you. Getting on to this small community in the north or wherever it might be, Mr. Chairman, I would suspect this \$100,000 to \$200,000 figure, because it seems to me it would depend on what you need in there. I do not want to get into a technical argument and I certainly do not know much about the technical side of it, but a machine for delayed broadcasting—and they have banks of them in Winnipeg and Calgary—originally cost about \$75,000. I think the price is down somewhat now. If that is one gadget that has to go into a remote station, then that will take quite a chunk of your \$100,000.

**Mr. Gotlieb:** I believe, sir, in so far as the TV receive earth stations are concerned that they would not be time delayed at that spot. The time delay, if there were one, would basically depend upon how a corporation like the CBC would work out the time delay factor with their technicians, but I do not think there would be a time delay in an isolated community. The time delay would take place in one of the centres where there are now time delay facilities and you mentioned Winnipeg as an example.

**Mr. Osler:** No, but that is the very thing that worries me. You have one master sending station to the satellite and, presumably, several receiving stations. If you send from Montreal, Toronto or wherever this master sending station is located, the delay has to take place before you send or it is useless because once it gets to Winnipeg you have to pump it back through the lines to your send-off station and do the whole operation again.

**Mr. Gotlieb:** There will be regional stations, sir.

[Interprétation]

terrestres nécessaires pour desservir une localité d'environ 300 ou 400 personnes?

**M. Gotlieb:** De \$100,000 à \$200,000, je pense.

**M. Schreyer:** Et pour une station centrale?

**Le président:** Monsieur Bergeron?

**M. Bergeron:** La station centrale qui pourrait contrôler le satellite et sa position coûtera entre six et sept millions de dollars.

**M. Schreyer:** Et il en faudrait une dans chacune des régions principales du pays?

**M. Bergeron:** Il n'y en aurait qu'une pour tout le système.

**Le président:** Monsieur Osler.

**M. Osler:** Pour en revenir à ces petites localités du Grand Nord, ou des autres régions du pays, je crois, monsieur le président, que ce chiffre de 100 à 200 mille dollars dépend de ce dont vous avez besoin. Je ne veux pas, évidemment, argumenter au sujet des questions techniques car je n'y connais pas grand chose, mais si c'est un poste de radiodiffusion par relais, il faudra certainement retarder la diffusion d'émissions dans certains cas, mais c'est un système qui existe déjà et qui coûte \$75,000. Je crois même que le prix a baissé depuis. Si c'est là le seul gadget nécessaire à une station isolée, cela prendra qu'une partie de votre \$100,000.

**M. Gotlieb:** Je crois qu'en ce qui concerne les stations réceptrices au sol, elles ne seraient pas soumises à un délai. Ce délai s'il existe, dépendrait uniquement de la façon dont la Société Radio-Canada résoudrait avec ses techniciens le facteur du délai. Je ne crois pas qu'il y aurait des délais dans les centres isolés. Ces délais se produiraient dans les centres où il existe déjà de semblables installations, tels que Winnipeg.

**M. Osler:** Toutefois, ceci m'inquiète. Vous avez un poste émetteur central qui envoie les ondes jusqu'aux satellites, et plusieurs postes récepteurs. Ainsi, si vous produisez une émission à Montréal ou à Toronto, le délai doit se produire avant l'envoi des ondes, autrement c'est inutile, car lorsque l'émission arrive à Winnipeg il faut enregistrer à nouveau l'émission et la retransmettre par les canaux habituels.

**M. Gotlieb:** Il y aura des stations régionales.

[Text]

**Mr. Osler:** But the regional stations are not going to transmit, they are only going to receive.

**Mr. Bergeron:** The regional stations are going to transmit also. They are not of the \$6 million to \$7 million type, they will be in the price range of \$2.5 million to \$3 million and there will be three or four of these regional stations across Canada.

**Mr. Osler:** So it will become practical to deliver a signal to Frobisher Bay, as an example, which you could not do today because it would have to be a frontier package, for instance, which is a taped operation?

**Mr. Gotlieb:** Right.

**Mr. Osler:** You would probably still have to have the frontier package with everything except the tape at Frobisher Bay. In other words, you would have a receiver plus a small transmitter.

**Mr. Gotlieb:** A small transmitter would be required and we believe the cost of those would be perhaps \$65,000 to \$75,000. Your operating cost would be \$8,000 or \$10,000 a year which would have to be taken into account and you would have the earth station which may be between \$100,000 and \$150,000 plus your broadcast link, so it might make the total capital requirement for any given community, let us say, in the order of between \$200,000 and \$225,000.

**Mr. Osler:** The frontier package today sells for about \$250,000 on an average and all you would be required to do would be to withdraw the taping facilities at that frontier package and substitute a receiving facility. So, unless the taping facility and the receiving facility are about the same cost, you are going to run higher than that.

**Mr. Gotlieb:** The receiving facility, sir, we expect will be cheaper than the taping facility. The frontier package figures that we are aware of indicate that whether you are on a four-hour, a six-hour or a ten-hour type of facility—I mean taping for that length of time—the economics of broadcasting favour the satellite system.

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**Mr. Osler:** Thank you. My next question, I think, is still a supplementary, Mr. Chairman, but if it is not, bounce it out. If you have the eager people at Frobisher Bay or Inuvik or somewhere getting the message, unless there is going to be input from somewhere other than Toronto, you are going to have more trouble than you have today. Believe me, this

[Interpretation]

**M. Osler:** Mais les postes régionaux ne vont pas transmettre, ils vont seulement recevoir.

**M. Bergeron:** Les postes régionaux transmettront aussi. Ce ne sont pas des postes à 5 ou 6 millions de dollars, mais les stations régionales coûtent environ 2 à 3 millions de dollars chacune. Il y en aura trois ou quatre d'un bout à l'autre du Canada.

**M. Osler:** Frobisher Bay, par exemple, pourra recevoir un signal au lieu de recevoir un paquet d'émissions pré-enregistrées comme on le fait actuellement.

**M. Gotlieb:** C'est ça.

**M. Osler:** Vous continuerez probablement à recevoir les programmes du Nord, mais plus par bande magnétique. En d'autres mots vous aurez un récepteur, plus un petit émetteur.

**M. Gotlieb:** Un petit appareil émetteur pourrait coûter entre 65,000 et 75,000 dollars, les frais d'exploitation s'élèveraient à 8,000 ou 10,000 dollars par année. La station réceptrice coûterait entre 100,000 et 150,000 dollars, plus votre raccordement au transmetteur. Je crois que le coût de ces installations s'élèverait entre 200,000 et 225,000 dollars.

**M. Osler:** Les groupes de programmes qui sont envoyés aux localités du Nord coûtent environ \$250,000 en moyenne, et tout ce que vous avez à faire c'est d'enlever les installations de magnétophone et installer un récepteur. A moins que les deux installations coûtent le même prix, cela vous coûtera donc plus cher.

**M. Gotlieb:** Nous espérons que les récepteurs coûteraient moins cher que les magnétophones. Nous avons lieu de croire que si on enregistre des émissions pour une période de 4, de 6 ou de 10 heures, il vaut mieux tout de même procéder au moyen de satellites.

**M. Osler:** Une dernière question supplémentaire, monsieur le président. Si certaines personnes à Frobisher Bay ou à Inuvik peuvent capter le message, si vous ne recevez des émissions que de Toronto, vous allez avoir encore bien plus de problèmes. Ils auront l'impression à ce moment-là que le message a été envoyé par Dieu le père qui est bien

**Texte]**

something that the CBC will not face up to, but they have created real bad will. They feel that the message is coming from God who sits on top of the Toronto-Dominion Building in Toronto, and so much of the stuff that comes out is irrelevant to every region other than the Toronto region. The CBC will not mend its fences on that one by making Toronto a region; it makes it the head of the network and mixes the whole thing up together.

**The Chairman:** Mr. Osler, I think that would be an appropriate question for Mr. Davidson when he returns on Tuesday.

**Mr. Osler:** But I want to make sure that here is going to be an opportunity for other places to instal input because otherwise they will be getting the message from God in Toronto and that will be it.

**The Chairman:** And God does not live in Toronto.

**Mr. Gotlieb:** There will be opportunities for other places to instal input, yes.

**Mr. Perrault:** Mr. Chairman, my question is along the same line. I would like to find out how this local input is going to be introduced. The satellite proposal seems to suggest that there is to be a basic programming service to be made available to the entire country, yet how can this be done in view of the time zone problem and the fact that we have been told that costs are too high to employ additional satellite channels for specific regional programming?

We have been told about the small mining community and we have held out to us the picture of an antenna on the roof of something in that community and then connecting cable to this isolated settlement in northern Canada. But the fact is, if that mining community is located in Newfoundland or in British Columbia or up in the Arctic, the programming which comes from Toronto, unless they instal tapping facilities of their own in that little mining community—what an enormous cost that would be—the programming which comes from Toronto is going to be about four hours out and the key programs will come through in that community when workers are still on the job.

**Mr. Stafford:** Why have a satellite? Why not fly it in?

**Mr. Perrault:** I think this is a valid problem. I cannot see, for example, how it is going to be possible to introduce local content

**[Interprétation]**

installé au sommet du Toronto-Dominion Building à Toronto. Radio-Canada ne veut pas revenir en arrière et faire de Toronto une région. La Société veut perpétuer l'idée d'en faire la tête du réseau et mélange tout à nouveau.

**Le président:** Je crois que ce serait une question qu'il faudrait poser à M. Davidson lorsqu'il reviendra ici mardi.

**M. Osler:** Mais je voudrais que d'autres endroits puissent envoyer des messages, et non pas seulement pouvoir écouter les messages de Toronto.

**Le président:** Et Dieu n'habite pas Toronto.

**M. Gotlieb:** Il y aura possibilité pour les autres centres de produire des émissions.

**M. Perrault:** Monsieur le président, je vais poser une question qui est essentiellement semblable. Je vais tenter de voir comment on va permettre une production locale. Les propositions formulées dans le cas du programme de satellites permettent de conclure qu'un réseau de télévision sera mis à la disposition de tout le pays. On nous a dit que le prix était trop élevé pour se servir d'un canal qui émettrait des émissions particulières à l'intention de certaines régions.

On nous a parlé d'antennes et de câbles mais si cette communauté minière se trouve dans l'Arctique ou à Terre-Neuve ou en Colombie-Britannique, le programme qui est envoyé à Toronto, à moins que cette petite localité ne possède de moyens d'enregistrer le programme, ce programme sera diffusé au moment où les gens ne peuvent pas le regarder.

**M. Stafford:** Pourquoi un satellite? Pourquoi ne pas le faire voler?

**M. Perrault:** Je crois que c'est un problème véritable, je ne crois vraiment pas qu'il soit possible de fournir un certain contenu local



[Text]

without having some microwave link between that community and some regional production centre.

**Mr. Osler:** If the Northwest Territories cannot express themselves you will be in worse trouble than you are now.

**Mr. Perrault:** It seems to me that this is a very practical problem. We have been told that the satellite is too expensive to permit anything but a basic programming service across the country and obviously...

**Mr. Bergeron:** I will try to give an answer to your question. The basic problem is that in the beginning by feeding television with a satellite using two or three channels the programming is not going to be perfect, definitely, but we have to start with something.

**Mr. Perrault:** How will it start, though? Will it be 12 hours a day of basic programming from Toronto?

**Mr. Bergeron:** No, there are very many ways. Let us forget about the CBC, let us take a national network that would be using two channels, one for French and one for English. They could program these and this is being studied and discussed, mostly by the CBC, but also within the project office. One of these channels could be programmed with the Pacific time zone and then at that time this channel could supply programs, the four or five hours of national network programs, plus the rest of the six or seven hours they have of regional programs through that channel to all people in the Pacific time zone plus...

**Mr. Perrault:** What would happen to the people in the Atlantic time zone?

**Mr. Bergeron:** Wait a minute—plus the people who are in a zone one hour before and one hour after. So you are covering quite a span of Canada by doing this. If you have a second channel by doing the same thing in the eastern or the Atlantic time zones and then for the regional programs one hour before or one hour after, you could cover quite a span of Canada.

**Mr. Perrault:** Has the cost been worked out for this?

**Mr. Bergeron:** Yes, costs are being worked out and the cost benefits are being worked out for these things. At the beginning we will be using a lot of microwave and I think we will have to. There is a tremendous investment in our microwave system and there is no point in trying to build a satellite which

[Interpretation]

s'il n'y a pas un lien avec un centre régional de production.

**M. Osler:** Je crois que vous allez avoir à ce moment-là des problèmes plus graves que ceux que vous avez à ce moment-ci.

**M. Perrault:** Je crois que c'est un problème très habituel, on nous a dit que les satellites sont trop dispendieux pour qu'on puisse fournir un service de base.

**M. Bergeron:** Je vais tenter de répondre à votre question, mais le problème fondamental est le suivant: Au début, lorsqu'on veut se servir de deux ou de trois canaux de télévision, ce n'est pas parfait mais c'est un commencement.

**M. Perrault:** Y aura-t-il douze heures de programmation à partir de Toronto?

**M. Bergeron:** Non. Il y a bien des façons de procéder, je pense. Nous n'avons pas à tenir compte de la Société Radio-Canada. Imaginons, par exemple, un réseau national qui diffuserait sur deux canaux, un canal de langue française, un canal de langue anglaise, ces possibilités sont étudiées à la Société Radio-Canada et ailleurs.

Un de ces canaux pourraient tenir compte des zones horaires et par exemple, la zone du Pacifique.

**M. Perrault:** Et les gens de la zone Atlantique?

**M. Bergeron:** Un instant ce réseau pourrait fournir des émissions à une certaine heure à toutes les personnes qui habitent la région, une région horaire précise, il y aura peut-être une différence d'une heure ou deux mais à ce moment-là, il y a déjà une portion considérable du Canada qui est couverte. Il y a également la zone de l'Atlantique, et ceci permet de desservir une autre portion de la population.

**M. Perrault:** A-t-on une idée du prix que cela va coûter?

**M. Bergeron:** On analyse les coûts à l'heure actuelle. Dès le début, nous allons avoir recours aux micro-ondes et je crois que c'est nécessaire. Les micro-ondes sont un élément très important et il est inutile de construire un satellite qui n'utilisera pas les micro-ondes.

[Texte]

Will take all traffic and leave the microwave system empty.

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**Mr. Perrault:** But if you are going to use quite a bit of microwave in the early months, is not going to help those remote communities, the 7 to 10 per cent...

**Mr. Bergeron:** The remote communities covered by the three time zones which are associated with the Pacific time zone and the northern communities covered by the three time zones associated with the Atlantic time zone will provide programming of local interest for all these remote communities.

**Mr. Perrault:** How are they going to get, for example, the regional programming service from Vancouver up to some isolated community which has no link except by satellite.

**Mr. Gotlieb:** I think, sir, that the programming can come from the Vancouver region, for example, and that you can have a program, whether it be CBC or a private network, which is designed for more remote communities. But I think, sir, that we are getting into the problem of programming, particularly as it affects the CBC.

**Mr. Perrault:** Surely the basic justification for the satellite is communication.

**Mr. Bergeron:** There is going to be twice as much by way of facilities from all the regional basic stations.

**Mr. Osler:** This is what we are getting at. Is the ability to put input going to be built into the system. This is what interests me because if there is no input, it is going to be a worse shambles than what you have now.

**Mr. Gotlieb:** I think really what you are getting into is the programming of the CBC, whether the CBC has a separate program or whether they have funds for more programming. But you can certainly have your programs designed for frontiers or for any other group.

**Mr. Perrault:** Mr. Chairman, the only reason that I am concerned with this, and I am sure some of the others are, is that we want to make sure that this satellite operates at its maximum efficiency, in view of the investment involved in it, and that it is going to achieve maximum benefits for its given task of enlightening and informing Canadians.

**Mr. Gotlieb:** I fully agree with that.

[Interprétation]

**M. Perrault:** Si vous vous servez des micro-ondes, ceci n'aiderait guère les localités éloignées.

**M. Bergeron:** Les localités éloignées qui seront desservies par les émissions des trois zones horaires de l'Atlantique seront desservies...

**M. Perrault:** Comment, par exemple, va-t-on assurer de Vancouver, un service d'émissions régionales à une communauté isolée qui n'a aucun lien avec le reste du Canada, sauf par satellites?

**M. Gotlieb:** Je crois, monsieur, que les émissions peuvent venir de la région de Vancouver, par exemple, et qu'on peut avoir des émissions, que ce soit de Radio-Canada ou d'un poste privé, conçues pour les localités isolées. Mais je crois que nous touchons là au problème de la programmation, particulièrement en ce qui a trait à Radio-Canada.

**M. Perrault:** La raison qui justifie l'envoi d'un satellite, ce sont les communications.

**M. Bergeron:** Il y en aura deux fois plus grâce aux installations des stations régionales.

**M. Osler:** C'est là où nous en arrivons. Est-ce que le système permettra d'y présenter des émissions? C'est ce qui m'intéresse, car s'il n'y a pas d'émissions, ce sera pire que maintenant.

**M. Gotlieb:** Vous parlez alors de la programmation de Radio-Canada; il s'agit de déterminer si la société Radio-Canada a une programmation distincte, ou si elle a des fonds nécessaires pour une programmation importante. Mais certains programmes peuvent certainement être conçus à l'intention des localités isolées, ou autres groupes.

**M. Perrault:** Monsieur le président, la seule raison pour laquelle cela m'inquiète, et je suis sûr que d'autres s'inquiètent aussi, c'est que je veux m'assurer que ce satellite sera utilisé au maximum, si on tient compte des investissements, et qu'on va l'utiliser au maximum pour distraire et informer les Canadiens.

**M. Gotlieb:** Je suis parfaitement d'accord avec cela.

[Text]

**The Chairman:** Mr. Stafford, on the same subject.

**Mr. Stafford:** Mr. Perrault was speaking of time zones in Canada and direct transmission by satellite. An 8 p.m. program in Paris would reach Vancouver at 5 a.m. the next morning. Now if effective transmission of foreign programs is to take place, you could put it over the videotape just as quickly.

**Mr. Gotlieb:** This is true, sir. This is a dedicated system for domestic purposes. Right now, today, we do not need this satellite to get a program from Paris to Vancouver. It can be done today by INTELSAT.

**Mr. Stafford:** That is fine, but the Russian system he was talking about, with a highly elliptical orbit, gives Russia about 8 hours programs per day on one satellite. Now I was just figuring out here, under our circular synchronous system, \$65 million per satellite. You would have about 43,800 hours in a year, if you have used up all you were allowed. Without any interest charges or a thing it would cost you \$1,484 per hour for each one of the three up there. If you multiply that by three it is less than \$5,000 an hour, 24 hours a day, with no interest, cost, employees or anything added, or taking account for anything going wrong. If you are going to use it this way and not take into consideration transmission of programs from Paris, Bonn, Moscow and other places, would the Russian system not be a lot easier, better, and give you all the transmission needed in Canada with the highly elliptical orbit?

**Mr. Gotlieb:** I will ask Dr. Chapman, but I think, as a general comment, that the Russian system is more expensive because the earth segment is much more complicated.

**Mr. Stafford:** In other words, does it cost more to put a Russian satellite up than it does three of ours?

**The Chairman:** Would it not be possible to use the Russian satellite when it is over us and not being utilized?

**Mr. Gotlieb:** It might not come at the hour of the day most desirable. Then you might find that in borrowing somebody else's system for your own domestic purposes they may not share entirely your views on how you use their system.

**Mr. Stafford:** I have one more question on this. If this is all that it is going to be used for, we can do this now on our microwave system. Why have a satellite?

[Interpretation]

**Le président:** Monsieur Stafford, sur la même question.

**M. Stafford:** M. Perrault a parlé des fuseaux horaires canadiens et de la transmission par satellites. Un programme émis à Paris, à 20 heures, arriverait à Vancouver à heures le lendemain matin. Si on doit transmettre des émissions étrangères, on pourrait tout aussi bien le faire par magnétoscope, ce qui serait aussi rapide.

**M. Gotlieb:** C'est vrai. C'est un système qui servirait à des fins intérieures. Nous n'avons pas besoin maintenant de ce satellite pour obtenir un programme français qui serait diffusé à Vancouver. On peut le faire aujourd'hui par Intelsat.

**M. Stafford:** Oui, mais la Russie, grâce à son système de satellites à orbite elliptique, peut diffuser environ huit heures d'émissions par jour au moyen d'un satellite. Je pensais à notre système circulaire synchrone dont chaque satellite coûte 65 millions. On disposerait d'environ 43,800 heures par an, en les utilisant au maximum. Sans tenir compte des intérêts, cela nous coûterait \$1,484 l'heure pour chacun. Si on multiplie par trois, cela fait moins de \$5,000 l'heure, 24 heures par jour, sans intérêts, sans frais, sans main-d'œuvre, etc., sans compter les imprévus. Si ce système doit être utilisé de cette façon, sans qu'on tienne compte de la transmission d'émissions de Paris, Bonn, Moscou, etc., le système russe ne vaudrait-il pas beaucoup mieux, car il pourrait nous transmettre toutes les émissions dont le Canada a besoin, grâce à son orbite elliptique?

**M. Gotlieb:** Je vais demander à M. Chapman, mais je crois que le système russe coûte plus cher, car il est beaucoup plus compliqué.

**M. Stafford:** Est-ce qu'il coûte plus cher d'envoyer un satellite russe que trois des nôtres?

**Le président:** Ne serait-il pas possible d'utiliser le satellite russe lorsqu'il passe au-dessus du Canada et qu'on ne l'utilise pas?

**M. Gotlieb:** Ceci dépendrait du moment, du jour où c'est possible. En utilisant le système d'un autre pays pour notre propre usage, on ne serait peut-être pas d'accord avec l'utilisation que vous voulez en faire.

**M. Stafford:** J'ai une autre question à poser à ce sujet. Si on ne veut l'utiliser qu'à cette fin, nous pourrions utiliser notre système de micro-ondes. Pourquoi un satellite?



## [Texte]

**Mr. Gotlieb:** Sir, you cannot reach the North with a microwave system and we think this is the most feasible way to bring French across Canada as well.

**Mr. Stafford:** So actually this whole idea of the satellite system is to tape TV to the few people in the North where you just cannot put microwave stations in.

**Mr. Gotlieb:** Well in respect of TV, data and voice, essentially this is the only way of doing it up there, and it is the best way to bring the two languages into the various regions of Canada.

**Mr. Chapman:** Concerning the question on the Russian system. The Russian system is an earlier concept. Really there were three stages in the development of communication satellites. The first one was the TELSTAR concept in which there were a large number of satellites orbiting at 2,000 or 3,000 miles

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height—a large number being 40 or 50—with stations on the ground which pick up and follow a satellite, and when that one passes out the second antenna will pick up another one and follow it out. That was the first system and it was first tried out in 1962. The second system is the concept that the Russians have, with satellites in 12-hour orbits, which move more slowly, and you can achieve your objectives with a smaller number of satellites. I think the Russians have launched six or seven MOLNIYA satellites, and you need several satellites in orbit for it to work.

**Mr. Stafford:** In other words, the Russians have more than one satellite.

**Mr. Chapman:** Yes, they have six or seven satellites in orbit now. Then the third breakthrough in technology is the synchronous satellite which appears to be fixed in one spot in the sky. The Russian satellite is about the same distance from the earth as the synchronous satellite when it is over Russia and they are using it, and then it comes down close to earth on the other side of the earth. The main difference between these two systems is the kind of ground stations you have. The Russian station requires an antenna which tracks—it moves and follows the satellite. You have to have a computer to calculate where the satellite is going to be, you have to have people there to operate this equipment, and it involves a bigger, more costly ground facility.

**Mr. Perrault:** Are they going to change to this other system.

## [Interprétation]

**M. Gotlieb:** On ne peut atteindre le Nord avec un système de micro-ondes, et je crois que c'est la meilleure façon de diffuser en français d'un bout à l'autre du pays.

**M. Stafford:** Vous voulez donc atteindre les quelques habitants du Nord qui ne sont pas accessibles par un réseau de micro-ondes.

**M. Gotlieb:** Pour ce qui est de la télévision, c'est la meilleure façon de le faire, et de faire connaître les deux langues dans toutes les régions du Canada.

**M. Chapman:** A propos de la question au sujet du système russe. Ce système a été établi plus tôt. Les communications par satellites se sont développées en trois étapes. Il y a d'abord eu le concept *telstar* où il y a un grand nombre de satellites, 40 ou 50, qui sont en orbite à une hauteur de 2,000 ou 3,000

milles, et il y a des antennes au sol qui reçoivent les signaux émis par les satellites. Ce premier système a été mis à l'essai en 1962. Le deuxième système, celui des Russes, prévoit des satellites dont l'orbite est de 12 heures. Ces satellites se déplacent plus lentement et il en faut moins. Je crois que les Russes ont lancé six ou sept satellites MOLNIYA, car il faut plusieurs satellites en orbite pour que le système fonctionne.

**M. Stafford:** Autrement dit, les Russes ont plus d'un satellite.

**M. Chapman:** Oui, ils en ont six ou sept. Le troisième progrès technique, c'est le satellite synchrone qui est fixé à un endroit dans le ciel. Le satellite russe est à peu près à la même distance de la terre que le satellite synchrone quand il est au-dessus de la Russie, et ils l'utilisent; puis il se rapproche de la terre, de l'autre côté. La grande différence entre ces deux systèmes, c'est le genre de stations au sol. Le système russe nécessite une antenne mobile, qui suit le satellite; il faut des opérateurs, et des installations au sol.

**M. Perrault:** Vont-ils changer de système?

[Text]

**Mr. Chapman:** The Russians have said that they are going to go into the synchronous satellite in due course of time. It is involved also in the international telecommunications conference which is going on now. However, when you consider whether to build a Russian system or a synchronous system, you have to calculate the cost of the whole thing—how many satellites you need, the ground stations and what they will cost. When one does this, one concludes that the cost of a synchronous satellite system is much less when you have a large number of ground stations. The large ground stations are perhaps more appropriate in the U.S.S.R. because their communities are larger. They have cities of 50,000 and 100,000 scattered through the North and these are being served by their present system. We have a much larger number of communities where there are 500 or 1,000 people, so that the cost that we can afford to put into a ground station is very much less, and we need a much larger number of them. These cost factors lead you to conclude that the most economical system is the synchronous system.

**Mr. Stafford:** So under this system then the CBC, for instance, would rent a channel for so much an hour, the government would pay for the satellite and the government would also pay the rent for the CBC. Is that right?

**The Chairman:** I have on a supplementary Mr. Mongrain, Mr. Schreyer and then Mr. Macquarrie.

**Mr. Mongrain:** Mr. Chairman, is this satellite going to be a 100 per cent Canadian venture? I am speaking of engineering, construction, component parts and launching.

**Mr. Gotlieb:** Je vais demander à M. Bergeron de vous répondre.

**Mr. Bergeron:** Nous prévoyons aujourd'hui, que le satellite canadien sera fabriqué et conçu autant que possible au Canada. Ceci ne veut pas nécessairement dire que tous les éléments du satellite seront fabriqués chez nous. Nous devons nous procurer certains éléments à l'étranger, soit aux États-Unis, soit en Europe. Mais, dans une proportion d'environ 60 à 70 p. 100, le contenu du satellite sera canadien.

**Mr. Mongrain:** Qu'en est-il du génie maintenant?

**Mr. Bergeron:** Le génie sera entièrement canadien.

**Mr. Perrault:** Will Canadian companies have full opportunity to bid on the components?

[Interpretation]

**M. Chapman:** Les Russes ont dit qu'ils songeaient à adopter le système du satellite synchrone en temps et lieu. Cela se dégage aussi de la conférence internationale sur les télécommunications actuellement en cours. Mais qu'on construise un système russe ou un système synchrone, il faut calculer le coût de l'ensemble, combien il faudra de satellites, le coût des stations au sol, combien il en faudra. Lorsqu'on fait ces calculs, il faut tenir compte du fait qu'un système de satellites synchrones coûte bien moins cher quand les stations au sol sont plus nombreuses. Les vastes stations au sol conviennent peut-être plus à la Russie où les localités sont plus vastes. Il y a des villes de 50,000 et de 100,000 habitants dispersées dans le Grand Nord et que le système actuel dessert. Nous avons beaucoup plus de localités de 500 ou 1,000 habitants, de sorte que le coût de nos stations au sol doit être bien moins élevé, mais leur nombre beaucoup plus élevé. Ces faits nous portent à croire que le système le plus économique est le système synchrone.

**M. Stafford:** En vertu de ce système, Radio-Canada, par exemple, louerait un canal pour tant l'heure, le gouvernement paierait pour le satellite et paierait aussi le loyer de la société Radio-Canada, n'est-ce pas?

**Le président:** MM. Mongrain, Schreyer et Macquarrie ont des questions supplémentaires à poser.

**M. Mongrain:** Monsieur le président, ce satellite va-t-il être un projet entièrement canadien? Je parle du génie, de la construction des pièces, du lancement, etc.

**Mr. Gotlieb:** I will ask Mr. Bergeron to give you an answer to that.

**Mr. Bergeron:** Right now we expect the Canadian satellite to be designed and built in Canada as much as possible. This does not necessarily mean that all the components of the satellite will be built here. We will have to purchase certain components from either the United States or certain European countries. However, the content of the satellite will be about 60 to 70 per cent Canadian.

**Mr. Mongrain:** What about the engineering?

**Mr. Bergeron:** The engineering will entirely be Canadian.

**M. Perrault:** Les compagnies canadiennes auront-elles l'occasion de soumissionner pour les parties?

[Texte]

**Mr. Mongrain:** Is it going to be launched over here?

**Mr. Gotlieb:** No. One of the things that this country cannot provide is the kind of launcher that will get a satellite into orbit.

**Mr. Mongrain:** What is the cost of a launching operation for a satellite like that?

**Mr. Gotlieb:** It depends on the size of the satellite. For instance, if you were launching a 1150

an Intelsat IV satellite, a single launch would cost perhaps \$13 or \$14 million.

**Mr. Perrault:** What happens if it falls back on the pad? Will Lloyd's of London insure for such a disaster.

**Mr. Gotlieb:** There is another point on that, sir. With the bigger launches the risks are also higher. In respect of the 6 transponder satellite that we are planning to build, this would probably cost about \$5 million for a launch, and so far as the cost of insurance is concerned one can pretty well determine what the chances are of a misfire. These do happen. INTELSAT III had a misfire. In your costing you can try to build in—and this will be part of the economic costing—a risk of error.

**Mr. Perrault:** There is no such thing as rocket insurance or satellite insurance, is there?

**Mr. Gotlieb:** Well there are two ways of writing rocket insurance. You can find it in your own cost basis, or you could try to get Lloyd's of London to give you a rocket insurance policy. My guess is that the better way would be to do it in your actual analysis of cost, by building in the error.

**Mr. Chairman:** Mr. Schreyer?

**Mr. Schreyer:** Mr. Gotlieb, you put forward a figure of about \$5 million as being the launching cost. Is this based on any estimates you have received from the U.S. National Aeronautics and Space Administration?

**Mr. Gotlieb:** It is based on our own knowledge, sir, of the kind of rockets that have launched Canadian and other satellites in the past. We have had three satellites, the Alouettes and ISIS, that have been launched by NASA in the United States and it is not difficult to get information on these figures. These are publicly available.

**Mr. Perrault:** Where will this satellite be launched from; Florida or from Vandenberg in California?

[Interprétation]

**M. Mongrain:** Va-t-on le lancer d'ici?

**M. Gotlieb:** Non, car nous ne pouvons pas fournir la fusée qui peut mettre le satellite en orbite.

**M. Mongrain:** Combien coûte la mise en orbite d'un tel satellite?

**M. Gotlieb:** Cela dépend de la dimension du satellite. Par exemple, si nous lançons un

INTELSAT IV, cela coûterait peut-être 13 ou 14 millions de dollars.

**M. Perrault:** Qu'arrive-t-il si le satellite retombe après le décollage? Est-ce qu'on peut s'assurer auprès de la compagnie Lloyd's de Londres?

**M. Gotlieb:** J'ai une autre question à ce sujet, monsieur. Plus les satellites sont gros, plus les risques sont grands. Au sujet du satellite à six transmetteurs qu'on a l'intention de construire, cela coûterait environ 5 millions de dollars. Quant au coût de l'assurance, il est possible de déterminer quelles sont les possibilités d'un échec. Il y a un élément de risque. Lorsqu'on établit le coût il faut tenir compte de ces éléments.

**M. Perrault:** Il n'y a pas d'assurance-satellites, ou d'assurance-fusées, n'est-ce pas?

**M. Gotlieb:** Il y a deux façons de s'assurer. Vous pouvez toujours demander à Lloyd's de Londres de vous assurer ou de l'inclure dans vos propres calculs des coûts. Selon moi, cette dernière solution est préférable.

**Le président:** Monsieur Schreyer.

**M. Schreyer:** Vous avez dit qu'un lancement coûterait cinq millions de dollars. Est-ce que ce chiffre est fondé sur les évaluations établies par la NASA?

**M. Gotlieb:** Nous nous fondons sur nos propres connaissances, le coût des lancements des satellites canadiens et autres jusqu'ici. Il y a eu des satellites Alouette et ISIS qui ont été lancés par la NASA aux États-Unis et il n'est pas difficile d'obtenir des renseignements sur ces chiffres. Ils sont disponibles au public.

**M. Perrault:** D'où ce satellite sera-t-il lancé, de Floride ou de Californie?



[Text]

**Mr. Gottlieb:** I do not think I can give you that kind of detail now, sir.

**Mr. Schreyer:** That was not really my supplementary. I wanted to ask a supplementary regarding parking orbits. We are told that unless we move rather quickly there is a prospect that we may not be able to get a parking orbit allocated. I wanted ask for a frank opinion of whether this is not a bit farfetched, as there are only about 14 or 15 countries that have the capability for construction and launching of a satellite. Therefore, is there all that much crowding?

**Mr. Gottlieb:** I think it has to be looked at from a double aspect. On the one hand, prime parking space, for example—the kind of space that is going to give you maximum benefit for your cost. Now, there I do not think we can be too easy or too lax about our attitude towards obtaining that kind of parking space. The country is rooted in a certain place and that dictates largely, taking into account its efficiency and effectiveness, the relationship between your ground and your space segments.

Second, it is true that this technology today is not widely shared—and Dr. Chapman could do this much better than I—but I do not think one can assume that 15 or 20 years from now, or even less, this technology will be altogether rare. There may be a number of countries that will share it. We could project it now for countries like Japan, Germany, France, Italy, and as one goes on there will be more countries that have this technology.

Third, sir, I think that the INTELSAT system may well be a rapidly expanding system. It has been in the past. It has grown very, very greatly. Now they are planning to put up, as was mentioned earlier, for twelve transponder satellites. This is the fourth generation for INTELSAT. There will be a fifth generation, quite possibly. It will be based on a similar technology, but as the uses of satellites grow—and there will be a tremendous expansion, for example, in the field of data transmissions internationally, overseas, across the oceans, and in the Western hemisphere—there may be greatly increased requirements for INTELSAT to space and to locate satellites.

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**Mr. Schreyer:** But is it not true that in order to get maximum benefits for Canada, our satellite would have to be allocated an orbit parking somewhere between 95 and 100 degrees of longitude? In there you have about five or six different possible orbit parking places; therefore, there is quite a bit to choose from.

[Interpretation]

**M. Gottlieb:** Je ne puis vous fournir ces détails en ce moment.

**M. Schreyer:** Ce n'était pas ma question supplémentaire. Je voudrais simplement vous poser une question supplémentaire au sujet des orbites autorisées. On m'a laissé à entendre qu'à moins de procéder rapidement, nous ne pourrions pas obtenir une orbite. Je me demande si ce n'est pas aller un peu loin, puisqu'il n'y a que treize ou quatorze pays qui peuvent lancer des satellites. Est-ce qu'il y a vraiment un tel encombrement?

**M. Gottlieb:** Il faut le considérer à deux points de vue. D'abord il y a la meilleure orbite, celle qui vous donnera le plus d'avantages. Je ne crois pas que nous puissions nous permettre d'être trop relâchés lorsqu'il s'agit d'obtenir le meilleur espace possible. Notre pays est situé dans un endroit donné, et il faut pouvoir profiter au maximum, compte tenu de l'efficacité, du rapport entre la situation géographique et l'espace.

Il est vrai que de nos jours, la technologie n'est pas tellement partagée, mais je ne crois pas qu'on puisse en conclure que d'ici quinze ou vingt ans, ou plus tôt, cette technologie restera toujours introuvable. Je crois qu'il y aura d'autres pays qui seront prêts à partager; je pense à l'Allemagne, le Japon, la France, et ainsi, il y aura de plus en plus de pays qui disposeront des connaissances techniques nécessaires.

Je crois que le système Intelsat va se répandre rapidement, comme par le passé. On se propose à l'heure actuelle de mettre quatre satellites à douze transmetteurs. C'est la quatrième génération d'Intelsat. Il y aura probablement une cinquième génération fondée sur la même technique, mais plus on se servira de satellites, et il y aura certainement une expansion dans le domaine des transmissions de données sur le plan international, outre-mer ou dans l'hémisphère occidental. Les exigences d'Intelsat quant à l'allocation des orbites seront beaucoup plus sévères.

**M. Schreyer:** N'est-il pas vrai qu'afin d'obtenir le plus d'avantages pour le Canada, nos satellites devraient être localisés entre 95 et 100 degrés de longitude? Et que cet espace offre cinq ou six orbites distinctes de sorte qu'on a l'embaras du choix.

[Texte]

**Mr. Gottlieb:** There is the United States that would be interested in location. There is the possibility of a western hemisphere satellite systems, a Latin American satellite system provided by INTELSAT. I would not present this as an issue where there is a real danger in the immediate future, in the next few years, but I do think that if we do not move we cannot feel confident that it will be there.

There are estimates, for example, that by 1982 there may be as many as 130 synchronous satellites in orbit. Then there are uses of satellites for other systems. For example, there are uses of satellites for defence and there are uses of satellites for particular space applications which we will be developing such as meteorology, navigation and direct broadcasting.

The really fundamentally significant thing about space research I think is the potential applications of the use of telecommunications in space for terrestrial benefits. We are at the threshold now. This is a threshold situation. There is no problem at the moment if we move expeditiously, but 10 years from now it would take I think a lot of courage to say what the situation will be.

**Mr. Schreyer:** Thank you.

**Mr. Chairman:** Mr. Macquarrie?

**Mr. Macquarrie:** Assuming that the Americans will do the launching and considering too that some of the component parts will be U.S. manufacture, I draw attention to a statement made by Mr. Booth Matthews, the Vice President of COMSAT, a man of eminence in this. He has suggested that Canada would save millions and millions of dollars if its communications satellite was a project jointly with the United States. Do you have an estimate of how many millions we would be saving by a full-fledged co-operative venture with the United States?

**Mr. Gottlieb:** Perhaps I could just make a general remark and then ask Mr. Bergeron to add to it. We have looked at this question of cost very carefully and you have mentioned earlier, sir, that it has been eight months or so since government policy was announced. Perhaps I could say that we are really now in the very final stages of determining all the fundamental decisions, design, parameters, configuration of this system, and one of the things that we have gone into in the greatest possible detail has been the relative cost factors, taking into consideration where you get your satellite or parts of it, and this type of thing.

Basing ourselves on Canadian requirements—that is to say, on what our user require-

[Interprétation]

**M. Gottlieb:** Il y a les États-Unis qui sont intéressés. Il se peut également qu'on veuille établir un système de satellites pour l'hémisphère occidental ou qu'Intelsat veuille desservir l'Amérique latine. Je ne crois pas qu'il s'agisse d'un véritable danger pour l'immédiat. Mais je crois que si nous ne faisons rien, nous ne pouvons pas compter les obtenir.

Selon certaines prévisions, il se peut qu'en 1982, il y ait plus de 130 satellites synchronisés en orbite. Il y a les autres systèmes de satellites. On se sert parfois de satellites à des fins de défense, on se sert de satellites pour d'autres fins, la météorologie, la navigation, la diffusion en direct.

Je crois que le facteur le plus important dans la recherche spatiale, c'est l'application pratique des communications spatiales. Nous n'en sommes qu'au seuil. Il n'y a pas de problèmes pour l'instant, mais il est important d'agir rapidement. Je crois qu'il faudrait beaucoup de courage pour tenter de prédire quelle sera la situation dans les dix ans.

**M. Schreyer:** Merci.

**Le président:** Monsieur Macquarrie.

**M. Macquarrie:** Si les américains font le lancement du satellite, et je crois également que certaines pièces seront importées des États-Unis, je voudrais attirer votre attention à une déclaration de M. Booth Matthews, vice-président de CONSAT et qui s'y connaît.

Il a dit que le Canada épargnerait des millions de dollars, si son satellite de communication était un projet entrepris conjointement avec les États-Unis. Savez-vous combien de millions de dollars nous pourrions épargner en collaborant avec les États-Unis?

**M. Gottlieb:** Je vais faire un commentaire général et je demanderai à M. Bergeron de compléter. Nous avons étudié cette question très attentivement. Vous avez dit plus tôt qu'il s'est écoulé huit mois depuis qu'on a annoncé la politique gouvernementale. Je puis dire que nous en sommes maintenant à la dernière étape des décisions fondamentales, comme la conception, les paramètres et à la configuration du système. Une des questions que nous avons étudiées en détail c'est le facteur des coûts relatifs compte tenu de l'endroit où on se procure le satellite, les pièces et ainsi de suite.

A partir des besoins canadiens, c'est-à-dire des besoins des utilisateurs, et de la nécessité

[Text]

ments are—and basing ourselves on the need to develop a full data system—that is to say a system where you can transmit data which means you are going to need two satellites, because there is a problem they call sun transit and for absolutely reliable data transmission you will need two satellites in different situations—and taking into consideration our needs, specifically our growth which is a different thing from the growth of the United States and their needs, and also taking into consideration our projected use of the system for data, we have determined that the economics favour the Canadian six transponder satellite system configuration. Perhaps I could ask Mr. Bergeron to add anything that seems necessary.

**Mr. Bergeron:** I do not think I can add anything very significant. We have costed these alternatives from the point of view of trying to point out what the cost to the Canadian economy would be with regard to procurement of spacecraft. Mr. Matthews of COMSAT is right if we needed a 12-channel satellite by 1972 and if we could use that satellite fully, but what we anticipate is that if we put a 12-channel satellite up there in 1972 probably we would use only 4, 5 or 6 channels and we would have "X" number of channels idle. Things do come cheaper by the dozen provided you need the dozen, and what we have realized is that we do not need the dozen.

• 1220

**Mr. Gotlieb:** At that moment of time, and then if you wanted to get your necessary reliability you need a second 12 so you have a capacity of 24 channels. Well, this country at present is operating on a long-haul capacity of four or five channels from coast to coast for the total telecommunication requirements of Canada.

**Mr. Macquarrie:** But what is so iniquitous or so unhealthful about the unused channels? I think if I wanted a six-room house and could get a fifteen-room one for a lower rate I would not be so upset.

**Mr. Bergeron:** It would not be a lower rent; it would be a higher rent but your price per room could look lower on paper.

**Mr. Gotlieb:** You would pay more for the house, sir—you would pay a higher rent.

**Mr. Macquarrie:** He seems to think that our needs would be met quite well at a cheaper

[Interpretation]

de mettre au point un système complet de données, c'est-à-dire un système où l'on transmettrait des données au moyen de deux satellites, car il y a un problème du passage sur le disque du soleil qui fait que pour une transmission plus sûre il faut deux satellites en deux endroits différents, et donc, à partir de nos besoins, l'expansion du Canada qui est bien différente de celle des États-Unis et compte tenu du fait que nous utilisons ce système pour la transmission de données. Nous croyons qu'il vaut mieux, au point de vue économique, entreprendre la création d'un système canadien de satellites à six transmetteurs. Peut-être que M. Bergeron pourrait compléter.

**M. Bergeron:** Je ne vois pas ce que je pourrais ajouter d'important à ce qui vient d'être dit. Nous avons étudié les différentes possibilités afin de déterminer quel serait le coût pour l'économie du Canada d'obtenir une fusée pour mettre le satellite en orbite. Et M. Matthews a raison, si nous avions besoin d'un satellite à douze canaux dès 1972 et que nous pouvions l'utiliser à plein, mais nous prévoyons que si nous allons mettre un tel satellite en orbite en 1972, nous n'en utiliserons probablement que cinq ou six canaux; alors nous aurions un certain nombre de canaux qui ne seraient pas utilisés. Il est vrai que c'est moins cher à la douzaine mais nous avons constaté que nous n'avions pas besoin d'une douzaine de canaux.

**M. Gotlieb:** A ce moment-là, et afin d'assurer un système sûr, il faut un second satellite, de sorte qu'on se retrouve avec vingt-quatre canaux. Le Canada utilise présentement quatre ou cinq canaux pour l'ensemble des télécommunications d'un océan à l'autre.

**M. Macquarrie:** Mais qu'est-ce qu'il y a de si mauvais au fait d'avoir des canaux qui ne sont pas utilisés? Si je pouvais utiliser une maison à 15 pièces pour moins cher qu'une maison à six pièces, je ne m'en ferais pas tant.

**M. Bergeron:** Non, le prix serait plus élevé, en fait mais sur papier, le prix par chambre pourrait sembler inférieur.

**M. Gotlieb:** La maison vous coûterait plus cher, monsieur, votre loyer serait plus élevé.

**M. Macquarrie:** Il semble croire que nous pourrions bien satisfaire à nos besoins en



[Texte]

cost. He seems to know our needs and, of course, here I cannot make an adjudication.

**Mr. Bergeron:** We could go into all the details of these costs.

**Mr. Perrault:** Building costs go up in two years, though, speaking of houses and satellites.

**Mr. Gotlieb:** We are trying to waste absolutely no time, sir, in getting this bill.

**The Chairman:** Mr. Osler, on a new subject.

**Mr. Osler:** Thank you, Mr. Chairman. I wish to ask Mr. Gotlieb to explain a little further his role as the head of planning.

I see that you are in charge in the area of planning in this new ministry, and one of your duties will be to look after regulations. How will this function, relative to the CRTC, and so on?

**Mr. Gotlieb:** I am very glad to have an opportunity to answer that. I will not be head of planning. Basically, Dr. Chapman is Assistant Deputy Minister for Research, and that means for research in new systems development on the technical, scientific side.

Then there is Mr. Bergeron who has, in fact, responsibility for a double sort of aspect. One is for regulation, that is to say, for the general environment in which the carrier telecommunications exist and flourish, and, more specifically, for the stage where you have decided to create a new system and you are implementing it, or are about to implement it, either through a form of government assistance or through encouraging private enterprise to do it. This is another aspect that he will be looking after.

Thirdly, there is the function which is called planning, which you have mentioned. This relates to the second function, called regulation of the environment, and it also relates planning to the fundamental research.

The fundamental purpose of planning is to have a small dedicated group of individuals, perhaps three or four, whose responsibility is not to relate themselves directly to current operational problems, but to think in the long-term—20, 30, 40 or 50 years ahead—and to determine what kind of systems Canada might want to encourage; what kind of social needs we should be trying to meet; what kinds of benefits we want to receive from systems; and what are the dangers in new systems development.

[Interprétation]

payant moins cher. Il semble naturellement connaître nos besoins; là je ne peux pas passer de jugement.

**M. Bergeron:** Nous pourrions aller dans les détails de ces frais.

**M. Perrault:** Mais le coût de la construction monte en deux ans, qu'il s'agisse de maisons ou de satellites.

**M. Gotlieb:** Nous ne voulons pas perdre de temps et nous voulons obtenir ce Bill.

**Le président:** Monsieur Osler, sur un nouveau sujet.

**M. Osler:** Je désire demander à M. Gotlieb de nous expliquer davantage son rôle en tant que chef de la planification. Je vois que vous êtes chargé de la planification au nouveau ministère et l'une de vos fonctions sera de voir aux règlements. Comment cela fonctionnera-t-il par rapport à la CRTC etc.?

**M. Gotlieb:** Je suis heureux d'avoir à répondre à cette question. Je ne serai pas chargé de la planification. Essentiellement, M. Chapman est sous-ministre adjoint de la recherche, c'est-à-dire de la recherche dans le développement des nouveaux systèmes du côté technique et scientifique. Il y aura ensuite M. Bergeron qui couvre deux aspects, soit par exemple la réglementation du milieu général dans lequel l'utilisateur des communications vit et prospère, et, plus précisément, la réglementation du champ d'action dans lequel on a décidé de créer un nouveau système, qui est en voie de réalisation ou sur le point d'être réalisé, soit avec l'aide du gouvernement, soit en encourageant l'entreprise privée à le faire. Ceci est l'autre aspect dont il aura à s'occuper.

Ensuite, il y a aussi une autre section qui s'appelle la planification, que vous avez mentionnée. Cela a trait à la deuxième fonction appelée la réglementation du milieu qui sert aussi à établir un rapport entre la planification et la recherche fondamentale. Le but principal de la planification, c'est d'obtenir un groupe d'individus déterminés, un groupe restreint, 3 ou 4, qui sera chargé non pas de s'attaquer à des problèmes actuels, mais de prévoir des programmes à long terme, 20, 30, 40 ou 50 ans d'avance pour déterminer quel genre de système le Canada voudrait-il à ce moment-là. De quel système le Canada aurait-il besoin? Quels seront les besoins sociaux auxquels il faudra satisfaire? Quels sont les avantages que nous voudrions retirer du système? Quels sont les dangers que comporte le développement de nouveaux systèmes?

## [Text]

Their work, if it is successful, is going to have real implications, both on the responsibility of the Assistant Deputy Minister for telecommunication regulations and on the responsibility of telecommunication research. They may overlap, but that will not be a bad thing, as we see it, because these will be different functions.

One will be dedicated to thinking that far ahead, and if there is a state of conflict that will be all the better because we think we should have fundamental examination of all these different viewpoints within the framework of the department.

## • 1205

Ultimately, whatever they come up with—whatever dimension is introduced—is going to have a major impact on telecommunication regulations.

The point that the Minister made a short while ago, about setting up a special group in the next 18 months to deal with regulations, is really to make a major and rapid start in reviewing the total telecommunication environment, including all the systems that exist, all that are likely to come about, and what will be the impact of those systems on the health and the development of telecommunications and the country. In that context, the method of transmitting anything by cable, whether it be television or by other methods, will certainly be a part of that study.

**Mr. Osler:** Cable television, if I remember correctly, now comes under CRTC?

**Mr. Gotlieb:** Yes, in terms of the licensing for the broadcasters concerned. Our interest in cable systems is on the extent to which they may become systems for carrying all kinds of material, not merely for picking up a broadcast and bringing it into a private house.

Ultimately, for example—this is just a case in point—if you felt that there was a danger of over-exploitation or loss of the resource of the radio frequency spectrum, and, looking at it scientifically and in terms of proper communications facilities you felt this was a danger—I want to make clear that I am not saying that I really believe this to be a problem in Canada, but it may be in other countries—you may develop, or you may see economic, or technological factors which may have an effect on the development of other

## [Interpretation]

Leur travail, s'il a du succès, aura des incidences réelles à la fois sur la responsabilité du sous-ministre adjoint, en ce qui a trait aux règlements sur les télécommunications, et, sur celle se rapportant aux recherches sur les communications. Il y aura peut-être un certain chevauchement en ce domaine mais cela à notre point de vue, ne sera pas une mauvaise chose puisque les fonctions seront différentes.

L'une s'occupera de penser un certain nombre d'années à l'avance et s'il se présente un conflit, je crois que ce sera bénéfique, parce que nous croyons que nous devrions faire une étude fondamentale de tous ces divers points de vue dans les cadres du ministère.

Finalement, quelle que soit la mesure proposée et les dimensions apportées, tout cela aura une influence très grande sur les règlements des télécommunications. Je sais que le ministre a parlé plus tôt d'établir un groupe spécial qui pendant 18 mois, par exemple, s'occuperait des règlements et qu'il désire véritablement effectuer un démarrage rapide et important destiné à l'étude de l'ensemble du milieu des télécommunications, y compris les systèmes en existence, et tous les systèmes qui sont appelés à faire leur apparition, et de l'incidence que ces systèmes produiront sur l'état et le développement des télécommunications et de notre pays. Et dans ce contexte, la méthode de transmission de quoi que ce soit par câble, qu'il s'agisse de la télévision ou de toute autre méthode, fera certainement partie de cette étude.

**M. Osler:** Si je me rappelle bien, la télévision par câble relève maintenant de la CRTC.

**M. Gotlieb:** Oui, en ce qui concerne l'obtention de permis pour les radiodiffuseurs concernés. Notre intérêt dans les systèmes de câbles c'est de voir jusqu'à quel point ils peuvent devenir des systèmes aptes à transmettre des éléments très divers, non seulement pour capter une émission et la retransmettre dans un foyer.

Un jour, par exemple, c'est justement le cas que nous discutons, si on prévoyait qu'il y avait danger de surexploitation ou de la perte des ressources du spectre des fréquences radio, et que, du point de vue scientifique, et en termes de bonnes installations de communication, on considérerait que cela présente un danger; je veux dire clairement que je ne prétend pas croire véritablement que c'est un problème au Canada, mais cela peut le devenir dans d'autres pays. Il peut se produire des cas où vous verrez peut-être des facteurs éco-

[Texte]

systems that do not use the radio frequency spectrum, or which should have an impact on other systems.

**Mr. Osler:** May I use a couple of examples that I hope will invite you to make further comment? Suppose, a few years from now, you have a complete gadget in your house—the kind of thing that Alphonse Ouimet used to be very fond of talking about—to give you instant information so that there is no need for advertising as we know it today, because you can press a button and get honest consumer gradings of every conceivable type of thing and make up your own mind by just asking the right question into the machine. Presumably you will then be able to order things for delivery to your home by a land-line system, and can have something transmitted to you from a central library if you are trying to study Shakespeare, or how to build bridges, and so on.

Are you going to be interested in whether or not some entrepreneur is allowed to have control of that system in a particular area and fill it with advertising to make money on the side, as a newspaper does today when it transmits its news, or is that going to be the job of the CRTC? You see the area I am in?

**Mr. Gotlieb:** Yes; and perhaps I cannot comment too precisely on this question. Clearly, one of the things we will be trying to do here will be to review the possibilities, and the future, of ownership of systems; for example, should there be a monopolistic situation in such systems, or should there be competition? should broadcasters be able to be carriers in general; or should they be in the business of carrying data, as well?

Many of these questions and problems will, directly or indirectly, come before present regulatory agencies, including the CRTC, CTC and others, and they will be guided, no doubt, by policy considerations in the decisions they will make. These will be their decisions, and it is all going to go forward and go on, but we are looking at this in the long-term. Whatever kind of material or data become relevant, in terms of reviewing the total telecommunication environment, we will be looking into. This will simply be basing ourselves on the kind of data, decisions

[Interprétation]

nomiques ou technologiques qui pourraient avoir des effets sur le développement d'autres systèmes qui n'utilisent pas le spectre des fréquences de radio ou qui devraient avoir une incidence sur d'autres systèmes.

**M. Osler:** Puis-je vous donner un ou deux exemples qui, je l'espère, vous inciteront à faire d'autres observations. Supposons que dans quelques années vous ayez dans votre foyer un attirail complet—comme aimait en parler M. Alphonse Ouimet—vous permettant de recevoir instantanément l'information de telle sorte que la publicité comme nous la connaissons aujourd'hui n'aurait plus sa place étant donné que vous pourriez appuyer sur un bouton pour obtenir d'honnêtes renseignements aux consommateurs sur tout ce qu'on peut imaginer et de prendre une décision en posant la bonne question à la machine. Il est à prévoir que vous pourrez commander des articles qui vous seront livrés à domicile par un système au sol et vous pouvez vous faire transmettre des renseignements d'une bibliothèque centrale, si vous vous mettez à l'étude de Shakespeare ou si vous voulez savoir comment construire un pont. Est-ce que vous êtes intéressés à savoir si oui ou non certains entrepreneurs ont le droit d'avoir un contrôle de ce système dans ce domaine en particulier et de le bourrer de publicité pour en tirer des profits supplémentaires, comme le font aujourd'hui les journaux en même temps qu'ils publient l'information, ou sera-ce là le rôle du CRTC? Vous me suivez?

**M. Gotlieb:** Oui. Je ne peux pas faire d'observations précises sur la question, je crois qu'une des choses que nous allons essayer de faire, clairement, ici, c'est certainement d'étudier les possibilités et comment s'établira dans l'avenir la propriété des systèmes. Est-ce qu'il devrait y avoir une situation de monopole, par exemple dans de tels systèmes, ou bien est-ce qu'il devrait exister de la concurrence? Est-ce que les radiodiffuseurs devraient être des utilisateurs généraux ou bien devraient-ils s'occuper aussi de transmettre des données?

Bon nombre de ces problèmes seront soumis directement ou indirectement à des organismes régulateurs, y compris le CRTC et d'autres. Ils seront sans doute guidés par des directives dans leurs décisions. Ces décisions seront prises et tout progressera et continuera; mais c'est à long terme que nous considérons la question. Nous étudierons quelle sorte de ressources ou de données sont significatives pour l'étude de l'ensemble du champ des télécommunications. Nous nous fonderons simplement sur les décisions prises selon des données dans le passé et qui seront prises



[Text]

that have been made in the past and will be made, and ultimately will form part of the general background for our total review, which we would hope to carry out, and will carry out, in conjunction with all these agencies themselves.

**Mr. Osler:** I am sorry to seem a little dense on this, but let us take a specific place, such as Winnipeg.

If somebody wants to put in a cable system today they put in a cable system and presumably they go to CRTC. It is used exclusively for television although it could be used for almost anything. That type of thing will be used for almost anything in the future when receiving stations are in every home.

Where would your regulatory function be so different from the function that—

• 1210

**Mr. Gotlieb:** We will not have a regulatory function, sir. We are an arm of the government to develop policy. We will be developing and reviewing the legislation in terms of what appears to be its adequacy, but we will not be a regulator in most of these aspects, although perhaps in some; for example, in the management of the radio frequency spectrum we have a regulatory role.

Essentially, however, this is an arm of government which is concerned with the future development of policy which, when it is developed, may find expression in a number of ways through the existing regulatory agencies, or through a new regulatory agency. But we are policy-oriented, responsible to the government, and not applying existing laws and regulations as a regulatory agency, but simply looking forward in the long run, as the carriers are doing, as other interests are doing in this country, and as I think any government should be doing in determining what are the problems that are recurring.

For example, if you look at the kind of thing that was done in the United States in this Task Force which we have never seen—and it is a document that has not been brought forward—it is simply the kind of function, looking at the enormously quick changes in technology, and the implication of this technological change, or the kind of responsibility which says, "What are the implications?"; just review and search. Yet, ultimately, if this information is provided in appropriate form to the government, it may consider it and decide whether or not policy should be changed: whether you should have a commission to deal with it is another problem which has not even been dealt with; whether the radio frequency spectrum should be dealt with separately, or in a different

[Interpretation]

ensuite, qui formeront éventuellement une partie des caractères généraux sur lesquels reposera l'ensemble de l'étude que nous pouvons faire et que nous ferons, en collaboration avec tous ces organismes eux-mêmes.

**M. Osler:** Je regrette d'être un peu lent à comprendre, mais prenons un endroit spécifique comme Winnipeg. Si quelqu'un veut installer un système de câbles, ils l'installent et ensuite ils vont voir le CRTC. Et cela est utilisé exclusivement pour la télévision, mais ça pourrait être utilisé pour pratiquement n'importe quoi. Ce genre d'installation servira à presque n'importe quoi dans l'avenir quand tous les foyers auront des postes récepteurs. Comment votre rôle régulateur sera-t-il tellement différent du rôle que...

**M. Gotlieb:** Nous n'avons pas de fonction régulatrice. Nous sommes un outil du gouvernement aux fins d'établir des politiques. Nous allons élaborer et réviser des lois sur ce que nous semble devoir être, mais nous ne serons pas un organisme régulateur concernant la plupart de ces aspects. Par exemple, dans la gestion du spectre des fréquences de radio nous avons un rôle régulateur. Essentiellement, nous sommes une branche de gouvernement qui s'intéresse à la mise au point d'une politique qui, lorsqu'elle sera définie, pourra s'exprimer de différentes façons, en fonction de règlements qui existent déjà, ou en fonction de règlements provenant d'un organisme qui pourrait être établi dans l'avenir. Mais notre travail est surtout orienté vers la politique, nous sommes responsables devant le gouvernement et nous n'appliquons pas des lois existantes ou des règlements établis; nous travaillons à long terme, comme le font les postiers et comme le font les autres intérêts de ce pays et comme chaque gouvernement devrait le faire pour connaître ses problèmes. Par exemple, si nous regardons les choses qui ont été faites aux États-Unis par ce service et que nous n'avons jamais vues, et c'est un document qui n'a pas reçu de publicité, c'est simplement le type de fonction, regarder les immenses changements de la technique et l'implication de ces changements technologiques, ou le genre de responsabilité qui dit «Quelles sont les implications?»; il faut simplement étudier et chercher. Enfin, si ces renseignements sont fournis au gouvernement sous une forme appropriée, il peut les étudier et décider s'il faut ou non changer la politique, s'il faut créer une commission en conséquence, c'est un autre problème qui n'a pas encore été étudié; si le spectre des fréquences radiophoniques doit être étudié séparément

[Texte]

vay. There are any number of problems. But his is for the future, where they will be looking at problems, national and international, which may not even be thought about today.

**Mr. Osler:** I am not against regulation *per se* if there is a reason for it, but what I am worried about is that you could have a potential clash here, like you have had in the past which CBC and the BBG, for instance. You might have the CRTC say: "Yes, you can go ahead and do such and such" and you say, No, we have not got anything definite, but our boffins tell us that they think it looks as if this is going to be a poor thing to do because 10 years from now, we will be sorry we did it. When you get into that kind of bind, who blows the whistle?

**Mr. Gotlieb:** Their decisions are part of our data. We simply will be reviewing and studying the situation as it is and as it appears to be, and this will have, and can have no effect whatsoever on the proper exercise by existing regulatory commissions of their authority. I do not deny that it would be undesirable. I agree it would be undesirable to have this kind of conflict. I think it would be unwise. It is not anywhere remotely within our intention or wish that this should happen. We are not orientated towards the philosophy of regulation, and we are not orientated against it. We regard it as purely a functional exercise and I hope that it will stay that way. I am sure it will.

**The Chairman:** Mr. Schreyer on a supplementary.

**Mr. Schreyer:** Mr. Chairman, this is the last line of questioning for me. I would like to ask Mr. Gotlieb whether, of all the functions that our Department is taking over from the COT, there is included the function of regulating all users of electronic equipment in the communications industry?

**Mr. Gotlieb:** I would like to ask Mr. Nixon whether he would reply specifically to that question?

**Mr. Nixon:** Yes, sir, on all radio transmitting and receiving functions. When you use the term "electronic", of course, this becomes somewhat broader.

**Mr. Schreyer:** Well, I have the broader field in mind.

**Mr. Nixon:** The Radio Act is the source of the Minister's authority in this respect, and therefore he must, of course, remain within the confines of the Radio Act; and this deals with radio equipment.

[Interprétation]

ou d'une façon différente. Il y a de nombreux problèmes. Mais c'est pour l'avenir, lorsqu'on étudiera des problèmes, nationaux et internationaux, dont on a aucune idée aujourd'hui.

**M. Osler:** Je ne suis pas contre les règlements, en tant que tels, s'ils sont justifiés. Mais est-ce qu'il ne peut pas y avoir certains problèmes comme il y a eu, autrefois, avec Radio-Canada et le Bureau des gouverneurs. Il se pourrait que le CRTC dise: «Oui, allez-y, faites ceci et cela» et vous dites: «Non, nous n'ayons rien de définitif, mais nos experts nous disent qu'ils pensent qu'à leur avis, dans dix ans, cela ne vaudra plus rien et nous regretterons de l'avoir fait.» Lorsqu'on rencontre ce genre d'opposition, qui lance le signal d'alarme?

**M. Gotlieb:** Leurs décisions font partie de nos données. Nous étudions la situation telle qu'elle est ou semble être et cela n'aura, et ne peut avoir, aucun effet sur le fonctionnement des commissions existantes et leur autorité. Je ne nie pas que ce ne serait pas souhaitable. Je pense qu'il ne serait pas souhaitable d'avoir ce genre de conflit. Je pense que ce ne serait pas adroit. Il n'est absolument pas dans nos intentions que cela arrive. Nous ne sommes pas orientés vers une philosophie de la réglementation. Nous ne la considérons que comme un exercice fonctionnel et j'espère que cela restera ainsi. Je suis sûr que ça le restera.

**Le président:** M. Schreyer, question supplémentaire.

**M. Schreyer:** J'aurais une dernière question à poser à M. Gotlieb. Est-ce que dans toutes les fonctions que votre ministère, prend au ministère des transports sont comprises les fonctions de réglementer tous les utilisateurs d'appareils électroniques dans le domaine des télécommunications?

**M. Gotlieb:** Je vais demander à M. Nixon s'il ne veut pas répondre lui-même à cette question.

**M. Nixon:** Tous les appareils de radio et de télévision tombent sous notre juridiction. Lorsque vous utilisez le mot «électronique», c'est plus général.

**M. Schreyer:** C'est le sens général qui m'intéresse.

**M. Nixon:** Eh bien, l'autorité du ministre émane de la Loi sur la radiodiffusion, il doit donc rester dans les limites de la Loi et cela comprend l'équipement radiophonique.



[Text]

**Mr. Schreyer:** I had in mind, sir, all users of broadcasting and telecommunication equipment. Will they be regulated now by this Department of Communications?

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**Mr. Nixon:** All of the technical aspects of broadcasting do fall under the Minister's jurisdiction pursuant to the Radio Act. For example...

**Mr. Gotlieb:** It is under federal jurisdiction. There may be areas which would be beyond federal jurisdiction, but to the extent that federal jurisdiction, which is based primarily on the Radio Act and on the emission of radio waves, and this method primarily, although not exclusively necessarily but based on this...

**Mr. Schreyer:** Allow me to be a little more specific. In the past 18 months I detect that in the United States there has been growing concern about the use of electronic equipment in the communications industry in so far as it has a potential effect on public health and safety. Will this new Department involve itself in detail with testing and licensing procedures to make sure that safety standards are tightened up so as to better protect public health and safety from possible damage by electronic equipment?

**Mr. Gotlieb:** If I could make a general comment and perhaps Dr. Chapman has something to add on this. We are responsible for systems development and for the regulation and it therefore follows that if there are aspects of such systems which are a danger to the public, whether from a health, social or any other point of view, we will be concerned about it.

It does not mean that we will be operationally involved in determining, let us say, health research, but it would be a concern, I believe, of my Minister and this Department and we would be concerned to ensure that that danger is taken into consideration in a systems development, and that if research needs to be done, that it is done either in the proper place in the Government of Canada, and the proper department, or that it is done somewhere else, but that it is done. So, we would be very much concerned about that.

**Mr. Schreyer:** Let me give you an even more specific example. During U.S. Senate committee hearings, it was stated by experts that in the field of electrical engineers et cetera, that the present safety standards which

[Interpretation]

**M. Schreyer:** Je pensais, monsieur, à tous les utilisateurs d'appareils de radiodiffusion et de télécommunication; est-ce qu'ils seront régis maintenant par le nouveau ministère de Télécommunication?

**M. Nixon:** Tous les aspects techniques de la radiodiffusion relèvent de la juridiction du ministre en vertu de la Loi sur la radiodiffusion. Par exemple...

**M. Gotlieb:** C'est sous la juridiction fédérale. Il y a peut-être des domaines qui échappent à la juridiction fédérale, mais celle-ci est basée surtout sur la Loi sur la radiodiffusion fédérale, peut-être pas exclusivement...

**M. Schreyer:** Permettez-moi d'être plus précis: Au cours des dix-huit derniers mois, je remarque qu'aux États-Unis, on s'inquiète de plus en plus de l'utilisation d'appareils électroniques dans l'industrie de la télécommunication, d'appareils qui ont des effets potentiels sur la sécurité et la santé du public. Je me demande si le nouveau ministère s'intéressera, se penchera en détail sur la vérification et la réglementation de ces appareils, pour s'assurer que des normes protégeront la santé et la sécurité du public des dangers possibles de notre équipement électronique.

**M. Gotlieb:** Je pourrais faire certains commentaires généraux auxquels le Dr. Chapman pourra peut-être ajouter quelque chose. Nous avons la responsabilité de l'élaboration du système de la réglementation. S'il y a des aspects d'un tel système qui sont dangereux pour le public, que ce soit au point de vue social, ou au point de vue de la santé, nous nous y intéresserons.

Cela ne veut pas dire que nous ferons de la recherche médicale sur le sujet, mais nous nous inquiéterons de cela. Le ministre et le ministère s'intéresseront à cette question, et nous verrons à ce que le danger soit éliminé. Nous veillerons à ce que la recherche soit faite par l'organisme intéressé. Nous nous intéressons énormément à cette question.

**M. Schreyer:** Je vais vous donner un exemple encore plus précis. Au cours d'une audience d'un comité du Sénat américain, des experts dans le domaine, des ingénieurs dans l'électricité, ont déclaré que les normes



[Texte]

also apply in Canada, I understand, where 10 milliwatts per square centimetre for example, is the present standard used to determine whether or not a given level of energy is dangerous, is now about 10 or 15 years old and may very well be inadequate. It was also stated that microwave energy, as used in the communications industry, may have non-thermal ill effects on human tissue, animal tissue, but no-one knew with certainty and so they are undertaking almost a crash program of research. Will this Department be concerning itself with that same kind of thing?

**Mr. Nixon:** I think we would be very much concerned, of course. I must add that we certainly will be looking into those matters in conjunction with the Department of National Health and Welfare.

**Mr. Gotlieb:** You can develop a system and it can do wonderful things, but if the system is bad for human health, if the system is going to undermine man's mind, if it is going to destroy the fabric of our society, then you are going to want to know that. And if we do not do something about that, we are not doing our job.

**Mr. Schreyer:** Finally, could I ask this: do we have at the present time, in progress, a research program trying to determine the limits of microwave energy emission in its potential effect on public health and safety? For example, in the Soviet Union, we understand that the safety standard they have set for electromagnetic energy emission is 1/1000 of the standard set in North America, and I am wondering with the differential of this magnitude how we can afford to be complacent about our standards?

**The Chairman:** Dr. Chapman?

**Dr. Chapman:** We can practise what we have done in the past which has been to examine the situation that comes up when a particular frequency is going to be used at a certain power level for a particular purpose. We have examined the question of whether a particular use is dangerous and what the limitations might be.

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In our communication research centre over the past 15 years we have examined each situation as it came up to find out what the dangers would be. There are dangers in dif-

[Interprétation]

actuelles de sécurité, qui s'appliquent également au Canada, étaient de dix milliwatts par centimètre carré, cette norme actuellement utilisée pour déterminer si oui ou non un certain niveau d'énergie est dangereux ou non, existe maintenant depuis dix ou quinze ans, et elle pourrait bien être inadéquate. On a déclaré aussi que l'énergie micro-onde, utilisée dans l'énergie des télécommunications, peut avoir des effets non-thermiques nocifs, sur les tissus animaux et humains. Mais personne ne sait avec exactitude avant que ne soit entrepris un programme de recherche. Je me demande si le présent ministère ferait le même genre d'enquête.

**M. Nixon:** Évidemment, nous nous intéresserions énormément à cette question. Je pense que nous étudierions ces questions avec le ministère de la Santé et du Bien-être social, si cela se présente.

**M. Gotlieb:** Vous pouvez mettre au point un système qui peut faire de bonnes choses, mais si ce système est mauvais pour la santé mentale et physique des individus, ou détruire la société, eh bien, nous devrons, à ce moment-là, nous attaquer à la tâche de régler ce problème.

**M. Schreyer:** Pourrais-je demander, finalement, avons-nous, à l'heure actuelle, un programme de recherche qui vise à déterminer les limites de l'émission d'énergie micro-ondes dans ses effets sur la santé et la sécurité du public? Par exemple, en Union Soviétique, d'après ce que nous savons, les normes de sécurité qui ont été établies pour l'énergie électro-magnétique, c'est un millièème de ce qui a été établi comme norme ici. Alors, je me demande comment il se fait qu'il peut exister une différence de cette grandeur! Comment pouvons-nous être aussi négligent à propos de nos normes?

**Le président:** Monsieur Chapman?

**M. Chapman:** En fait, ce que nous avons fait dans le passé, c'est d'examiner, d'étudier les situations précises qui nous sont soumises lorsque l'on doit utiliser une certaine fréquence à un certain niveau de puissance pour une fin, ou un domaine particulier. Nous examinons pour voir si cette utilisation particulière sera dangereuse, quelles seront ses limitations.

Dans notre centre des recherches, au cours des quinze dernières années, nous avons étudié chacune des situations pour voir quels seraient les dangers. Les dangers à différents

[Text]

ferent respects. For example, you can detonate a dynamite cap at some distance from a radio transmitter and that represents another form of danger to health besides the one of radio frequency heating.

I am reasonably confident myself that in any of the uses of radio that we have in Canada at the present time, we have enough information to know if they are dangerous. We have done research, and we are aware of research which has been done elsewhere on any of the particular problems which come up.

But you cannot cover the complete waterfront and all possibilities, everything that might happen for any kind of application anywhere in the world. With our limited resources we have to deal with specific cases, and where there is a situation which might be a hazard, examine that situation and satisfy yourself as to what safety precautions are necessary to safeguard the Canadian public against that particular use. That we have done in the past, and will continue to do so. It is not only the responsibility of the Department of Communications in this respect but also National Health and Welfare and the two departments will work together in this area.

**The Chairman:** Mr. de Bané.

**M. De Bané:** Actuellement, quel est le nombre des fonctionnaires de ce nouveau ministère?

**M. Gotlieb:** Pour la fin de cette année, nous sommes autorisés à engager 1,307 années-hommes. Pour l'année prochaine, nous espérons avoir 1,339 années-hommes.

Le nombre autorisé pour cette année est 1307.

**Mr. De Bané:** I understand that today on the 6th of March the department...

**M. Gotlieb:** Ceci est le nombre d'années-hommes pour aujourd'hui, mais le nombre d'employés au 30 septembre, date que nous avons ici, était de 1,073. Actuellement, nous recherchons du personnel pour notre nouveau ministère.

We have 1,073 as of September 30, 1968. Do we have anything more recent than that? The latest figure I have with me is for the beginning of October when we had 1,073 employees.

**Mr. De Bané:** Have you hired any people since October.

**Mr. Gotlieb:** Yes, we have certainly hired since October. We are closer to the total

[Interpretation]

points de vue. Par exemple: vous pouvez faire éclater un bâton de dynamite à distance grâce à un transmetteur radiophonique et c'est une autre forme de danger, en plus du problème calorifique causé par les émissions d'ondes radiophoniques.

Je sais que dans les utilisations de la radio que nous avons au Canada, à l'heure actuelle, nous avons assez de renseignements pour savoir où sont les dangers quelles sont les utilisations dangereuses. Nous sommes conscients, parce que nous avons fait des recherches et que nous savons ce qui se fait ailleurs, les différents problèmes particuliers.

Nous essayons d'étudier toutes les possibilités qui pourraient survenir concernant une application en particulier quel que soit l'endroit dans le monde. Avec nos ressources restreintes, nous étudions les cas particuliers et s'il y a des situations dangereuses, nous les étudions et nous voyons quelles sont les précautions qu'il faudrait prendre pour protéger le public canadien contre cette utilisation en particulier. C'est ce que nous avons fait dans le passé que nous continuons de faire. Ce n'est pas seulement la responsabilité du ministère des Communications, mais également du ministère de la Santé nationale et du Bien-être social qui y travailleront conjointement.

**Le président:** Monsieur De Bané.

**Mr. De Bané:** Right now, what is the size of the staff of this new Department?

**Mr. Gotlieb:** By the end of this year, we are authorized to hire 1,307 man-years. For next year, we hope to have 1,399 man-years.

The authorized number for this year is 1307.

**M. De Bané:** Aujourd'hui le 6 mars, si je comprends bien, le ministère...

**Mr. Gotlieb:** This is the present number of man-years, but the number of employees as of September 30th, which is the date we have here, was 1,073. Right now we are trying to find personnel for our new Department.

Nous avons 1,073 employés au 30 septembre 1968. Avez-vous des chiffres plus récents. Le chiffre le plus récent que j'ai ici, c'est du début d'octobre où nous avions 1,073 employés. Aujourd'hui, en mars...

**M. De Bané:** Avez-vous embauché des gens depuis octobre?

**M. Gotlieb:** Oui, nous sommes maintenant plus près du nombre total d'années-hommes



[Texte]

nan years authorized but I do not have with ne the exact number of continuing employees in our strength as of today.

**Mr. De Bané:** And by December 1970, the staff of the new department is going to be ,440.

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**Mr. Gottlieb:** Around that. We expect the staff of the new department by March 1970 to be about 1,316 in terms of the maximum continuing employees.

**Mr. De Bané:** Would it be fair to forecast that when this new department is underway its staff will be about 1,500.

**Mr. Gottlieb:** That is so, sir. It will be less than that for the next year, 1,300.

**Mr. De Bané:** But it would not be exact to say it would be 1,500 new...

**M. Gottlieb:** Non, non. Vous avez tout à fait raison, ce sont des mutations du ministère des Transports et aussi du Centre de recherches sur les télécommunications de la défense, du ministère de la Défense nationale.

**M. De Bané:** Et comme ce nouveau ministère va essentiellement s'occuper de cette question de communication dans le pays, est-ce qu'à l'intérieur du ministère, les communications vont se faire dans les deux langues?

**M. Gottlieb:** Oui. Ma réponse à votre question est définitivement positive. Comme vous le voyez, nous avons deux sous-ministres adjoints: M. Bergeron dont la langue maternelle est le français, et M. Chapman qui parle couramment le français. Moi-même, j'essaie de parler français.

**M. De Bané:** Vous le parlez très bien. Lorsque nous regardons certains ministères qui sont strictement anglophones depuis de nombreuses années, il paraît irréaliste de vouloir changer le système en quelques jours. C'est pourquoi, si nous fondons un nouveau ministère, il serait bon que dès le début, la communication interne se fasse dans les deux langues.

**M. Gottlieb:** Vous avez tout à fait raison.

**M. De Bané:** Je vous remercie beaucoup. J'ai une dernière question, monsieur le sous-ministre. Est-ce que ce nouveau ministère a déjà pris des décisions à la conférence de Washington ou en Europe, qui seraient sujettes à l'approbation du Parlement et du Cabinet, etc.?

**M. Gottlieb:** En ce qui concerne les négociations internationales qui se déroulent à Wash-

[Interprétation]

autorisées, mais je ne sais pas exactement combien nous avons d'employés dans notre ministère.

**M. De Bané:** Et en décembre 1970, le personnel du nouveau ministère sera d'environ 1,440.

**M. Gottlieb:** Environ. Le personnel du nouveau ministère en mars 1970 sera composé d'environ 1,316 employés permanents.

**M. De Bané:** Alors, serait-il juste de prédire que lorsque ce nouveau ministère sera en activité, il atteindra près de 1,500 employés?

**M. Gottlieb:** C'est exact. Il sera moins élevé l'année suivante, 1,305.

**M. De Bané:** Mais il ne serait pas juste de dire que ce serait 1,500 nouveaux...

**Mr. Gottlieb:** No. You are perfectly right, they are transfers from the Department of Transport and also the Defence Research Telecommunications Establishment of the Department of National Defence.

**Mr. De Bané:** As this new Department will essentially be concerned with the question of communications within the country, will communications be bilingual within the Department itself?

**Mr. Gottlieb:** Yes. My answer to your question is definitely positive. As you see here our two Assistant Deputy Ministers are bilingual. Mr. Bergeron is French-speaking and Dr. Chapman speaks good French.

**Mr. De Bané:** You speak it very well. I was asking this because then you look at certain Departments that are entirely English-speaking since a good many years, it is not very realistic to try to change the system in a few days. That is why, if we create a new Department, it would be a good idea to have from the outset internal communications in both languages.

**Mr. Gottlieb:** You are perfectly right.

**Mr. De Bané:** Thank you very much. One last question. Has this new Department already taken decisions at the Washington Conference or in Europe that are subject to approval by Parliament and the Cabinet, etc.?

**Mr. Gottlieb:** Concerning international negotiations which have been taking place in



[Text]

ington, la délégation a une certaine position au sujet de Intelsat. C'est la position du gouvernement du Canada qui a donné des instructions à la délégation canadienne. En général, je peux dire qu'on fera tout ce qu'on peut pour que Intelsat soit une organisation vraiment internationale et pour qu'il puisse continuer ses fonctions dans l'avenir sur une base très solide, sur une base acceptable à la communauté internationale.

**M. De Bané:** Merci, monsieur le président.

**The Chairman:** If there are no further questions, on your behalf I would like to thank Dr. Chapman, Mr. Gotlieb, Mr. Bergeron, and Mr. Nixon; also Mr. Walker and Mr. Kirkpatrick who did not have an opportunity to show their stuff today. We will look forward to having you when we have the communications satellite bill before us in this Committee later on. Thank you very much.

We shall adjourn until tonight at 8 o'clock, and then tomorrow morning at 9.30 a.m.

[Interpretation]

Washington, the delegation has adopted a certain position regarding INTELSAT, and this position is that of the Canadian government which has given instructions to the Canadian delegation. Generally, I can say that everything will be done to ensure that INTELSAT shall be a truly international organization and that it may continue to carry out its functions in the future on a very solid basis, and on a basis that is acceptable to the international community.

**Mr. De Bané:** Thank you, Mr. Chairman.

**Le président:** Comme il n'y a pas d'autres questions, je crois que je vais remercier, en votre nom, MM. Gotlieb, Chapman, Bergeron, et Nixon, de même que MM. Walker et Kirkpatrick qui n'ont pas eu à témoigner aujourd'hui. Nous aurons l'occasion de nous entendre lorsque nous étudierons le bill sur les satellites de communication. Merci, messieurs.

La séance est levée jusqu'à ce soir 20 h. et demain matin encore à 9 h. 30.







OFFICIAL BILINGUAL ISSUE

FASCICULE BILINGUE OFFICIEL

HOUSE OF COMMONS

CHAMBRE DES COMMUNES

First Session

Première session de la

Twenty-eighth Parliament, 1968-69

vingt-huitième législature, 1968-1969

STANDING COMMITTEE  
ON

COMITÉ PERMANENT  
DE LA

**BROADCASTING,  
FILMS AND ASSISTANCE  
TO THE ARTS**

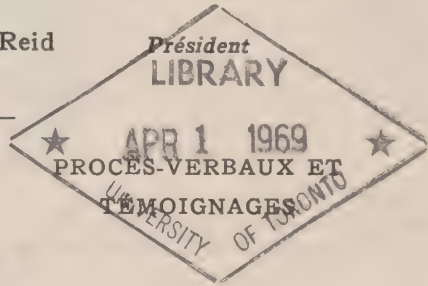
**RADIODIFFUSION,  
DES FILMS ET DE L'ASSISTANCE  
AUX ARTS**

*Chairman*

Mr. John M. Reid

Président  
LIBRARY

MINUTES OF PROCEEDINGS  
AND EVIDENCE



**No. 18**

THURSDAY, MARCH 6, 1969

LE JEUDI 6 MARS 1969

*Respecting*

*Concernant le*

BILL C-171,

BILL C-171,

An Act respecting the National Library.

Loi concernant la Bibliothèque nationale.

WITNESSES—TÉMOINS

*(See Minutes of Proceedings)*

*(Voir les procès-verbaux)*

STANDING COMMITTEE ON  
BROADCASTING, FILMS AND  
ASSISTANCE  
TO THE ARTS

COMITÉ PERMANENT DE LA  
RADIODIFFUSION, DES FILMS ET DE  
L'ASSISTANCE AUX ARTS

*Chairman:* Mr. John M. Reid  
*Vice-Chairman:* Mr. J. A. Mongrain  
and Messrs.

Barrett,  
Broadbent,  
Comeau,  
De Bané,  
Dinsdale,  
Givens,

Guilbault,  
La Salle,  
Macquarrie,  
Matte,  
McCutcheon,  
Osler,

*Président:*  
*Vice-président:*

et MM.

Paproski,  
Perrault,  
Schreyer,  
Stafford,  
Stanbury,  
Stewart (Cochrane)—20.

*Le secrétaire du Comité,*

M. Slack,

*Clerk of the Committee.*

## MINUTES OF PROCEEDINGS

THURSDAY, March 6, 1969.  
(21)

The Standing Committee on Broadcasting, Films and Assistance to the Arts met this day at 8:10 p.m. The Chairman, Mr. John M. Reid, presided.

*Members present:* Messrs. Barrett, De Bané, Givens, Guilbault, LaSalle, Macquarrie, McCutcheon, Mongrain, Osler, Perrault, Reid, Stanbury, Stewart (*Cochrane*)—(13).

*Members also present:* Messrs. Fairweather and Ritchie.

*Witnesses: From the Canadian Library Association:* Miss Katharine Ball, President; Mr. Bruce Peel, Vice-President. *From the Association canadienne des bibliothécaires de langue française:* Mr. Maurice Auger, President; and Rev. Paul Drouin, O.M.I., Vice-President.

The Chairman introduced the witnesses and then Miss Ball and Mr. Auger made statements relating to Bill C-171, An Act respecting the National Library.

Miss Ball and Mr. Auger, assisted by Mr. Peel and Rev. Drouin, O.M.I., were examined on matters relating to the Chairmanship of the Board and representation on the Board.

The examination of the witnesses being completed, at 9:35 p.m., the Committee adjourned until 9:30 a.m. on Friday, March 7, 1969.

## PROCÈS-VERBAUX

(Traduction)

Le JEUDI 6 mars 1969.  
(21)

Le Comité permanent de la radiodiffusion, des films et de l'assistance aux arts se réunit ce soir à 8 h. 10, sous la présidence de M. John M. Reid.

*Présents:* MM. Barrett, De Bané, Givens, Guilbault, LaSalle, Macquarrie, McCutcheon, Mongrain, Osler, Perrault, Reid, Stanbury, Stewart (*Cochrane*)—(13).

*De même que:* MM. Fairweather et Ritchie.

*Témoins: De l'Association canadienne des bibliothèques:* M<sup>lle</sup> Katharine Ball, présidente, et M. Bruce Peel, vice-président. *De l'Association canadienne des bibliothécaires de langue française:* M. Maurice Auger, président, et le rév. Paul Drouin, o.m.i., vice-président.

Le président présente les témoins, puis M<sup>lle</sup> Ball et M. Auger font une déclaration relative au Bill C-171—Loi concernant la Bibliothèque nationale.

M<sup>lle</sup> Ball et M. Auger, aidés de M. Peel et du rév. Drouin, o.m.i., répondent à des questions relatives à la présidence du Conseil et à la représentation à ce Conseil.

L'interrogatoire des témoins étant terminé, à 9 h. 35 du soir, le Comité s'ajourne jusqu'au vendredi 7 mars 1969, à 9 h. 30 du matin.

*Le secrétaire du Comité,*

M. Slack,

*Clerk of the Committee.*





[Texte]

EVENING SITTING

(Recorded by Electronic Apparatus)

Thursday, March 6, 1969

• 2009

**The Chairman:** Gentlemen, I see a quorum. Tonight we are honoured to have the representatives from the Canadian Library Association and the Association canadienne des bibliothécaires de langue française to discuss Bill C-171, An Act respecting the National Library.

Immediately on my right is Miss Katharine Ball, President of the Canadian Library Association; next to Miss Ball is Mr. Maurice Auger, President of the Association canadienne des bibliothécaires de langue française. To my right at the end table is Rev. Father Paul Drouin, O.M.I., Vice-Président of the Association canadienne des bibliothécaires de langue française and next to him is Mr. Bruce Peel, Vice-President.

I would now ask Miss Ball and Mr. Auger to take over at this time and make their comments on the Bill. Then we will have open house with questions and answers.

**Miss Katharine Ball (President, Canadian Library Association):** Mr. Chairman, I have been asked by this deputation to open proceedings by speaking about the lack of attention given to the submission from our Association on the professional qualifications of senior personnel in the National Library.

Representations were made before the previous National Librarian was to retire, and as far as we are aware there was no attention given to these. This is in no way a criticism of the present National Librarian either personally or as to his qualifications to administer the National Library. We are very much in agreement with the action he has taken and the ideas he has put forward to make the National Library a centre for library service in Canada, but we hope that in subsequent appointments, such as that of the Associate National Librarian, there will be some attention paid to professional qualifications.

[Interprétation]

TÉMOIGNAGES

(Enregistrement électronique)

Le jeudi 6 mars 1969

**Le président:** Messieurs, nous avons le quorum. Ce soir, nous avons le plaisir d'accueillir les représentants de l'Association canadienne des bibliothécaires de langue française et de la *Canadian Library Association* qui discuteront du projet de Loi C-171, *Loi concernant la Bibliothèque nationale*.

A ma droite, il y a M<sup>lle</sup> Katharine Ball, présidente de la *Canadian Library Association*, puis M. Maurice Auger, président de l'Association canadienne des bibliothécaires de langue française.

A ma droite, au bout de la table, il y a le révérend Père Paul Drouin, O.M.I. vice-président de l'Association canadienne des bibliothécaires de langue française, puis M. Bruce Peel, vice-président de la *Canadian Library Association*.

Je prierais M<sup>lle</sup> Ball et M. Auger de présenter maintenant leurs commentaires sur le projet de loi. Il y aura ensuite nombre de questions et de réponses.

**Mlle Katharine Ball (présidente de la Canadian Library Association):** Monsieur le président, on m'a demandé d'ouvrir le débat en mentionnant le peu d'attention qu'on a accordée au mémoire que nous avons présenté au sujet de la compétence professionnelle en bibliothéconomie du personnel supérieur de la Bibliothèque nationale.

Nous avons fait des représentations à l'ancien directeur général avant qu'il prenne sa retraite et, au meilleur de notre connaissance, on n'y a pas porté attention. Il ne s'agit pas ici d'une critique du présent directeur général, tant en ce qui concerne sa personne ou sa compétence pour administrer la Bibliothèque nationale. Nous sommes tout à fait d'accord avec les mesures qu'il y a prises et les idées qu'il a présentées pour que la Bibliothèque nationale devienne un centre de bibliothéconomie au Canada, mais nous espérons que, dans les nominations subséquentes, comme celle du bibliothécaire national adjoint, on porte une certaine attention aux titres de compétence.

## [Text]

The National Library, as the present National Librarian plans it, should be a bibliographical centre for the whole of Canada. It needs the co-operation of librarians and librarians need its co-operation, and this co-operation can best be attained on a professional plane.

This is why we hope that in the appointment of the individuals—and not necessarily in the act—there will be some attention paid to professional qualifications. This is what the association has asked me to speak about first.

**M. Maurice Auger (Président de l'Association canadienne des bibliothécaires de langue française):** C'est au sujet du paragraphe (2) de l'article 9 qui traite de la représentation sur le Conseil consultatif. Les deux associations sont d'accord. Elles comprennent très bien que le Conseil des Arts du Canada, les Musées, l'Association des universités et collèges du Canada soient intéressés à l'avenir de la Bibliothèque nationale, soient intéressés à donner leurs opinions sur son développement et sur son orientation. Nous comprenons très bien que ces associations, ces groupements aient des porte-parole au sein du Conseil consultatif.

Mais nous sommes d'avis également que les gens les plus intéressés, les groupes les plus intéressés à la Bibliothèque nationale, ceux qui vont collaborer avec elle de plus près, sont ceux qui appartiennent à la profession, c'est-à-dire l'ensemble des bibliothécaires qui sont regroupés sous deux associations reconnues sur le plan national, l'une anglophone, l'autre francophone. Or, l'opinion des quelque 4,000 membres est condensée, regroupée au sein de leur association respective. Nous reconnaissons que des groupements comme l'A.U.C.C. et tous les autres aient leur mot à dire; d'autre part, nous avons de la difficulté à admettre que les gens qui sont touchés de plus près et qui sont les plus intéressés à la Bibliothèque nationale ne puissent avoir leur porte-parole au sein de ce Conseil consultatif.

La Bibliothèque nationale est une direction pour l'ensemble des bibliothèques du Canada. Si ceux qui œuvrent dans ces bibliothèques n'ont pas de porte-parole officiel au sein du Conseil, nous voyons là une déficience. On peut répondre qu'il y aura au moins quatre bibliothécaires professionnels au sein du Conseil; mais ils y seront à titre personnel et non comme des représentants officiels des deux associations professionnelles.

## [Interpretation]

La Bibliothèque nationale, selon les plans du présent directeur général, devrait être un centre de bibliothéconomie pour tout le Canada. Elle a besoin de la collaboration des bibliothécaires et les bibliothécaires ont besoin de sa collaboration, et cette collaboration se trouvera plus facilement au niveau professionnel.

C'est pourquoi nous espérons que dans la nomination de particuliers, et pas nécessairement dans la loi, on portera une certaine attention à la compétence professionnelle. C'est ce que l'association voulait que je vous dise d'abord.

**Mr. Maurice Auger (President, Association Canadienne des bibliothécaires de langue française):** I wish to refer to clause 9 (2) dealing with representation on the Advisory Board. The two Associations agree. They understand quite well that the Canada Council, the museums and the Association of Universities and Colleges of Canada are interested in the future of the National Library, and are interested in voicing their opinions on its development and orientation. We fully understand that these Associations or these groups have spokesmen on the Advisory Board.

But we also think that the most interested people or groups in the National Library, those who will be its closest co-operators, are those people who belong to the profession, that is the librarians who are grouped under two national associations, one English-speaking and one French-speaking. The opinion of this 4,000 member group is condensed and regrouped within their respective associations. We recognize that groups such as the AUCC and all other groups have their own say. But on the other hand, we find it difficult to admit that those who are the most concerned with the National Library should not have a spokesman on this Advisory Board.

The National Library is there to give direction to all libraries in Canada. If those people who are employed in these libraries do not have any spokesmen on the Board, then there is a short coming in this field. Although there will be at least four professional librarians on the Board, they will be there as individuals only and not as official spokesmen of the two professional associations.



[Texte]

**The Chairman:** Thank you very much, Miss Ball and Mr. Auger. Your submission was, shall I say, commendably brief and to the point.

**Miss Ball:** We have one other point we would like to bring up, if we may.

**The Chairman:** By all means.

**Miss Ball:** It says in Clause 9, subclause (2), that:

(a) the National Librarian, who shall be the Chairman of the Board;  
We feel that the Board and the National Librarian would be strengthened by having a chairman elected by the members of the Board. We feel that the National Librarian could be put in a very awkward position by arguing that the government increase services, budgets and staff for himself, really.

In other words, he could well be accused of empire building, and it would strengthen his and if this were the responsibility of a chairman of the Board who was selected by the Board.

The National Librarian, of course, must be on the Board and must be given complete freedom to make recommendations—as any Librarian is to this board—and he will initiate any of the ideas, but it seems to me he could be in a stronger position if these ideas were presented and supported by a Chairman who was in a more disinterested position than the National Librarian.

The other point that we spoke about today was that there is nothing in the which says that the Board need ever meet. There is no frequency of meeting at all. The previous act said that the Board must meet once a year. There is nothing at all in this act to suggest that meetings will be held at certain intervals. We had hoped that it might be twice a year rather than once a year. Those are all the points I wish to mention. I wonder if any of the other delegates have anything to add? I had forgotten about that point.

**The Chairman:** Mr. Osler will be the first questioner.

**Mr. Osler:** Thank you, Mr. Chairman. I would like to ask Miss Ball, if I may, why the Chairman should necessarily be a professional?

**Miss Ball:** Not the Chairman, no. The Librarian would be...

[Interprétation]

**Le président:** Merci beaucoup, mademoiselle Ball et monsieur Auger. Votre présentation a été, à mon avis, agréablement brève et précise.

**Mlle Ball:** Nous avons un autre point à souligner, si vous le permettez.

**Le président:** Mais oui, allez-y.

**Mlle Ball:** L'article 9, paragraphe (2) a) dit que:

(a) du directeur général de la Bibliothèque nationale, qui est président du Conseil;

Nous croyons que le Conseil et le directeur général de la Bibliothèque nationale seraient renforcés si le président était élu par les membres du Conseil. Nous croyons que le directeur général de la Bibliothèque nationale serait placé dans une position difficile s'il demandait au gouvernement d'accroître les services, le budget et le personnel, pour lui-même en quelque sorte.

En d'autres termes, il pourrait être accusé de vouloir construire son propre petit empire et ceci pourrait l'aider si c'était la responsabilité d'un président du Conseil élu par le Conseil.

Le directeur général de la Bibliothèque nationale doit bien entendu être membre du Conseil et doit avoir toute liberté de faire des recommandations comme tout autre bibliothécaire de fait à son conseil, et il prendra l'initiative de plusieurs idées, mais, à mon avis, il serait dans une meilleure position si ces idées étaient présentées et appuyées par un président moins intéressé que le directeur général de la Bibliothèque nationale.

Il y a un autre point. Il n'y a rien dans la Loi qui précise l'horaire des réunions du Conseil. La fréquence des réunions n'est pas mentionnée. La loi précédente disait que le Conseil devait se réunir une fois par année. Il n'y a rien du tout dans la présente loi qui suggère que les réunions seront tenues à certains intervalles. Nous avions espéré que ce serait deux fois par année plutôt qu'une.

C'est tout ce que j'ai à souligner. Je me demande si certains des autres délégués ont quelque chose à ajouter? J'avais oublié ce point.

**Le président:** M. Osler, sera le premier à poser des questions.

**M. Osler:** Merci monsieur le président. Je voudrais demander à M<sup>lle</sup> Ball, si vous le permettez, pourquoi le président devrait nécessairement être un professionnel?

**Mlle Ball:** Non, pas le président. Le président serait...

[Text]

**Mr. Osler:** I am sorry, the Chairman is the National Librarian, and that was my line of thought. The position of National Librarian is not really a detailed library job, it is an overall job, and it could possibly be—at least in my opinion—that the right qualifications might be found in someone who did not necessarily have library qualifications, and if we are writing an act you are then limiting this to a specific type of person which, over the long haul, many not serve your interest as well as you anticipate it will. Would you comment on that?

**Miss Ball:** I think I said that I realized this could not be written into the act. As I understand it, it is not the sort of thing that normally goes into an act.

The point we wish to make is that the senior officers, in what is essentially a professional service, are dealing with librarians all over the country and it is important that they not only understand the problems of the libraries from their own experience or education, or both, but that they are also able to maintain excellent relations with those librarians. It seems to me that this is a very interdependent situation between the libraries of the nation and the National Library, and the better they understand each other the better off we will be.

• 2020

**Mr. Osler:** My third point was your comment about the Chairman's appointment. It would seem to me that if we were able to accommodate you on your point about the Chairman's appointment, that the matter of whether or not the Chairman was actually a professional would then become academic.

**Miss Ball:** Yes, I think it would. I must say we did not discuss the topic of who the Chairman should be. I think our committee was well aware of the fact that it might be the representative Canada Council, for instance. The librarian is the person who is going to bring the information and make the recommendation to the committee. But the librarian is the chief executive officer of the library. Now do you know a board that is chaired by its chief executive officer?

**Mr. Osler:** Yes, government boards.

**Miss Ball:** Well they are outside my experience.

**Mr. Osler:** I do not know whether you will get anywhere but I certainly would be on

[Interpretation]

**M. Osler:** Je m'excuse, le président est le directeur général de la Bibliothèque nationale et c'est à ce que je pensais. Le poste de directeur général n'est pas, en réalité, un poste où il doit faire un travail détaillé de bibliothéconomie, c'est un travail global et, à mon avis, il est possible qu'on puisse trouver des compétences non nécessairement chez une personne qui a la compétence d'un bibliothécaire et on limite ici le poste à une personne en particulier et peut-être que vous n'obtiendrez pas le but que vous cherchez à atteindre. Avez-vous des commentaires?

**Mlle Ball:** J'ai dit, en effet, que si on pouvait l'inscrire dans la Loi, ce serait bien. Ce n'est pas ce qu'on met d'habitude dans une loi, d'après ce qu'on me dit. Mais ce que nous voulons faire entendre ici, c'est que le fonctionnaire supérieur dans un service professionnel traite avec les bibliothécaires dans tout le Canada et il est important qu'on comprenne non seulement les problèmes de bibliothéconomie, grâce à leur expérience et à leurs études, mais aussi qu'il soit capable de maintenir de très bonnes relations avec les bibliothécaires. C'est une situation de dépendance très étroite. Il y a beaucoup de dépendance entre la Bibliothèque nationale et les bibliothécaires du pays et mieux on s'entendra, meilleurs seront les résultats que nous obtiendrons.

**M. Osler:** Le troisième point, vous avez fait des commentaires au sujet de la nomination du président. Il me semble que si nous pouvions vous accommoder quant à la nomination du président, la question de savoir si le président doit être ou non un professionnel deviendrait académique.

**Mlle Ball:** Oui, je le crois. Je dois vous dire que nous n'avons pas discuté de la question, ... savoir qui devrait être le président. Je crois que notre comité était bien au courant du fait qu'il pourrait être un représentant du Conseil des arts du Canada, par exemple. Mais le bibliothécaire est une personne qui doit fournir des renseignements et faire des recommandations au comité. Mais le bibliothécaire est le directeur-général de la bibliothèque. Connaissez-vous un conseil dont le président est en même temps le directeur général?

**M. Osler:** Oui, les commissions du gouvernement.

**Mlle Ball:** Cela dépasse mon expérience.

**M. Osler:** Je ne sais pas si vous réussirez, mais je suis certainement de votre avis. Je dis



## [Texte]

your side. I say this because I was on the CBC board for three years. It is a much maligned board and, at the time, the chairman of the Board, who happened also to be the president, was much maligned. To my mind, the chairman of the board was an excellent person who was left far too much out in the cold and on his own because of the composition of the thing. And this is perpetuated in every darn government board that one sees. It seems to me that unless the chairman is answerable to his board there is simply no way of getting around the frustrations that develop—because if an ordinary board member is appointed by Governor in Council and the chairman is appointed by Governor in Council there is no one that can do anything unless he resigns from the board. That is the only thing he can do. And many things occur where it is not desirable to resign from the board.

Many times one wants to make a point without resigning from the board. I could not agree more with you about that comment. Now whether or not we can do anything about it, I do not know, but it seems to me that it should be on the recommendation of the board—the Governor in Council appoints on the recommendation of the board. He should not necessarily be bound to your first choice.

**Miss Ball:** Well my idea, when we were talking about it, was that the chairman of the board should be elected from among the board itself by the board. This is what is done in New Zealand in respect of their national library advisory committee. Actually their national librarian is not a member of the board. He is secretary of the board, with a voice but no vote. That I do not think is right.

I think the national librarian should have a vote but in respect of their advisory board, which is made up not unlike this, the appointees must be from among people recommended by the various organizations—the equivalent of The Canada Council and so on. Some of them are *ex officio*, as the parliamentary librarian is here and also the librarian of the National Science Library. But they elect their own chairman. I would feel that the hands of the national librarian are tied by being chairman of his own board.

• 2025

**The Chairman:** Or will he have too much authority if he is chairman of his own board and also chief executive officer?

## [Interprétation]

ceci parce que j'ai été membre du conseil de Radio-Canada pendant trois ans. C'est un conseil qu'on dénigre beaucoup et, à cette époque, le président du conseil, qui était aussi mal dénigré, était en même temps le président de la Société. A mon avis, le président du conseil était une excellente personne qui était laissée, si l'on veut, de côté à cause de la composition de la Société. Et c'est ce qui arrive dans la plupart des commissions du gouvernement. Il me semble que, à moins que le président soit responsable au conseil, il n'y a pas moyen de contourner les frustrations ou les désaccords qui se font jour, parce que, si un membre ordinaire du conseil est nommé par le gouverneur en conseil et que le président du conseil est nommé par le gouverneur en conseil, il n'y a personne qui peut faire quoi que ce soit, à moins que le président ne démissionne. C'est tout ce qu'il peut faire. Et dans bien des cas, il n'est pas désirable de démissionner du Conseil.

Il arrive souvent que quelqu'un veut faire valoir un argument sans démissionner. Et je suis tout à fait d'accord avec votre commentaire ici. Et il me semble que ce devrait être sur la recommandation du conseil que le gouverneur en conseil nomme quelqu'un. Il ne doit pas être lié par votre premier choix.

**Mlle Ball:** Mon idée c'était que nous parlions du président du conseil qui devait être élu parmi les membres du conseil, par le conseil lui-même. C'est ce qu'on fait en Nouvelle-Zélande à l'égard du Comité consultatif de la bibliothèque nationale. Et le directeur général de la bibliothèque n'est pas un membre du conseil. Il est secrétaire, il a la voix, mais non le vote. Je ne crois pas que ce soit bien.

Je pense que le directeur général doit avoir un droit de vote, mais s'il s'agit d'un conseil consultatif qui n'est pas constitué comme celui-ci, mais dont les membres doivent être choisis parmi les personnes recommandées par divers organismes, tel que le Conseil des arts, etc. Il y aurait des membres d'office comme le bibliothécaire du Parlement ici et aussi le bibliothécaire de la Bibliothèque nationale des sciences. Mais, ils élisent leur propre président. Je crois que les mains du directeur général de la Bibliothèque nationale sont liées par le fait qu'il est président de son propre conseil.

**Le président:** Ou aura-t-il peut-être trop de pouvoir s'il est président de son propre conseil ainsi qu'agent exécutif en chef?



[Text]

**Miss Ball:** It works both ways, I think.

**Mr. Osler:** But if you get down to a real crunch situation where honest people happen to disagree about something and you have to battle it out, there is no way of battling it out other than mass resignation of a board, which is not always the most helpful thing to do.

I would like to ask you specifically whether you think that appointment by the Governor in Council on the recommendation of the board would help you in any way?

**Miss Ball:** Appointment of whom by the Governor in Council?

**The Chairman:** The chairman.

**Miss Ball:** Yes, I think that would do perfectly, would you not think so?

**Mr. Osler:** At least it is a half-way house for what you want.

**Miss Ball:** Yes, I think it would be perfectly acceptable. The thing that we feel very strongly about is that there are two dangers, as the chairman has said. There is a danger that the national librarian as chairman of the board has two functions which, combined, will practically monopolize a meeting. He is both the chairman, the reporter and the recommender of anything that goes on in the institution. On the other hand, from his point of view his hands are tied because he is recommending and will forward these recommendations as chairman of the board to whom ever they go to, instead of being an objective chairman who can recommend them on the advice of the national librarian. The end results may be the same but it seems to me he has a much stronger case if he can get somebody else to do this.

**The Chairman:** Miss Ball, do you really think the chairman has that much authority and power?

**Miss Ball:** Now if the chairman, in this case the national librarian, is both the expert on the national library and the chairman, what are the other people going to do? They are going to discuss the things he brings up. He has control of the agenda and he also knows what is doing in the national library. What is coming from the rest of the board?

**Mr. Osler:** That is a good question.

**The Chairman:** I must begin to apply that to this Committee.

[Interpretation]

**Mlle Ball:** La médaille a deux côtés, je crois.

**M. Osler:** Mais si vous en arrivez à une situation réellement sérieuse où des honnêtes gens ne sont pas d'accord et cherchent une solution à la dispute, il n'y a pas d'autre solution que la démission de tout le conseil, ce qui n'est pas toujours la meilleure des choses.

J'aimerais vous demander si la nomination par le gouverneur en conseil sur la recommandation du conseil vous aiderait de quel-que façon?

**Mlle Ball:** La nomination de qui par le gouverneur en conseil?

**Le président:** Du président.

**Mlle Ball:** Oui, je crois que ce serait parfait, n'est-ce pas?

**M. Osler:** Ce serait au moins la moitié de ce que vous voulez.

**Mlle Ball:** Oui, je pense que cela serait parfaitement acceptable. Nous croyons fermement qu'il y a deux dangers qu'on a mentionnés. D'abord que le directeur général de la Bibliothèque nationale comme président du Conseil ait deux fonctions qui puissent faire en sorte qu'il monopolisera les réunions du conseil. Il préside, il fait rapport et il fait des recommandations sur tout ce qui se passe dans son institution. Et, d'autre part, il y a le fait que le directeur général est lié puisqu'il recommande des améliorations, si l'on veut, à sa propre institution, qui est la Bibliothèque nationale. Et je pense que le résultat serait peut-être le même mais qu'il faudra demander à quelqu'un d'autre peut-être d'occuper cette fonction.

**Le président:** Mademoiselle Ball, croyez-vous réellement que le président ait autant d'autorité et de pouvoir?

**Mlle Ball:** Maintenant, si le président, dans ce cas, le directeur général de la Bibliothèque nationale, est à la fois l'expert sur la Bibliothèque nationale et le président, qu'est-ce que les gens vont faire? Ils vont discuter des choses qu'il présente. Il contrôle son ordre du jour au Conseil, et il sait ce qui se passe à la Bibliothèque. Qu'est-ce qui vient des autres membres du conseil?

**M. Osler:** C'est une bonne question.

**Le président:** C'est ce que je devrais faire ici en Comité.

[Texte]

**Mr. Osler:** A third question, Mr. Chairman, if I may.

**The Chairman:** Is it on the same subject?

**Mr. Osler:** Yes, it is on the membership of this board. Why do you feel that there is any necessity to have a member of The Canada Council as a member of this board? What is the relationship?

**Miss Ball:** This we have not taken action on, one way or another, but I am sure the idea in the framework of the act is that the National Library is the centre of bibliographical information for Canada and for anybody which is interested in scholarship in Canada, such as The Canada Council and the Association of Universities and Colleges of Canada, it is helpful to have recommendations because they know the fields in which scholars and materials are needed and where research is going, just as we want to have the national science librarian to coordinate the resources of the various libraries.

**Mr. Mongrain:** Mr. Chairman, could I raise a question of privilege?

**The Chairman:** By all means, sir.

**Mr. Mongrain:** You will notice that I was late and you are partly responsible.

**The Chairman:** Why, sir?

**Mr. Mongrain:** Would you kindly introduced to me that charming lady and the spokesmen who are here tonight.

**The Chairman:** By all means. Immediately to my right is Miss Katharine Ball, the President of the Canadian Library Association. Next to her is Mr. Maurice Auger, the Président of the Association canadienne des bibliothécaires de langue française. Immediately to his right is Reverend Father Paul Drouin, the Vice President, and Mr. Bruce Peel, the Vice President of the Canadian Library Association.

**Mr. Mongrain:** Thank you, Mr. Chairman.

**The Chairman:** Mr. Osler, have you completed your questioning.

**Mr. Osler:** Yes. Thank you.

**The Chairman:** Does anybody else have any questions on this particular point, the composition of the board?

[Interprétation]

**M. Osler:** Une troisième question, monsieur le président, si vous le permettez.

**Le président:** Sur le même sujet?

**M. Osler:** Oui, il s'agit de la composition du Conseil. Pourquoi pensez-vous qu'il faudrait y avoir des membres du Conseil des arts du Canada à ce Conseil? Quel est le rapport?

**Mlle Ball:** Nous devons prendre des mesures d'une façon ou d'une autre. Mais l'idée, j'en suis sûre, c'était que dans le cadre de la loi, la Bibliothèque nationale soit un centre d'information bibliothéconomique pour le Canada et que tous les organismes qui s'intéressent aux bourses au Canada, par exemple, le Conseil des arts ou l'Association des universités et collèges du Canada, puissent faire des recommandations lorsqu'ils ont accès à la documentation académique qui intéresse les étudiants et connaissent la recherche, de même que nous voulons un bibliothécaire national pour les séances pour coordonner les ressources des différentes bibliothèques.

**M. Mongrain:** Est-ce que je pourrais soulever une question sur un fait personnel, monsieur le président?

**Le président:** Évidemment.

**M. Mongrain:** Vous avez remarqué que je suis arrivé en retard.

**Le président:** Pourquoi? Vous êtes en partie responsable.

**M. Mongrain:** Voudriez-vous me présenter la dame qui est là, et les autres porte-parole qui sont ici ce soir?

**Le président:** A ma droite, M<sup>lle</sup> Katherine Ball, présidente de la *Canadian Library Association*, à sa droite, monsieur Maurice Auger, président de l'Association canadienne des bibliothécaires de langue française; à sa droite, M. Paul Drouin, o.m.i., vice-président de cette association et à leur droite, M. Bruce Peel, vice-président de la *Canadian Library Association*.

**M. Mongrain:** Merci, monsieur le président.

**Le président:** Monsieur Osler, avez-vous terminé?

**M. Osler:** Oui, je vous remercie.

**Le président:** Est-ce que quelqu'un d'autre a des questions sur ce sujet, concernant la composition du Conseil?

[Text]

**Mr. Stewart (Cochrane):** Well I have a question on that but I would prefer to lead into it.

**The Chairman:** Are there further questions on this point?

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**Mr. Stanbury:** I think someone called your representatives porte-paroles. Do you mean that they would speak for your associations, or would they simply be nominated by your associations to judge the issues that appear before the board?

**Mr. Auger:** Well I assume that the representative of the AUCC will put forward the opinions of the AUCC.

**Mr. Stanbury:** I am really curious what your concept of the people you would nominate would be—whether they would be speaking for your association and expected to reflect the opinions of your association, or would they simply be nominated by your association?

**Miss Ball:** I think they would not necessarily speak for the association, they would be nominated by the association, and if there were points in which the association wished to make recommendations to the advisory board I think they would do it through those members that have been appointed from their membership.

But I do not think they will be official lobbyists on behalf of the association.

**Rév. Père Paul Drouin, o.m.i. (Vice-président, Association canadienne des bibliothécaires de langue française):** Personnellement, je crois que ce serait une mauvaise politique pour le Comité de la Bibliothèque nationale que ses membres représentent des intérêts déjà engagés. Je crois qu'ils sont délégués par leurs association, mais une fois qu'ils sont nommés, ce qui doit les intéresser, c'est que la Bibliothèque nationale reçoive de bons conseils.

C'est simplement un comité consultatif qui n'a pas de pouvoirs, mais qui doit donner de bons conseils aux bibliothécaires, aux directeurs de bibliothèques. Et je crois qu'un représentant, premièrement n'engage pas l'Association qui le délègue, deuxièmement, qu'il doit faire son possible pour donner de bons conseils, tout simplement.

**Mr. Stanbury:** If your associations were added to Clause 9(2)(c) in Section 9(2), would you then reduce the number of persons in Clause (d) by two and reduce the number of

[Interpretation]

**M. Stewart (Cochrane):** J'aurais des questions mais je préférerais y arriver graduellement.

**Le président:** D'autres questions sur ce sujet?

**M. Stanbury:** Je crois que quelqu'un a appelé votre représentant un porte-parole. Est-ce que ces gens sont des porte-parole ou bien est-ce qu'ils sont uniquement nommés par l'Association pour venir devant le Conseil pour juger des questions posées au Conseil?

**M. Auger:** Eh bien, je suppose que le représentant de l'AUCC exprimera les opinions de l'AUCC.

**M. Stanbury:** Quand on vous a nommé, est-ce que l'on vous a dit que vous parleriez au nom de votre association? Est-ce que vous refléteriez à ce moment-là, l'opinion de votre Association ou bien est-ce que vous avez été nommés par votre Association à cette fin?

**Mlle Ball:** Je crois que nous pouvons dire que nous avons été nommés pour parler à cette fin. S'il y a des façons dont l'Association peut faire des recommandations, je crois le savoir par l'intermédiaire de ces membres qui ont été nommés par l'ensemble des membres.

Mais je ne pense pas que cela soit officiel.

**Rev. Father Paul Drouin, o.m.i. (Vice president, Association canadienne des bibliothécaires de langue française):** Personally, I think it would not be a good policy for the Board of the National Library if its members represent interests that are already engaged. I believe that they are delegated by their associations, but once they are named, what must interest them is to see to it that the National Library receives sound advice.

It is simply an Advisory Board that does not have any powers, but which must give sound advice to the librarians and the directors of the libraries. And I believe that a representative does not, in the first place, engage the Association that delegates him and secondly, he must do his utmost to provide sound advice, and nothing else.

**M. Stanbury:** Si vos associations étaient inscrites à la clause c, 9-2c, 9-2, est-ce qu'à ce moment-là, vous réduiriez de deux le nombre de personnes incluses dans l'article (d), et de



[Texte]

professional librarians mentioned in Clause (d) by two?

**Miss Ball:** Yes, I would think that the proportion of professional librarians in (2) (d) would remain the same. But necessarily there would be two extra appointees to the Board and so there would be six left if it was going to be the same size of board.

**Mr. Stanbury:** So your concern here, if I am stating it fairly—and I do not say it critically—your aim is not to have more representation for your profession on the Board, but to have direct representation from your two Associations.

**Miss Ball:** Yes. The representation of the profession at the moment, if you count, is eight librarians and seven non-librarians. There are the National Librarian, the Parliamentary Librarian, the librarian of the National Science Library, and perhaps the Archivist. Let us say seven librarians and the National Archivist who might be considered a supporter. And this I think is very fair representation. I think the committee would be quite satisfied with the same proportion.

**Mr. Stanbury:** So as you see it, the lack in the bill is not the lack of recognition of professional librarians on this Board, but rather recognition that your Association should be able to nominate to it. I have a recollection that your brief had not gone that far, that you had not suggested representation by your Association.

**Miss Ball:** Yes, I think we did.

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**Mr. Stanbury:** I thought the recommendation in your brief was that two members should be appointed from lists of names submitted to the Secretary of State by the Council of the Canadian Library Association and the *Association canadienne des bibliothécaires de langue française*.

**Miss Ball:** Yes, that is quite true and, of course, these would be recommendations. The associations, as I understand it, are not interested in nominating individuals, representatives, but they are interested in giving a list from which the representatives could be chosen, which ever way meets with the approval of the drawers of the Act.

[Interprétation]

deux le nombre de librairies, de bibliothécaires de profession mentionnés à l'article (d)?

**Mlle Ball:** Je crois que la proportion de bibliothécaires de profession dans 2-d demeurera la même. Mais il y aurait nécessairement deux nominations supplémentaires au Conseil et, par conséquent, il y resterait 6 membres, pourvu que la composition du Conseil demeure inchangée.

**M. Stanbury:** Vous vous intéressez ici si je ne me trompe, et je le dis sans aucune intention de critiquer, non pas à obtenir une représentation plus large pour votre profession, mais d'avoir des représentations directes de vos deux associations.

**Mlle Ball:** Oui. La représentation de la profession à l'heure actuelle, se compose de huit bibliothécaires et de sept non bibliothécaires. Ce sont: le bibliothécaire national, le bibliothécaire parlementaire, le bibliothécaire de la bibliothèque nationale des Sciences et peut-être l'archiviste. Disons sept bibliothécaires ainsi que l'archiviste national qui serait en quelque sorte un supporteur; ce qui à mon avis constitue une représentation assez raisonnable. Je crois que le comité sera satisfait de cette proportion.

**M. Stanbury:** Ainsi, comme vous le voyez, la carence dans le Bill, ne constitue pas une absence de reconnaissance des bibliothécaires diplômés dans ce Conseil, mais plutôt une reconnaissance que votre association devrait être en mesure de nommer ces gens. Je me rappelle que votre mémoire n'a pas été si loin, et que vous n'aviez pas suggéré la représentation de la part de votre association...

**Mlle Ball:** Je crois que nous l'avons fait, oui.

**M. Stanbury:** Je croyais que la recommandation de votre rapport voulait que deux membres soient nommés à partir d'une liste de noms soumise au Secrétariat d'État par les conseils de la *Canadian Library Association*, et l'*Association canadienne des bibliothécaires de langue française*.

**Mlle Ball:** Oui, c'est tout à fait exact et, évidemment, il ne s'agit là que de propositions. Les associations, à mon avis, ne sont intéressées à nommer des personnes ou des représentants particuliers, mais ils sont intéressés à fournir une liste à partir de laquelle on pourra choisir les représentants, quelque soit la façon qui répond aux exigences de la loi.

[Text]

**Mr. Stanbury:** Your intention, I guess, from what has been said here, is that there should be one from each of your Associations.

**Miss Ball:** That is right. And each Association would submit names.

**Mr. Stanbury:** Would it meet your wishes, as well as what you have suggested tonight, to go back to your recommendations in your brief and to make provision for such nominations under sub-section (d) of Section 9 (2)?

**Miss Ball:** No, the committee seems quite satisfied with that.

**Mr. Stanbury:** On the question of the chairmanship. Who has been the chairman of the National Library Advisory Council?

**Miss Ball:** The National Librarian.

**Mr. Stanbury:** And how long has that Council been in existence.

**Miss Ball:** It has been in existence since the first National Library Act which was 1952. And the committee, as I understand it, has really become inactive and I think part of it is for this reason.

**Mr. Stanbury:** I could not find in looking at the old Act any requirement that they meet once a year. Could you refer me to that?

**Miss Ball:** It is not well documented, I am afraid, for a librarian.

**Mr. Stanbury:** Section 8 of the old Act provides for an Advisory Council. I do not see anything in it about the required number of meetings.

**Miss Ball:** I think so. I looked that up. I was pretty sure there was...

**Mr. Stanbury:** But at any rate, it has not worked as well as you would have hoped.

**Miss Ball:** This is what has been reported to me.

**Mr. Stanbury:** Do you think that the provisions in the proposed Section 9 would achieve an improvement?

**Miss Ball:** I do. A great improvement. The old Act was based on geographic representation for one thing, and this should be, in our estimation, a secondary consideration. The people appointed are much more important than where they come from.

**Mr. Stanbury:** Mr. Chairman, I am not sure this is directly on the point, but it is bound

[Interpretation]

**M. Stanbury:** Votre intention, d'après ce qui a été dit ici, c'est qu'il devrait y avoir un membre de chacune de vos associations de bibliothécaires...

**Mlle Ball:** C'est exact. Et chaque association soumettrait des noms.

**M. Stanbury:** Cela vous arrangerait-il aussi, que ce que vous avez laissé entendre ce soir, de revenir à vos propositions contenues dans votre mémoire et de prévoir des nominations en vertu de l'alinéa (d) de l'article 9 (2)?

**Mlle Ball:** Non, le comité semble satisfait de cela.

**M. Stanbury:** A propos de la question de la présidence, qui a été le président du conseil consultatif de la bibliothèque nationale?

**Mlle Ball:** Le bibliothécaire national.

**M. Stanbury:** Et depuis combien de temps ce conseil existe-t-il?

**Mlle Ball:** Le conseil existe depuis que la première loi sur la bibliothèque nationale a été adoptée, c'est-à-dire en 1952. Et le comité, tel que je comprends la situation, est devenu inactif, en partie pour cette raison.

**M. Stanbury:** En regardant l'ancienne loi, rien n'indique qu'ils doivent se réunir une fois l'an. Pouvez-vous me signaler cela dans l'ancienne loi, s'il-vous-plaît?

**Mlle Ball:** Nous ne sommes pas très bien documentés, comme bibliothécaires.

**M. Stanbury:** L'article 8 de l'ancienne loi parle d'un conseil consultatif. Or rien n'indique le nombre de réunions qui doivent se tenir.

**Mlle Ball:** J'étais presque certaine que si...

**M. Stanbury:** De toute façon, cela n'a pas marché selon vos désirs.

**Mlle Ball:** C'est ce qui m'a été rapporté.

**M. Stanbury:** Croyez-vous que les dispositions dans l'Article 9 proposé dans le Bill produiraient une amélioration?

**Mlle Ball:** Oui. C'est une grande amélioration. L'ancienne loi était fondée sur une représentation géographique ce qui d'après nous est secondaire. La compétence des personnes qui sont nommées est plus importante que l'endroit d'où elles viennent.

**M. Stanbury:** Je ne sais pas si c'est directement lié à ce que nous discutons, mais c'est

[Texte]

up in what we have been discussing and I might as well ask it while I have the floor. You mentioned representations about the professionalism of appointees. Can you tell me when such a representation was made and ignored?

**Miss Ball:** It was first made, in February 1967, when a list of names of French-speaking and English-speaking librarians was submitted.

**Mr. Stanbury:** Has there been any representation with respect to an appointment since June, 1967?

**Miss Ball:** Yes, there have been resolutions from the Association and submissions to the Secretary of State and to the Prime Minister.

**Mr. Stanbury:** Up to what date?

**Miss Ball:** Up to June, 1968.

**Mr. Stanbury:** And none since then with respect to professional appointments.

**Miss Ball:** There was one in November, 1968, as well.

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**Mr. Stanbury:** And what was the burden of those representations?

**Miss Ball:** That the senior appointment, or the appointments to senior library positions in the government libraries should be for qualified professional staff.

**Mr. Stanbury:** So there were representations last June and last November. But no appointments of senior personnel have been made since then.

**Miss Ball:** No.

**Mr. Stanbury:** So they have not been ignored. Not yet. That is why you are here.

**Miss Ball:** Not yet. This is one of the things that we realized can probably not get into the Act. But when we have an audience of this kind we do not want to miss the opportunity because we have been working on this for a long time.

**The Chairman:** I think, unfortunately, the Library Association is becoming as protective as the Law Society of Upper Canada. On a supplementary, Mr. Mongrain.

[Interprétation]

dans le cadre de nos discussions. Je vais donc poser les autres questions pendant que j'ai la parole. Vous avez parlé de représentations que vous auriez faites à propos du caractère professionnel de ceux qui ont été désignés. Pouvez-vous me dire quand ces représentations ont été faites et ignorées?

**Mlle Ball:** Je crois qu'on en a fait en février 1967. A ce moment là on a présenté une liste des bibliothécaires de langue française et de langue anglaise.

**M. Stanbury:** Y a-t-il eu des représentations portant sur une nomination depuis juin 1967?

**Mlle Ball:** Oui, il y a eu des résolutions de la part de l'association qui ont été présentées au secrétariat d'état puis au Premier Ministre.

**M. Stanbury:** Jusqu'à quelle date?

**Mlle Ball:** Jusqu'en juin, 1968.

**M. Stanbury:** Et depuis lors aucune autre touchant les nominations de bibliothécaires diplômés?

**Mlle Ball:** Il y en a eu une. Et en novembre 1968 aussi.

**M. Stanbury:** Et à quel effet étaient ces instances?

**Mlle Ball:** On demandait que les nominations aux postes supérieurs de bibliothécaire dans les bibliothèques gouvernementales aillent à des professionnels compétents.

**M. Stanbury:** Alors vous avez fait des représentations en juin et en novembre dernier mais personne, depuis, n'a été nommé à un poste au niveau supérieur.

**Mlle Ball:** Non.

**M. Stanbury:** Ainsi, on ne les a pas ignorées. Pas encore. C'est la raison pour laquelle vous êtes ici.

**Mlle Ball:** Pas encore. Nous avons constaté que c'est une des choses qui probablement ne pouvait s'inscrire dans la loi. Mais lorsque nous disposons d'un auditoire de ce genre, nous ne voudrions pas rater l'occasion car ça fait longtemps que nous nous occupons de cette question.

**Le président:** Malheureusement, je crois que la *Library Association* devient aussi protectrice que la «*Law Society of Upper Canada*». Question supplémentaire, M. Mongrain.



[Text]

**Mr. Mongrain:** Mr. Chairman, I would like first to explain why I have a special interest in this library problem. Many years ago I organized in my home town a free public library when there were practically none in the Province of Quebec.

And also, in addition to that I organized courses given by the University of Montreal for librarians. These courses lasted two seasons and the summer months, of course.

I also had the exhilarating opportunity to be in the hall of the University of Montreal at graduation and hear that students from my home town were among those with the highest grades. Mgr. Moreau was presiding over this affair. I am recalling something that dates back several years.

With your kind permission, Mr. Chairman, I would like to be authorized to ask a question of Mr. Sylvestre which is, I think, supplementary to what we have been discussing here. Would Mr. Sylvestre tell me as briefly as possible why, in his opinion, he should be the chairman of the Board.

**The Chairman:** I do not think, Mr. Mongrain, that I can accept that.

**Mr. Mongrain:** I raise this question as a question of privilege, Mr. Chairman. If we really want to understand what we are discussing here, I think we should have Mr. Sylvestre's opinion. I appeal to the opinion of my fellow colleagues here.

**The Chairman:** The present hearing is designed to provide a forum for the library associations. We will be having the Minister and senior officials before us at a different time, within a week or two, I believe.

**Mr. Mongrain:** I am not trying to get the opinion of the Minister. I know the opinion of the Minister because he is the one responsible for this document. I want to have the opinion of specialists. I know that Mr. Sylvestre and these gentlemen and this charming lady can be objective. I have some questions for them, and I want to appeal your ruling, Mr. Chairman. If the majority of my colleagues here think I am out of order, I will submit. But I would like to have their point of view on that. I want to have a brief statement from Mr. Sylvestre why in his opinion he should be the Chairman of the Board.

[Interpretation]

**M. Mongrain:** Monsieur le président, j'aimerais d'abord expliquer pourquoi je m'intéresse particulièrement à cette question des bibliothécaires. Il y a un certain nombre d'années, j'ai organisé dans ma ville natale une bibliothèque publique gratuite alors qu'il n'en existait pratiquement aucune au Québec.

J'ai aussi organisé des cours qui ont été donnés à l'Université de Montréal pour former des bibliothécaires spécialisés. Ces cours duraient deux ans et évidemment les mois d'été.

J'ai eu l'occasion unique d'être dans le hall de l'Université de Montréal, lorsque les diplômes ont été distribués, et je me suis aperçu que les gens de ma ville natale étaient ceux qui avaient obtenu les plus hautes notes. C'est M<sup>re</sup> Moreau qui présidait la cérémonie. Je vous parle, là, de quelque chose qui remonte à un grand nombre d'années.

Avec votre permission, monsieur le président, j'aimerais qu'on m'autorise à poser une question à M. Sylvestre. C'est une question dans le cadre de notre discussion. Est-ce que M. Sylvestre va me dire pourquoi, à son avis, il devrait être président du Conseil?

**Le président:** Je ne pense pas pouvoir accepter une telle question.

**M. Mongrain:** Je vais poser une question de privilège, monsieur le président. Vous devez comprendre ce que nous discutons, ici. Si vous voulez comprendre ce que nous discutons ici, je crois que nous devrions demander à M. Sylvestre, son opinion. Je demande l'opinion de mes collègues ici présents, à ce sujet.

**Le président:** La présente séance veut permettre aux associations de bibliothécaires de présenter leurs points de vue. Nous demanderons au ministre et au bibliothécaire national de paraître devant nous un peu plus tard, dans une semaine ou deux.

**M. Mongrain:** Je n'essaie pas d'avoir votre opinion ni d'avoir l'opinion du ministre. Je sais quelle est l'opinion du ministre, je la vois dans le document. J'aimerais avoir l'opinion des spécialistes. Et je sais que M. Sylvestre et ses gens, ici, de même que cette charmante dame, peuvent répondre à mes questions et j'aimerais, monsieur le président, que vous acceptiez que je pose des questions, si la plupart de mes collègues pensent que ma question est irrecevable, je me soumettrai. Je propose cela à mes collègues. J'aimerais avoir leur point de vue. J'aimerais avoir un bref exposé de la part de M. Sylvestre. Pourquoi à son avis, il devrait être le président du Conseil?

[Texte]

**The Chairman:** I do not think that you can ask Mr. Sylvestre to give an opinion on a matter of policy.

**Mr. Mongrain:** Could I appeal your decision and ask for a vote?

**The Chairman:** The man who is responsible for that is the Minister; it is not a question of coming to a vote. I do not think there is an appeal in this matter.

**Mr. Mongrain:** Mr. Chairman, this is a point of order, and I will have some other questions to the Minister.

**The Chairman:** It was a question of privilege, originally.

**Mr. Mongrain:** Yes. Well, it is both of them. You are taking upon yourself to rule that this is out of order. I would like you to quote me the rule that says I am out of order.

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**Mr. Perrault:** Mr. Chairman, the way to shorten the discussion is to vote on your decision and then get on with the matter.

**The Chairman:** I think if you look around you will see that we do not have a voting quorum. We have a quorum for the purpose of hearing a witness; we do not have a quorum for the purpose of carrying on that type of business.

**Mr. Stanbury:** To this point, Mr. Chairman, I think the question is very pertinent that a member should have the opportunity to question Mr. Sylvestre, but perhaps since in effect he is the Deputy Minister of this Department and will be appearing with the Minister, that would be the proper time to do it. I think you are quite right in wanting to ask his opinion. Perhaps when he and the Minister are witnesses before the Committee, he would probably be glad to deal with that.

**Mr. Mongrain:** May I present my point another way, Mr. Chairman. Let us put it this way. When I am through with the questions for these gentlemen and this lady, they will go away from there. Why do you not give us a five, ten or fifteen minute meeting in camera where we could ask questions of Mr. Sylvestre? Would you object to that?

We want to know what we are doing with this new setup. There are two sides to the question. If we wait another week or two or three weeks, I will be all mixed up. You

[Interprétation]

**Le président:** Je ne pense pas que vous puissiez demander à M. Sylvestre de donner une opinion en matière de politique.

**Mr. Mongrain:** Alors, est-ce que je peux en appeler de votre décision, et demander un vote?

**Le président:** La personne qui est responsable pour cela, c'est le ministre. Il n'est pas question de voter. Il n'y a pas de question d'appel.

**Mr. Mongrain:** Monsieur le président, j'invoque le Règlement. Et j'aurais d'autres questions pour le ministre.

**Le président:** C'était à l'origine une question de privilège, monsieur Mongrain.

**Mr. Mongrain:** C'est les deux à la fois! Vous prenez sur vous-même de décider que ce n'est pas conforme au Règlement. Pouvez-vous me citer le Règlement à ce sujet?

**M. Perrault:** M. le président le meilleur moyen d'en finir est de voter en ce qui concerne votre décision.

**Le président:** Je ne pense pas que nous soyons assez nombreux pour voter ce soir. Nous avons un quorum pour entendre les témoins, nous n'avons pas le quorum nécessaire pour prendre un vote.

**M. Stanbury:** Permettez, monsieur le président à l'heure actuelle, la question est très pertinente. Les membres du comité devraient avoir l'occasion de poser des questions à M. Sylvestre, étant donné, qu'il est sous-ministre de ce ministère et qu'il viendra témoigner avec le ministre? Je crois que c'est à ce moment-là qu'il sera approprié de lui poser des questions. Alors, nous lui poserons des questions lorsqu'il viendra devant nous comme témoin avec le ministre. Il sera heureux à ce moment-là, je suis certain, de répondre à vos questions.

**Mr. Mongrain:** Je vais m'y prendre d'une autre façon. Voici: ... Laissez-moi parler, je vous prie. J'aurais des questions à poser à ces messieurs et à cette dame. Quand nous aurons terminé cela, ils vont partir. Et pourquoi ne pas nous donner cinq, dix ou quinze minutes pour que nous nous réunissions à huis clos, pour que nous puissions poser des questions à M. Sylvestre? Est-ce que vous vous opposeriez à cela? J'aimerais savoir où nous nous en allons avec ces nouvelles organisations. Est-ce que nous devons attendre encore une, deux ou trois semaines pour avoir leur opinion. A



[Text]

know how many problems we have to study and discuss.

**Mr. Perrault:** Mr. Chairman, surely there is an appropriate time for the hearing of Mr. Sylvestre's views, and I concur with the position taken by Mr. Stanbury. I think the position that Mr. Stanbury has taken is perfectly sound, that there is not attempt here to deny this material coming before the Committee.

**The Chairman:** Mr. Sylvestre will be appearing with the Minister a week Tuesday and there would then be an opportunity.

**Mr. Mongrain:** This coming Tuesday?

**The Chairman:** No, the CBC officials will be here this Tuesday; it will be a week from this coming Tuesday.

**Mr. Mongrain:** When this Tuesday comes up, Mr. Chairman, you and I will have studied so many questions, we will be mixed up with all the testimony we have heard tonight.

**The Chairman:** That is why we have written records, Mr. Mongrain.

**Mr. Mongrain:** We probably will not have by that time.

**The Chairman:** Mr. Mongrain, I guarantee it.

**Mr. Mongrain:** All right. Take a note of that, Mr. Sylvestre.

May I ask a few other questions of these witnesses, Mr. Chairman?

**The Chairman:** By all means.

**Mr. Mongrain:** Je pose ma question à l'un des délégués de langue française. Si je comprends bien, le gouvernement devrait, selon vous, prévoir dans sa Loi que vous aurez le privilège de désigner ou un deux ou X nombre de délégués au Conseil consultatif de la Bibliothèque nationale. C'est bien ce que vous demandez, vous de l'Association canadienne des bibliothécaires de langue française? Est-ce bien votre raison sociale?

**M. Auger:** *Canadian Library Association*

**Mr. Mongrain:** *Canadian Library Association?*

**M. Auger:** Qui est l'association des bibliothécaires de langue anglaise.

**Mr. Mongrain:** Seulement ceux de langue anglaise?

**M. Auger:** Oui.

[Interpretation]

ce moment-là, nous aurons déjà réussi à emmêler l'affaire.

**M. Perrault:** Je crois que le moment approprié pour entendre M. Sylvestre, c'est ce qu'a dit M. Stanbury. Je crois que la position de M. Stanbury est très logique. On ne peut pas nier cela. Étant donné que M. Sylvestre paraîtra devant le Comité, ce sera le temps de lui poser des questions.

**Le président:** M. Sylvestre paraîtra devant le Comité mardi dans une semaine.

**M. Mongrain:** Mardi prochain?

**Le président:** Non, mardi prochain nous recevons la direction de Radio-Canada, mardi en huit.

**M. Mongrain:** Lorsque ce mardi-là arrivera, monsieur le président, nous serons déjà tout mêlés au moment où nous entendrons M. Sylvestre.

**Le président:** Monsieur Mongrain, c'est pourquoi nous avons un compte rendu écrit.

**M. Mongrain:** Nous ne le recevrons probablement pas pour cette date.

**Le président:** Monsieur Mongrain, je vous le promets.

**M. Mongrain:** Prenez note de cela, monsieur Sylvestre.

Puis-je poser quelques autres questions?

**Le président:** Bien sûr.

**Mr. Mongrain:** I address this question to one of the French-speaking delegate. If I understand you well, the government should provide in the Act that you have the privilege to appoint one or two or x number of delegates to the Advisory Board of the National Library. Do I understand correctly that this is what the members of l'Association canadienne des bibliothécaires de langue française are asking? By the way, this is the name of your Association?

**Mr. Auger:** To answer your first question: it is the Canadian Library Association.

**Mr. Mongrain:** The Canadian Library Association?

**Mr. Auger:** Which is the Association of the English-speaking librarians.

**Mr. Mongrain:** Only the English-speaking librarians?

**Mr. Auger:** Yes.



[Texte]

**M. Mongrain:** Et vous ne faites pas partie de cette association, vous autres? N'êtes-vous pas associés à eux.

**M. Auger:** Ce sont deux associations nationales.

**M. Mongrain:** Il y en a une de langue française et une de langue anglaise. Et, pourriez-vous nous donner une raison pourquoi vous ne pourriez pas réunir ces deux associations?

**M. Drouin:** Il existe des liens entre les deux. Cet avant-midi, nous avons eu une réunion du comité de liaison. Ainsi, les deux associations se réunissent...

**M. Mongrain:** Ce comité de liaison est composé de ceux qui représentent l'association de langue anglaise et celle de langue française.

**M. Drouin:** Les deux comités exécutifs se réunissent pour discuter des questions communes.

**M. Mongrain:** Les deux associations sont complètement indépendantes l'une de l'autre.

**M. Drouin:** A autres points de vue, oui.

**M. Mongrain:** Vos réclamations, ou vos représentations au gouvernement sont-elles absolument semblables? Êtes-vous d'accord ou y a-t-il des divergences?

**M. Drouin:** Jusqu'à date, il y a accord. Nous avons présenté un mémoire ensemble, en français et en anglais et signé par les deux associations. Et nous avons demandé cette entrevue, ce soir, en français et en anglais, au nom des deux associations.

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**M. Mongrain:** Maintenant, monsieur l'abbé, je me demande, pourquoi il n'y aurait pas entre vos deux associations, une espèce de mariage de raison, pour que vous fussiez front commun devant le gouvernement. Vous comprenez que le gouvernement est le représentant des Canadiens de langue française et de langue anglaise et qu'il y a des Canadiens de langue française dans plusieurs provinces du pays.

Je ne comprends pas pourquoi vous tenez à conserver cette individualité entre vos deux associations. Vous contentez-vous de vous rencontrer accidentellement lorsqu'il s'agit d'obtenir les choses du gouvernement, sans jamais oser faire un mariage de raison pour obtenir une politique globale du gouvernement de façon à favoriser l'établissement des bibliothèques qui vous intéressent.

29860—23

[Interprétation]

**Mr. Mongrain:** You are not part of that Association? Are you not associated with them?

**Mr. Auger:** They are two different national associations.

**Mr. Mongrain:** One is English-speaking and the other is French-speaking. And could you give us the reason why you could not unite the two associations?

**Mr. Drouin:** There are links between the two associations. This morning we had a meeting of the Liaison Committee. Thus, the two associations meet...

**Mr. Mongrain:** This Liaison Committee is composed of members representing the English-speaking and the French-speaking Associations.

**Mr. Drouin:** The two Executive Committees meet to discuss questions of common interest.

**Mr. Mongrain:** The two associations are completely independent of each other.

**Mr. Drouin:** From the other viewpoints, yes.

**Mr. Mongrain:** Are your complaints or your representations to the government completely similar? Are you both agreed or are there divergences?

**Mr. Drouin:** No, up to this date we are agreed. We have jointly presented a brief in both French and English, and signed by the two associations. And we have asked this meeting, this evening, in French and English on behalf of the two associations.

**Mr. Mongrain:** Reverend Father, I wonder why there should not be a sort of marriage of reason between your two associations so that you could present a common front to the government. You are aware that the government represents French-speaking Canadians in several provinces of Canada.

I do not understand why you persist in preserving this individuality between the two associations. Are you satisfied with just meeting accidentally when it is a matter of obtaining things from the government, without ever daring to enter into a marriage of reason to obtain an overall government policy that would favour the establishment of libraries that are of interest to you?

[Text]

**M. Drouin:** Mais c'est ce que nous faisons. Nous discutons de la possibilité de tenir une réunion commune, un congrès commun, comme pour les associations de bibliothécaires. Si nous avions une seule association, j'y voudrais le bilinguisme.

Vous savez, lorsque nous tenons un congrès, nous présentons des travaux pendant trois, quatre ou cinq jours; et nous avons des réunions. Depuis très longtemps, les deux associations se réunissent à des endroits différents. Les membres peuvent être communs, moi, par exemple, je suis membre des deux associations.

**M. Mongrain:** Il n'y a pas de membre...

**M. Drouin:** Nous tenons des réunions, et, à l'association française, nous présentons des travaux en français.

**M. Mongrain:** Alors, si le gouvernement dit: «très bien, dans la loi...»

**The Chairman:** Order, please! Mr. Mongrain we are here to discuss Bill C-171. You are discussing internal affairs and promoting a shotgun marriage.

**Mr. Mongrain:** No, listen to my next question.

Tout à l'heure, M. Stanbury a proposé un amendement à l'article 2b qui permettrait à ces deux associations de bibliothécaires du Canada de suggérer une représentation au conseil. Supposons que vous recommandiez un membre de langue française et que l'autre association recommande un membre de langue anglaise...

**M. Drouin:** Ce serait normal.

**M. Mongrain:** Et si le projet de loi n'en prévoyait qu'un?

**M. Drouin:** Nous demandons un représentant pour chaque association.

**M. Mongrain:** Supposons que le projet de loi ne vous en donne qu'un?

**M. Auger:** Nous n'avons pas envisagé cette possibilité. Nous avons cru que le gouvernement ne ferait pas cela.

**M. La Salle:** Vous pensiez que le gouvernement comprendrait suffisamment bien pour accepter de nommer un représentant pour chaque association.

**M. Mongrain:** On parle d'hypothèse, monsieur le président, mais cela fait cent ans qu'on parle d'hypothèse au pays. Il est à peu près temps d'écrire des choses de façon à

[Interpretation]

**Mr. Drouin:** This is precisely what we do. We discuss the possibility of having a common meeting, a common convention, as in the case with other library associations. If we had only one association I would want it to be bilingual.

When we have a convention, we present briefs during three, four or five days, and we have meetings. Since quite a long time ago the two associations have been meeting at different places. Individuals can be members on both associations. I am a member of the two, for instance.

**Mr. Mongrain:** There is no member...

**Mr. Drouin:** We have meetings, and in the French association we present briefs in French.

**Mr. Mongrain:** Then, if the government says: Very well, according to the Act...

**Le président:** A l'ordre, s'il vous plaît! Monsieur Mongrain, nous sommes ici pour discuter du bill C-171. Vous parlez de problèmes internes, et vous favorisez un mariage forcé.

**M. Mongrain:** J'en viens à ma prochaine question.

A while ago, Mr. Stanbury moved an amendment regarding clause 2(b) that would allow these two associations of Canadian librarians to propose a representation on the Board. Now, suppose you recommended a French-speaking member and the other association recommended an English-speaker member...

**Mr. Drouin:** That would be normal.

**Mr. Mongrain:** And if the Act provides for one member only?

**Mr. Drouin:** We ask for one representative for each association.

**Mr. Mongrain:** Supposing that the Act makes provision for one only?

**Mr. Auger:** We did not take this possibility into consideration. We thought that the government would not do that.

**Mr. La Salle:** You thought that the government would show enough understanding to accept to name one representative for each association.

**Mr. Mongrain:** Those are hypotheses, Mr. Chairman. But we have been talking about hypotheses for the past hundred years. It is about time to put things in black and white

[Texte]

savoir où on s'en va et il serait temps que de part et d'autre, chacun fasse son effort. Le gouvernement fait son effort depuis quelques années. Il faudrait que les associations qui demandent l'aide du gouvernement nous arrivent avec des demandes précises. S'il y a de la place pour deux représentants, un de langue française et un de langue anglaise, je n'ai pas d'objection. Ce n'est pas moi qui ai préparé le projet de loi, c'est le ministre. Il n'y a pas de représentant actuellement, monsieur le président, il n'y a rien de prévu. Si le ministre dit qu'il n'y a de la place que pour un, comment allez-vous le déléguer si vous continuez à former deux organisations absolument indépendantes l'une de l'autre?

Avez-vous des représentants dans les provinces de l'Ouest, monsieur l'abbé?

**M. Drouin:** Les deux associations sont nationales; nous avons des représentants partout.

**M. Mongrain:** Lorsque vous dites partout, cela signifie combien de provinces?

**M. Drouin:** Eh bien, nous avons des membres dans toutes les provinces, très peu nombreux dans l'Ouest, il est vrai. Nous en avons surtout dans le Québec, l'Ontario et les Maritimes.

**M. Mongrain:** Bon, alors je conclus pour le moment.

Mr. Chairman, I would like you to put me at the end of the list because I want to give my colleagues a chance to keep up the discussion. I have some other questions to ask.

**The Chairman:** Mr. De Bané?

**Mr. De Bané:** Miss Ball: Do you understand French?

**Miss Ball:** Fairly well, so long as you do not speak too quickly.

**M. De Bané:** Je vais essayer de parler lentement. Je comprends que chacune de vos association désire avoir un membre au Conseil consultatif, mais cette personne-là qui sera nommée par vos membres ne parlera pas au nom de votre association. Le projet de loi dit bien que trois personnes vont représenter le Conseil des Arts, les Musées nationaux et les universités. Or, en droit, un représentant est une personne qui parle au nom d'autrui. Moi, si je représente M. Mongrain, je vais agir en son nom. Les conséquences juridiques retombent sur le représenté et non pas sur le représentant. Alors, il faudrait ajouter un paragraphe spécial, précisant qu'il y aura

[Interprétation]

so as to know where we are going, and it is about time that all concerned should make an effort. The government has been making an effort these last few years. The associations which are asking for assistance from the government should present us with specific requests. I have no objections if there are two members, one English-speaking and one French-speaking. It is not I who drafted the bill, it is the Minister. There is no representative at the present time, Mr. Chairman, and no provision for this has been made. If the Minister says that there is room for one representative only, how will you go about choosing him if you remain as two completely independent organizations? Do you have representatives in Western Canada?

**Mr. Drouin:** The two associations are national and we have members all over Canada.

**Mr. Mongrain:** In how many provinces?

**Mr. Drouin:** We have members in all of the provinces of Canada. While they are very few in Western Canada, the majority are in Quebec, Ontario, and the Maritimes.

**Mr. Mongrain:** Fine. Now I shall conclude.

Monsieur le président, j'aimerais que vous inscririez mon nom à la fin de la liste. Je vais permettre à mes collègues de poursuivre le débat; mais j'ai d'autres questions à poser.

**Le président:** Monsieur De Bané?

**M. De Bané:** Mademoiselle Ball, comprenez-vous le français?

**Mlle Ball:** Assez bien, pourvu que vous ne parliez pas trop vite.

**Mr. De Bané:** I shall try to speak slowly. I understand that each of your associations would like to have a member on the Advisory Board but this person that would be named by your members will not speak on behalf of your association. The Bill does say that three persons will represent the Canada Council, National Museums and the universities. Now, legally speaking, a representative is a person who speaks on behalf of another person. If I were to represent Mr. Mongrain, I would act on his behalf. The juridical consequences have to be assumed by the person who is represented and not by the representative. So, there should be added a special subclause



[Text]

deux personnes nommées par vous mais qui ne parleront pas en votre nom.

• 2055

C'est tout à fait contraire à l'esprit du projet de loi. Vous vous rendez compte que nous ne pouvons pas ajouter cet amendement dans le même paragraphe. Vous comprenez?

We cannot put you in the same paragraph. . .

**Miss Ball:** No.

**Mr. De Bané:** . . . because in this paragraph those three people will speak on behalf of the Association, but in your case they will speak as individuals.

**Miss Ball:** Yes.

**Mr. De Bané:** All right. That is the first point. You cannot answer in this category.

**Miss Ball:** No. They go into paragraph (d) I think.

**Mr. De Bané:** All right; let us take paragraph (d) now. Your two associations do represent almost all the professional librarians in Canada. Is that not so?

**Miss Ball:** Yes, almost.

**Mr. De Bané:** All right. Paragraph (d) says that at least four people who are professional librarians are going to be named and as the professional librarians are members of your two associations, what are you complaining about?

**Miss Ball:** I wondered about this myself, but I think there is a difference between any four professional librarians, even if they are all members of one association or another being appointed, and members appointed that have been nominated from a list submitted by the associations, because if they are appointed as individuals who are professional librarians, they may be appointed for reasons that the professional associations might not approve, and they might not be people that the professional associations feel are the best librarians to be part of this very important advisory board.

**Mr. De Bané:** To project your reasoning to the limit, that means that private associations are more able to run national affairs than the government elected by the people, whether it be the National Library or anything else.

[Interpretation]

specifying that there will be two persons appointed by you but who will not speak on your behalf.

This is entirely contrary to the underlying purpose of the bill. We cannot add that amendment in this same subclause. Do you understand that?

Nous ne pouvons vous inclure dans le même alinéa. . .

**Mlle Ball:** Non.

**Mr. De Bané:** . . . parce que, selon cet alinéa, ces trois personnes vont parler au nom de l'Association; mais dans votre cas, elles vont parler en leur propre nom.

**Mlle Ball:** En effet.

**Mr. De Bané:** Bien. C'est le premier point que je voulais soulever. Vous ne pouvez répondre à ce sujet.

**Mlle Ball:** Non, cela fait partie de l'alinéa (d), je crois.

**Mr. De Bané:** Nous allons alors prendre l'alinéa (d). Est-ce que vos deux associations représentent presque tous les bibliothécaires diplômés du Canada?

**Mlle Ball:** Oui, presque tous.

**Mr. De Bané:** Bien. L'alinéa (d) dit que quatre personnes au moins sont des bibliothécaires diplômées et sont nommées; puisque tous les bibliothécaires diplômés sont membres de vos deux associations, de quoi vous plaignez-vous?

**Mlle Ball:** Je me le suis moi-même demandé, mais je crois qu'il y a une différence entre quatre bibliothécaires diplômés, même s'ils sont tous membres d'une association ou de l'autre et les membres nommés d'après une liste proposée par les associations, parce que s'ils sont nommés à titre individuel, comme bibliothécaires diplômés, ils peuvent être nommés pour des raisons que les associations professionnelles n'approuveront peut-être pas. Et ce ne serait peut-être pas les bibliothécaires qui, de l'avis des associations professionnelles, sont les mieux qualifiés pour être membres de cet important conseil consultatif.

**Mr. De Bané:** Pour pousser votre raisonnement à la limite, cela veut dire que les associations privées peuvent mieux mener les affaires nationales que le gouvernement élu par le peuple, qu'il s'agisse de la Bibliothèque nationale, ou d'autres choses.

[Texte]

**Miss Ball:** I would think that the professional associations are in a better position to judge the qualifications of librarians on a National Library Advisory Board than the government.

**Mr. De Bané:** Then we should also say that the Bar is also better able than the government to name judges.

**Miss Ball:** I do not enter into the legal end of it. I am speaking for librarians and this is as far as I can speak.

**Mr. De Bané:** Would you be satisfied with two members named by the government after consulting you?

**Miss Ball:** Yes, I think we would, if the government is going to consult us and accept our opinions. There is no use their consulting us if they do not pay any attention to what we say.

**Mr. De Bané:** There are many forms of consultation.

**Miss Ball:** Yes; I think if the government is willing to appoint some on the approval of the associations or by nomination from the associations...

**Mr. De Bané:** I understand your reasoning. You want to nominate two people who are going to speak in their names personally.

**Mr. Mongrain:** One French and one English.

**Mr. De Bané:** And that they are going to speak...

**Miss Ball:** As librarians.

**Mr. De Bané:** But not...

**Miss Ball:** But not in the interest of the associations, no.

**Mr. De Bané:** Why do you not want to have representatives on the Board?

**Miss Ball:** We do not think this is a power play. We think they are there as librarians. As I said at the beginning, if the Canadian Library Association felt there was something they wanted to put before the Board, it would be natural that they put it through their own representatives, but they are not there to forward the interests of the associations. They are there to forward the interests of librarians and we think the profession is a good judge of the people who will do this.

• 2100

**Mr. Stanbury:** May I ask a supplementary on this point before I forget it? How would

[Interprétation]

**Mlle Ball:** Je pense que les associations professionnelles sont plus en mesure que le gouvernement de juger des titres de compétence des bibliothécaires membres d'un conseil consultatif de la Bibliothèque nationale.

**M. De Bané:** Donc, on devrait dire aussi que le barreau est plus en mesure de nommer les juges que le gouvernement.

**Mlle Ball:** Je ne veux pas entrer dans des détails juridiques. Je parle au nom des bibliothécaires, et c'est tout ce que je peux faire.

**M. De Bané:** Alors, est-ce que vous accepteriez deux membres que le gouvernement nommera après avoir consulté votre association?

**Mlle Ball:** Oui, si le gouvernement nous consulte et tient compte de notre opinion, mais il est inutile de nous consulter si on ne tient pas compte de ce que l'on dit.

**M. De Bané:** Il y a plusieurs formes de consultations.

**Mlle Ball:** Oui. Je pense que si le gouvernement est disposé à nommer des gens qui sont approuvés, ou proposés par les associations...

**M. De Bané:** Je comprends votre raisonnement. Vous voulez nommer deux personnes qui pourront parler en leur propre nom.

**M. Mongrain:** Un Français et un Anglais.

**M. De Bané:** Et ils vont parler...

**Mlle Ball:** A titre de bibliothécaires.

**M. De Bané:** Mais non pas...

**Mlle Ball:** Mais non pas pour les associations.

**M. De Bané:** Pourquoi ne voulez-vous pas être représentés au Conseil?

**Mlle Ball:** Nous pensons qu'il s'agit d'un travail de bibliothécaire, et non pas d'une épreuve de force. Comme je l'ai dit, si la *Canadian Library Association* estime qu'il faut présenter certaines choses au Conseil, il serait normal qu'elle le fasse par l'intermédiaire de ses représentants, mais elle n'est pas là pour défendre les intérêts des associations, mais pour défendre les intérêts des bibliothécaires, et la profession peut bien juger les gens qui le feront.

**M. Stanbury:** Puis-je poser une question supplémentaire à ce sujet, avant de l'oublier?

[Text]

you propose to prepare the list that you would submit to the Governor in Council?

**Miss Ball:** I think the council of the two associations would do this.

**Mr. Stanbury:** That is to say, the executives of each association.

**Miss Ball:** Well, no; we have in the CLA, and I think this is true in the ACBLF, an executive composed of officers of the Association, but we have a council which represents the membership much more widely.

**Mr. Stanbury:** It is more democratic.

**Miss Ball:** It is more democratic and the council would be, I would say, the appointing board. It is the policy board of the Association.

**Mr. Stanbury:** Each association has one. How many people would be on that?

**Miss Ball:** We have about 20 on the Council.

**Mr. Stanbury:** There would not be an association membership...

**Miss Ball:** At large? This is a little clumsy, I think.

**Mr. Stanbury:** Yes, I would think so, too. What it amounts to, then, is 15 or 20 people from each association choosing the elect.

**Miss Ball:** The Council, of course, has been chosen by the membership, elected by the membership.

**The Chairman:** Mr. De Bané, have you finished?

**Mr. De Bané:** You admit anyway that those four professional librarians are going to be members of your two associations.

**Miss Ball:** They are most likely to be.

**Mr. De Bané:** You feel that you are more able than the Cabinet to nominate them. You feel that the Cabinet should not take responsibility for what is going on in such a public institution as the national library?

**Miss Ball:** No, I do not but I think there will be still at least six appointments that the Cabinet will make directly. This will not cover the whole Board but we do feel that there should be some representation of the membership chosen by the association, selected by the association.

[Interpretation]

Comment vous proposez-vous de préparer la liste de candidats que vous présenterez au gouverneur en conseil?

**Mlle Ball:** Je pense que ce sera le Conseil des deux associations qui fera cela.

**M. Stanbury:** C'est-à-dire le bureau de chaque association.

**Mlle Ball:** Non. Les deux associations ont chacune un bureau composé des directeurs de l'association, mais nous avons aussi un conseil qui représente les membres d'une façon beaucoup plus large.

**M. Stanbury:** C'est plus démocratique.

**Mlle Ball:** Oui, et le conseil serait, disons, un conseil de nomination. C'est là la politique de l'association.

**M. Stanbury:** Chaque association nomme un membre. Combien y a-t-il de personnes?

**Mlle Ball:** Il y en a 20 au Conseil.

**M. Stanbury:** Ce ne serait pas des membres de l'Association générale...

**Mlle Ball:** Ce serait des membres, si l'on veut, spéciaux.

**M. Stanbury:** 15 ou vingt personnes choisiraient le candidat, si l'on veut.

**Mlle Ball:** Mais ils sont élus parmi les membres de l'Association.

**Le président:** M. de Bané, avez-vous terminé?

**M. De Bané:** Vous reconnaissez quand même que ces quatre bibliothécaires diplômés seront des membres de vos deux associations?

**Mlle Ball:** Ils le seront certainement.

**M. De Bané:** Vous prétendez que vous êtes plus en mesure que le Cabinet de nommer ces personnes et vous estimez toujours que le Cabinet ne devrait pas prendre la responsabilité de voir ce qui se fait dans un secteur comme celui de la Bibliothèque nationale.

**Mlle Ball:** Non, je pense qu'il y aurait en tout cas six nominations directement faites par le Cabinet et nous estimons qu'il devrait y avoir une certaine représentation qui serait choisie par l'Association.



[Texte]

**Mr. De Bané:** But your members do vote at the general elections for the government.

**Miss Ball:** Oh, yes.

**Mr. De Bané:** They can do that.

**M. Drouin:** Il ne s'agit pas de dénier au Cabinet sa capacité de nommer de bons membres; ceci est un aspect très négatif. Ce qui nous intéresse, c'est de pouvoir suggérer au moins deux membres.

**M. De Bané:** Suggérer?

**M. Drouin:** Oui, parce qu'on veut présenter une liste dans laquelle vous choisirez. Cela ne veut pas dire que le Cabinet est incapable de nommer de bons membres; mais, nous voulons nous assurer qu'au moins deux bons membres soient nommés.

**M. Mongrain:** Quand vous dites bons, vous voulez dire bons en bibliothéconomie?

**M. Drouin:** Nous voulons dire quelqu'un que nous connaissons, parce qu'il est dans l'Association, qu'il y a travaillé. Nous connaissons nos membres.

**M. De Bané:** Monsieur l'Abbé, vous seriez satisfaits si on ajoutait:

«...après consultation avec les deux associations.»

**M. Drouin:** Si c'est absolument nécessaire. On a suggéré de présenter des noms. Personnellement, j'aimerais mieux que l'Association nomme un membre qui soit accepté ensuite par le gouvernement. Mais si cela est contraire aux coutumes des nominations par Conseil ou par le gouvernement, nous pourrions suggérer des membres parmi lesquels le gouvernement choisirait.

**M. De Bané:** Actuellement, par exemple, pour nommer les juges, on demande l'avis des juges, de l'Association des avocats, du Barreau, etc. Le gouvernement prend ensuite ses responsabilités. Mais, il est évident qu'il ne nommera pas quelqu'un qui serait mal vu par le Barreau.

**The Chairman:** Mr. Stewart.

**Mr. Stewart (Cochrane):** Thank you, Mr. Chairman.

Miss Ball, I think I should perhaps ask your forgiveness for snickering a while ago when you were making your remarks. It was because you mentioned empire building, the possibility of empire building, and it struck me funny because I think that in the public service today empire building is rather fair

[Interprétation]

**M. De Bané:** Mais vos membres votent aux élections pour le gouvernement?

**Mlle Ball:** Bien sûr.

**M. De Bané:** Ils peuvent faire cela.

**Mr. Drouin:** It is not a matter of denying the Cabinet the capacity to appoint good members. This would be most negative. What we are interested in, is to be entitled to suggest at least two members.

**Mr. De Bané:** Suggest?

**Mr. Drouin:** Yes, because we want to present a list from which you will choose. This does not mean that the Cabinet will not be able to appoint good members, but we want to be sure that at least two good members are named.

**Mr. Mongrain:** When you say good, do you mean good in library science?

**Mr. Drouin:** We mean people that we know, who are in the association. We know our members.

**Mr. De Bané:** Reverend Father, would you be satisfied if we were to add:

«...after consultation with the two associations.»?

**Mr. Drouin:** If this were absolutely necessary. It has been suggested that names should be proposed. Personally, I would prefer it if the Association were to propose one member who would then be accepted by the government. But if this is contrary to the customs dealing with appointment by Governor in Council or by the government, we could suggest a list from which the government would choose.

**Mr. De Bané:** At the present time, for instance, when appointing judges, the opinion of the judges, of the Bar Association, and so forth, is sought. The government then assumes its responsibilities. But it is obvious that it would not appoint someone to whom the Bar objects.

**Le président:** M. Stewart.

**M. Stewart (Cochrane):** Mademoiselle Ball, je crois devoir m'excuser peut-être, vous avez mentionné le fait qu'il pouvait se construire un empire dans la Fonction publique à l'heure actuelle, la construction d'un empire est tout à fait une bonne chose, mais je me demande si cela ne devient pas une dictature. Au fait, qui est le directeur général? Est-ce le docteur Lamb? Qui est le directeur actuel?

[Text]

game. Indeed it is perhaps an exercise in one upmanship. Just to put things clearly so that everyone knows, I believe Dr. Lamb is the present National Librarian. Is this correct? No? Who is the present Librarian?

**The Chairman:** Mr. Sylvestre.

**Mr. Stewart (Cochrane):** I see. Mr. Sylvestre has been the Librarian since when?

**Miss Ball:** Last June, I would say.

**Mr. Stewart (Cochrane):** His predecessor was Dr. Lamb. Is that correct?

**Miss Ball:** Yes.

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**Mr. Stewart (Cochrane):** When you were speaking about qualifications of people on the Board generally, you were not concerned necessarily about the qualifications of future appointments of the Librarian, were you?

**Miss Ball:** Yes, we were.

**Mr. Stewart (Cochrane):** It is possible, then, that in the future a National Librarian could be appointed who you think would perhaps not be properly qualified. Is this so?

**Miss Ball:** Yes, or the Associate National Librarian—the two senior positions.

**The Chairman:** It is possible to get inadequate people from the profession, too, I would expect.

**Miss Ball:** Yes, quite.

**Mr. Stewart (Cochrane):** If, as you suggest, the Chairman of the Board is selected or at least elected by the members of the Board, is it not highly likely that the National Librarian would be elected?

**Miss Ball:** It is possible, yes. I would not think it highly likely.

**Mr. Stewart (Cochrane):** I see. Do you think that bilingualism is an important consideration in choosing a National Librarian?

**Miss Ball:** I do.

**Mr. Stewart (Cochrane):** J'aimerais poser quelques questions à M. Auger, au sujet du Conseil consultatif. Vous avez suggéré qu'il y ait deux membres, un de chaque Association. Avez-vous d'autres recommandations à faire en plus de celle que nous avons ici?

[Interpretation]

**Le président:** C'est M. Sylvestre.

**M. Stewart (Cochrane):** Depuis quand?

**Mlle Ball:** Depuis juin.

**M. Stewart (Cochrane):** Et son prédécesseur était le docteur Lamb.

**Mlle Ball:** C'est ça.

**M. Stewart (Cochrane):** Alors quand vous parlez des titres de compétence des membres du Conseil, vous ne parlez pas de la qualification des personnes qui pourraient être nommées plus tard à titre de bibliothécaire?

**Mlle Ball:** Oui, oui.

**M. Stewart (Cochrane):** Est-il possible alors qu'à l'avenir, un bibliothécaire national soit nommé et que cette personne, selon vous, n'aurait pas les qualifications adéquates? C'est cela?

**Mlle Ball:** C'est ça. Et même le Bibliothécaire adjoint; les deux postes principaux.

**Le président:** Je suppose que l'on peut trouver aussi des incapables au sein même de la profession.

**Mlle Ball:** C'est vrai.

**M. Stewart (Cochrane):** Si comme vous l'avez proposé, le président du Conseil est choisi, ou au moins élu par les membres du Conseil, est-ce, n'est-il pas très vraisemblable que le directeur général sera élu?

**Mlle Ball:** C'est une possibilité, en effet, mais pas très vraisemblable.

**M. Stewart (Cochrane):** Pensez-vous que le bilinguisme est un facteur important dans le choix du directeur général de la Bibliothèque nationale?

**Mlle Ball:** Oui, je le pense.

**Mr. Stewart (Cochrane):** I would like to put a few questions to Mr. Auger concerning the Advisory Board.

You suggested that there should be two members, one from each association. Do you have other recommendations to make in addition to the one we have here?

[Texte]

**M. Auger:** Nous nous sommes interrogés aujourd'hui, au sujet de la présence d'un représentant des Musées nationaux. Nous aurions aimé connaître la raison, si quelqu'un peut nous répondre.

**M. Mongrain:** Ce sont les questions que nous poserons au ministre.

**M. Stewart (Cochrane):** Pensez-vous qu'un député, qui représente les citoyens et qui est responsable des sommes dépensées pour une bibliothèque, devrait siéger au sein du Conseil consultatif?

Do you think that an elected member should be on the Advisory Board?

**Miss Ball:** Elected member of the House?

**Mr. Stewart (Cochrane):** Yes.

**Miss Ball:** Yes.

**Mr. Stewart (Cochrane):** I am asking this question because I have a thesis that since the people of Canada expect us to answer to them for all expenditures, they expect that we should have greater control, or a greater look-in, on what goes on in Crown agencies, Crown corporations and so on, and I have suggested that an elected representative of the House be on each of these boards.

I am wondering if there would be any objection to that from the point of view of librarians. I am not talking about a haphazard selection. I am talking about a qualified person.

**M. Drouin:** Si je comprends bien le système de mon gouvernement, un député doit critiquer ces dépenses à la Chambre. Il me semble que le directeur de la Bibliothèque nationale ait un rapport annuel de ses dépenses. A ce moment-là, non pas seulement un député, mais tous les députés doivent étudier le rapport et critiquer, si c'est nécessaire. Pourquoi faudrait-il un député au moment où la dépense se fait? A moins que ce soit un député qui est réellement au courant des dépenses d'une bibliothèque.

**M. Mongrain:** C'est déjà trop tard quand la dépense est faite.

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**M. Stewart (Cochrane):** C'est un peu tardivement. Je vous donne un exemple bien simple: nous avons le Centre national des arts; il y a des députés ici qui sont aussi bien qualifiés que n'importe qui au sein du Bureau

[Interprétation]

**Mr. Auger:** We were wondering today about the presence here of a representative from the National Museums. We would like to know why he is here and whether someone could answer this question.

**Mr. Mongrain:** We shall put these questions to the Minister.

**Mr. Stewart (Cochrane):** Do you think that a Member of Parliament, who represents citizens and who is responsible for the sum of money spent for a library, should sit on the Advisory Board?

Est-ce qu'il devrait y avoir un membre élu au Conseil consultatif de la Bibliothèque nationale?

**Mlle Ball:** Un député?

**M. Stewart (Cochrane):** Oui.

**Mlle Ball:** Oui.

**M. Stewart (Cochrane):** Je pose cette question parce que je crois que les gens du Canada s'attendent à ce que nous répondions à leurs yeux de toutes les dépenses que nous faisons. Ils croient aussi que nous devrions avoir un certain contrôle ou un plus grand contrôle à ce qui se passe dans les sociétés de la Couronne, dans les organismes de la Couronne, etc. . . . C'est pourquoi je soutiens qu'un représentant de la Chambre, devrait être membre de ces conseils.

Est-ce que les bibliothécaires s'opposeraient à cela? Je parle de la nomination d'une personne compétente.

**Mr. Drouin:** If I understand our government's system properly, a Member of Parliament must criticize these expenditures in the House. I think that the Director of the National Library makes an annual report on his expenses. It is at this moment that not only one member but all the members of the House must study the report and make criticisms, if necessary. Why should we have a Member of Parliament here at the time that the expenditure is being made? Unless it be a member who really knows about the expenses in connection with a library.

**Mr. Mongrain:** It is already too late when the expenditure has been made.

**Mr. Stewart (Cochrane):** I agree. I will give you a very simple example: the National Arts Centre. We have members here that are here that are as qualified as anyone on the Board of Management. If a member were on that



[Text]

de direction. Si un député faisait partie de ce Bureau, il n'y aurait certainement pas une dépense de 46 millions. C'est pourquoi je pose la question.

**M. Drouin:** Je n'aurais aucune objection. Il y a quatre membres qui ne sont pas des bibliothécaires et qui sont nommés par le gouvernement. Le gouvernement est entièrement libre de nommer un député.

**Miss Ball:** I think we would even let the House choose its own representative.

**An hon. Member:** That would be unfortunate.

**Mr. Stewart (Cochrane):** That is all. Thank you.

**Mr. Mongrain:** Could I ask the lady how many libraries she represents in her association? Jest give me an average; I do not need an exact figure.

**Miss Ball:** I would think about 700, perhaps.

**Mr. Mongrain:** About 700; and distributed over how many provinces?

**Miss Ball:** Ten.

**Mr. Mongrain:** And what about the French organization. How many libraries do you represent?

**Mr. Auger:** I do not know.

**M. Mongrain:** Dites-le en français.

**M. Auger:** Je ne sais combien de bibliothèques, mais je sais combien de bibliothécaires. L'Association comprend à peu près 900 membres.

**M. Mongrain:** 900 membres; et, distribués dans combien de provinces?

**M. Auger:** Dans cinq provinces.

**M. Mongrain:** Dans cinq provinces. Et ces bibliothécaires peuvent s'occuper de combien de volumes, approximativement?

Do you have an answer to that? You do not seem to keep a national index of the books in your libraries.

**Mr. B. Peel (Vice-President, Canadian Library Association):** There is a catalogue of all the holdings in Canada in the National Library. That is why we are so interested...

[Interpretation]

Board, expenditures would certainly not reach the \$46 million mark. That is why I ask the question.

**Mr. Drouin:** I would have no objection. There are four members that are not librarians that are named by the government. If the government wants to name a member, it is entirely free to do so.

**Mlle Ball:** Je pense que nous laisserions à la Chambre le soin de choisir ses représentants.

**Une voix:** Cela serait malheureux.

**M. Stewart (Cochrane):** Ce sont toutes les questions que j'avais à poser, merci.

**M. Mongrain:** Est-ce que je pourrais demander à M<sup>lle</sup> Ball combien de bibliothèques représente son association?

Donnez-moi une moyenne, un chiffre approximatif.

**Mlle Ball:** Environ 700 peut-être.

**M. Mongrain:** Dans combien de provinces?

**Mlle Ball:** Dans les dix provinces.

**M. Mongrain:** Et combien de bibliothèques l'organisation française représente-t-elle?

**M. Auger:** Je ne sais pas.

**Mr. Mongrain:** Give me that in French.

**Mr. Auger:** I do not know how many libraries there are, but I know how many librarians there are. The Association has about 900 members.

**Mr. Mongrain:** 900 members in how many provinces?

**Mr. Auger:** In five provinces.

**Mr. Mongrain:** In five provinces. And approximately how many volumes can these librarians handle?

Est-ce que vous avez une réponse à cela? Vous ne semblez pas avoir d'index national des livres que vous avez dans vos bibliothèques.

**M. B. Peel (Vice-président, Canadian Library Association):** Il existe un catalogue de toutes les acquisitions de la Bibliothèque nationale. C'est pourquoi nous sommes si intéressés...

[Texte]

**Mr. Mongrain:** And all the books in your libraries are registered in this national catalogue?

**Mr. Peel:** That is correct.

**Mr. Mongrain:** That is the answer.

**Mr. Peel:** I would point out one thing, relative to membership in the two associations. Many of the libraries, or several of the libraries, would be members of both associations; and the same is true of some of the individual members.

**M. Mongrain:** Les bibliothèques ont-elles toutes le même système de classification?

**M. Auger:** Il y a deux systèmes.

**M. Mongrain:** Alors, j'aimerais que vous m'expliquiez votre manière de procéder.

**M. Auger:** Il y a le système Dewey, et il y a le système de la bibliothèque du Congrès. Ce sont les deux principaux.

**M. Mongrain:** Alors, dans vos bibliothèques, il n'y a pas de système uniforme. Y en a-t-il plus de deux?

**M. Auger:** Oui.

**M. Mongrain:** Combien? Trois, quatre, cinq?

**M. Drouin:** Il y a des systèmes particuliers. Le droit, très souvent, va prendre la classification de Los Angeles.

**M. Mongrain:** Ne croyez-vous pas qu'il y aurait avantage à uniformiser ce système de classification. Si, par exemple, on décide de faire l'inventaire des ressources en bibliothéconomie à travers le pays, et s'il y a cinq ou six systèmes de classification différents, ne voyez-vous pas une objection sérieuse à uniformité?

**Miss Ball:** One thing we are hoping to do or the National Library—and I know Mr. Sylvestre is, also—is to establish a centralized cataloguing centre for, at least to start with, Canadian books. This will give some uniformity.

**Mr. Mongrain:** And would all your members be willing to adhere to a federal...

**Miss Ball:** They are coming around to it.

**Mr. Mongrain:** A guide line like this?

**Miss Ball:** I think a great many of them would welcome it.

[Interprétation]

**M. Mongrain:** Et tous les livres de vos bibliothèques sont enregistrés dans ce catalogue national?

**M. Peel:** Oui.

**M. Mongrain:** Voilà la réponse.

**M. Peel:** Puis-je vous faire remarquer quelque chose au sujet du nombre de membres des deux associations. Plusieurs des bibliothèques seraient membres des deux associations, de même que certains membres.

**Mr. Mongrain:** Do all the libraries have the same indexing system?

**Mr. Auger:** There are two systems.

**Mr. Mongrain:** Will you explain that to me?

**Mr. Auger:** There is the Dewey System and then there is the Library of Congress system. These are the two main systems.

**Mr. Mongrain:** There is no uniform system then in your libraries? Are there more than two systems?

**Mr. Auger:** Yes.

**Mr. Mongrain:** How many? Three, four, or five?

**Mr. Drouin:** There are some specific systems. The legal profession often uses the Los Angeles classification.

**Mr. Mongrain:** Don't you think that it would be useful to standardize that indexing system? If for instance, you want to draw up an inventory of the library resources throughout the country, and if they have five or six different indexing systems, don't you think this constitutes a serious hindrance to establishing uniformity?

**Mlle Ball:** Une chose que nous espérons faire à la Bibliothèque nationale, et je sais que M. Sylvestre y travaille, c'est installer un centre de catalogue national de tous les livres canadiens, du moins au début. Ce qui nous donnera une certaine uniformité.

**M. Mongrain:** Est-ce que tous les membres vont vouloir se conformer aux normes fédérales?

**Mlle Ball:** De plus en plus, oui.

**M. Mongrain:** Pour un système comme celui-là?

**Mlle Ball:** Je crois qu'un grand nombre d'entre eux voient d'un bon œil l'établissement d'un tel système.

[Text]

**M. Mongrain:** Je pose la même question à nos délégués de langue française. Vos membres seraient-ils disposés à accepter une directive fédérale de ce genre-là?

**M. Drouin:** Sûrement.

**M. Mongrain:** Alors, je vous amène à une autre question un peu plus délicate.

Avez-vous eu l'occasion déjà de vous pencher sur l'aspect constitutionnel de la culture? Sur le conflit des deux responsabilités qui s'affrontent, celle du Québec qui soutient, qu'elle est dépositaire de la culture française, et celle du reste du pays qui soutient qu'il est le dépositaire d'une culture plus diversifiée.

Vous n'avez jamais eu d'accrochages à ce sujet.

**The Chairman:** I think this is a way off beam at the present time.

**Mr. Mongrain:** No, Mr. Chairman; because I know where I am going. Perhaps you do not know. Give me a chance to make my argument.

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**M. Drouin:** Les deux classifications sont anglaises.

**M. Mongrain:** N'avez-vous jamais eu d'accrochages à ce sujet? On pourrait, par exemple, vous reprocher de venir à Ottawa, pour demander à être représentés sur un organisme fédéral. Vous espérez bien sûr avoir des subventions, éventuellement n'est-ce pas?

**M. Drouin:** Nous recevons des subventions provinciales.

**M. Mongrain:** Et du gouvernement fédéral, n'en recevez-vous pas?

**M. Drouin:** Probablement, par l'intermédiaire de la province.

**M. Mongrain:** Voici mon point de vue: Si vous voulez être représentés au Conseil, j'imagine que personne ne rêve c'est parce que vous espérez en tirer quelque chose.

La question ne s'est-elle jamais posée entre vous à savoir s'il n'y a pas un aspect constitutionnel à ce que vous veniez à Ottawa demander à être représentés à un organisme fédéral, pour pouvoir ensuite bénéficier des octrois qui éventuellement seront distribués.

**M. Drouin:** Je ne vois pas du tout où vous voulez en venir. L'association française est nationale, moi, je suis de l'Ontario. Il n'est pas du tout question d'une association québécoise-française. Nous représentons une asso-

[Interpretation]

**Mr. Mongrain:** I shall put the same question to our French-speaking delegates. Would your members be disposed to accept a federal guideline of that nature?

**Mr. Drouin:** Definitely.

**Mr. Mongrain:** Then, I have another question which is somewhat more intricate.

Have you had the opportunity to study the constitutional aspect of culture? I am referring to the conflict between the two responsibilities that confront each other, that of Quebec that says that it is the seat of French culture, and that of the rest of the country which claims to be the seat of a more diversified culture.

You never had any problems on that subject?

**Le président:** C'est vraiment à côté de la question, pour le moment.

**M. Mongrain:** Non, monsieur le président. Je sais, moi, où je m'en vais. Vous ne voyez peut-être pas où je m'en vais, mais laissez-moi une chance d'exprimer mon point de vue.

**Mr. Drouin:** Both classifications are English.

**Mr. Mongrain:** Have you ever had any problems on this subject? For instance, it could be held against you that you come to Ottawa to ask to be represented in a federal agency. Surely, you hope to obtain grants, in the future, don't you?

**Mr. Drouin:** We receive provincial grants.

**Mr. Mongrain:** And don't you receive any from the federal government?

**Mr. Drouin:** Probably, through the province.

**Mr. Mongrain:** Here is my viewpoint. If you want to be represented on the Board—and nobody wants to dream, I imagine—it is because you want to obtain something.

Have you never asked yourselves whether there is not a constitutional aspect to you coming to Ottawa to ask to be represented or a federal agency benefit from grants that will be made in the future.

**Mr. Drouin:** I don't see what you are getting at. The French association is national, I am from Ontario, and there is absolutely no question of a Quebec French association. We represent an association, i.e. l'Association de



[Texte]

Association, l'Association des bibliothécaires de langue française du Canada.

**M. Mongrain:** Je suis heureux de vous l'entendre dire, monsieur l'abbé. C'est ce que je voulais vous faire dire d'ailleurs.

That is all for the time being, Mr. Chairman.

**The Chairman:** Mr. La Salle?

**M. La Salle:** Je voudrais, à mon tour, faire quelques réflexions sur les nominations que l'Association voudrait non seulement suggérer, mais plus ou moins exiger du gouvernement.

Je partage entièrement l'opinion de l'Association. Je pense que le gouvernement, comme responsable de la nomination de la majorité du groupe, devrait aussi respecter les suggestions de l'Association, à l'effet que ces deux personnes soient l'un, anglophone et l'autre francophone. Lorsqu'on parle de culture, je pense que nous avons tout intérêt, de notre côté, à ce qu'il y ait un francophone et un anglophone. L'objectivité serait ainsi sûrement plus respectée.

On a parlé plus tôt des nominations de juges qui, étant faites par le gouvernement, étaient pas nécessairement approuvées par le Barreau.

Nous avons suffisamment parlé de qualification, et je ne doute absolument pas de l'objectivité des nominations que l'Association pourrait faire. La représentation, considérant les cultures française et anglaise en ce pays, peut être mieux assurée par une délégation distincte.

Je pense qu'un anglophone est mieux placé pour comprendre la culture anglaise et qu'un francophone est aussi mieux placé pour comprendre la culture française. On ne peut pas demander à l'un et à l'autre de comprendre les deux de la même façon.

Quant à la présence d'un député au Comité, j'en serais d'accord. Nous avons des preuves qu'un député ici pourrait inviter les gens à la modération. Du côté culture, je reste profondément convaincu que, l'Association ayant eu l'accord du gouvernement pour la nomination de deux personnes, nous serions assurés que ces deux cultures qui doivent s'épanouir au Canada seraient protégées.

Quant aux problèmes qui pourraient se poser avec le Québec, il est sûr que le gouvernement fédéral entend respecter les juridictions provinciales, et comme monsieur l'abbé l'a mentionné plus tôt, il s'agit d'une

[Interprétation]

*bibliothécaires de langue française du Canada, Canada.*

**Mr. Mongrain:** I am happy to hear you say that. Moreover, that is what I wanted you to say.

C'est tout pour le moment, monsieur le président.

**Le président:** Monsieur La Salle?

**Mr. La Salle:** I, in turn, would like to make some observations concerning the appointments that the Association would not only like to suggest to but more or less demand from the government.

I fully agree with the Association. I think that the government which is responsible for the appointment of the group, should also respect the suggestions that are made by the Association to the effect that these two persons should be on the one hand, French-speaking. When dealing with culture, I think that is so far as outside is concerned it is our interest to have one French-speaking and one English-speaking person. Objectivity would thus be more adequately respected.

Earlier we also talked about the appointment of judges by the government, and which is not necessarily approved by the Bar. We have had enough discussions about qualifications, and I have absolutely no doubts regarding the objectivity of the appointments that the Association might make. The representation, keeping in mind the French and English cultures, would certainly be more adequately ensured through a specific delegation.

I think that an English-speaking person is in a better position to understand the English culture and a French-speaking person is in a better position to understand the French culture. We cannot ask one or the other to understand both cultures in the same way.

I would agree to the presence of one MP on the Board. We have proof that an MP here might encourage people to practice moderation.

From the viewpoint of culture, I am still deeply convinced that with the Association having received the government's agreement concerning the appointment of two persons, we would be assured that the two cultures that must develop in Canada would be protected.

Regarding the problems that might arise with Quebec, it is certain that the federal government intends to respect the provincial jurisdictions, and as was mentioned a few minutes ago by the Reverend Father, we are

[Text]

association française à l'échelle du pays, alors le problème «québécois» ne se pose pas.

C'est ce que je voulais signaler.

**The Chairman:** As you know, Mr. La Salle, this Committee is the master of its own fate and makes recommendations as it sees fit.

On your other point about the representation on the Board, I have never known a federal board that did not take this into consideration. Federal boards are always put together with a great deal of precision. I do not think you have to worry about it on that account.

Are there any further questions? Mr. Guilbault?

**M. Guilbault:** Monsieur le président, je voudrais poser à l'un des représentants une question pour sonder le fond de leurs pensées.

Il me semble qu'en demandant seulement deux représentants comme vous le faites, que vous êtes un peu timides. Étant donné que cette loi prévoit un conseil consultatif qui fera des recommandations concernant la Bibliothèque nationale et toutes les bibliothèques du Canada, il me semble que vous n'y allez pas tellement fort.

Ne sentez-vous pas qu'il vous faudrait une représentation plus forte, parce que même si ce corps était plus démocratique il reste que les recommandations qu'il fera, devront être filtrées et que le gouvernement en fera, en définitive, ce qu'il voudra.

Est-ce par timidité ou parce que vous voulez demander moins pour avoir des chances que ce soit accepté? Quel est le fond de votre pensée?

**The Chairman:** Mr. Guilbault, the point, which was made previously, was that the four professional librarians on the Board would inevitably come from among the Associations, as they do now, but what they are asking for, I believe, is permission to submit a list of names from each association, from which the government would choose one from each association, as a minimum, but without any restraint at all; and the government may choose to use this list for the whole of the representation from the professional side on the Board.

**Mr. Guilbault:** That presents no problem, Mr. Chairman. I got all that, I was here. The only thing is that I realize that any other people, except those two, would be named by the government in what could not be termed

[Interpretation]

dealing with a French organization on a nationwide scale, so there is really no "Quebec" problem.

This is what I wanted to point out.

**Le président:** Comme vous le savez, monsieur La Salle, le Comité est maître de son destin et fait les recommandations qu'il croit justes.

Quant à la représentation au Conseil, je n'ai jamais vu de conseil fédéral qui ne tenait pas compte de cela. Les conseils fédéraux sont toujours réunis avec une grande précision. Je ne crois pas que vous devez vous inquiéter à ce sujet.

Y a-t-il d'autres questions? Monsieur Guilbault?

**Mr. Guilbault:** Mr. Chairman, I would like to ask any one of the representatives if they want to answer a question to see what they think.

It seems to me that by asking to have two representatives only, as you do, you are being a bit timid. Seeing as this Act makes provision for an Advisory Board that will make recommendation concerning the National Library and all the libraries of Canada, I think that you are not pressing your case very energetically.

Don't you think that you should be more adequately presented because even if that body were more democratic, it remains that the representations that it will make will be sifted and, in the final analysis, the government will do with them what it thinks good.

Is this the result of timidity or because you want to ask a less to have a chance that it be accepted? What do you really think?

**Le président:** Monsieur Guilbault, on a dit antérieurement que les quatre bibliothécaires diplômés, membres du Conseil, viendraient inévitablement des associations de bibliothécaires, comme à l'heure actuelle, mais ce qu'on demande, je crois, c'est la permission de soumettre une liste de noms de membres de chaque association parmi lesquels le gouvernement, sans aucune restriction, pourra choisir les personnes qui représenteront les associations professionnelles au conseil.

**M. Guilbault:** Il n'y a pas de problème à ce sujet, j'ai bien entendu cela. La chose dont je me rends compte c'est que tous les autres membres à part ces deux-là, seront nommés par le gouvernement. Est-ce que cela ser



[Texte]

a democratic way. Do you not feel that you should be represented to a greater extent? Would this be entirely satisfactory? Or is it that you just ask for a little in order to get something?

**Miss Ball:** I think if we got this it would be quite satisfactory.

**M. Auger:** Si on nous offrait que les quatre professionnels soient choisis à partir des listes fournies par les associations, ce serait l'idéal.

**M. Guilbault:** La question n'est pas de vous offrir quelque chose pour le moment, mais bien plutôt de vous demander ce que vous désirez. Vous venez témoigner ici, et ensuite, nous faisons les recommandations qui s'imposent à la Chambre des communes.

**M. Mongrain:** Monsieur le président pour appuyer mon ami, M. Guilbault, je dirai: «Écoutez ne vous faites pas d'illusion car à Ottawa, pour avoir quelque chose, il faut l'arracher; on ne vous le donnera pas gratuitement. Donc convainquez-nous de votre besoin d'une représentation autrement, vous n'aurez rien. Vous allez retourner chez vous et vous reviendrez l'année prochaine, dans deux ans ou dans trois ans.» Ce n'est pas parce qu'on a un gouvernement libéral ou conservateur, c'est parce que le gouvernement fédéral c'est une grosse machine.

**The Chairman:** The government at Ottawa, s any government.

**Mr. Mongrain:** Mr. Chairman, if you will allow me, I wish to make a remark supplementary to what my colleague has just said.

Pour votre consolation peut-être, moi ou un autre, nous avons l'intention, au sein de ce comité, de présenter au ministre un amendement. Nous proposerons que l'alinéa qui traite des trois autres personnes représentant respectivement le Conseil des Arts du Canada, les Musées nationaux du Canada et l'Association des universités et collèges du Canada et respectivement désignées par ces organismes, soit amendé afin de remplacer les représentants du Conseil des Arts du Canada et des Musées nationaux par deux autres représentants, l'un de votre Association de langue française, et l'autre de votre Association de langue anglaise. Personnellement, je ne vois pas la raison de présence du Conseil des Arts et des Musées nationaux. Vous êtes beaucoup plus qualifiés pour représenter le public canadien lecteur au sein du Conseil consultatif de

[Interprétation]

démocratique à ce moment-là? Et je vous pose la question: ne croyez-vous pas que vous devriez être représentés d'une façon plus importante? Ou est-ce que cela vous semble satisfaisant, ou est-ce que vous demandez juste un petit peu afin d'obtenir quelque chose?

**Mlle Ball:** Je pense que si nous obtenons cela, nous serions satisfaits.

**Mr. Auger:** If we were offered that these four professionals be nominated from lists presented by the associations we would surely agree. We would be very happy.

**Mr. Guilbault:** The point is not to offer you something at the moment, but to ask you what you want. You come here as a witness and then we make the necessary recommendations to the House of Commons.

**Mr. Mongrain:** Mr. Chairman, I want to second my friend, Mr. Guilbault, and I say: "Do not have any illusions, because, in Ottawa, if you want something you will not have it freely, you must fight for it. So prove it to us that you need representation or else you will have absolutely nothing. You will return and come back next year, or in two or three years, and it is not because we have a Liberal or Conservative government, it is because the government is a big mechanism."

**Le président:** Le gouvernement d'Ottawa ou n'importe quel gouvernement.

**M. Mongrain:** Tout gouvernement oui. Monsieur le président, si vous me permettez de faire une remarque supplémentaire à ce qu'a dit mon collègue.

For your consolation I or another person intend within this Committee, to present to the Minister an amendment. We will move that the paragraph dealing with the three persons representing respectively the National Arts Council of Canada, the National Museums of Canada and the Association of Colleges and Universities of Canada, and respectively designated by these agencies, be amended in that the representatives of the National Arts Council of Canada and the National Museums would be replaced by two others, one from the French Language Association and the other from the English Language Association. Personally, I do not see why the National Arts Council or the National Museums are there. They are much better qualified to represent the Canadian readers within the National Library Advisory



[Text]

la Bibliothèque nationale. Éventuellement, ce sera un des amendements que l'on suggérera. Vous n'avez pas d'objection, j'espère.

**M. Auger:** Non.

**M. Mongrain:** Si vous en avez, c'est le temps de le dire.

**The Chairman:** Mr. Guilbault?

**Mr. Guilbault:** Mr. Chairman, another aspect that worries me is the fact that these representatives to be named by the government would not be representing your association.

**Mr. Mongrain:** Why not?

**Mr. Guilbault:** I do not see why this would be good. It would be effective, in my mind, if a mechanism could be set up. Your organization is a democratic one. It groups all the librarians and it elects a council. If the council were officially represented on this advisory board it would convey the complaints, or the grievances, or the suggestions, of your people throughout the country. If the person named acts only for herself you break the link. If we are to democratize our organization, I do not see that your recommendation would be good. Could you answer that?

• 2125

**Mr. Mongrain:** Supplementary to what my colleague is saying, you represent 1,600 libraries in Canada in at least ten provinces in the case of the English and five in the other case. Therefore, you are quite representative.

**M. Auger:** L'intervention que j'ai faite au début allait dans le sens de celle que monsieur vient de faire.

**M. Mongrain:** C'est M. Guilbault, député de Saint-Jacques.

**M. Auger:** Merci. Mes collègues s'en sont éloignés par la suite. Mais, mon idée était vraiment dans le sens de l'intervention de M. Guilbault. Le Conseil des Arts a un représentant, l'AUCC et les Musées nationaux également. Alors, pourquoi les deux Associations n'auraient-elles pas un représentant?

**M. De Bané:** Vous ne voulez pas de représentant.

**M. Auger:** Oui. Au début, quand j'ai fait ma première intervention, c'est ce que j'avais

[Interpretation]

Board. At an opportune time, it will be one of the amendments I will propose. You do not object to that I hope?

**Mr. Auger:** No.

**Mr. Mongrain:** If you have any, now is the time to state them.

**Le président:** M. Guilbault.

**M. Guilbault:** Monsieur le président, il y a une autre question que je voudrais souligner. Le fait que ces représentants devraient être nommés par le gouvernement, à ce moment-là, ils ne représenteraient pas l'Association.

**M. Mongrain:** Pourquoi pas!

**M. Guilbault:** Je ne vois pas pourquoi cela serait bon. Il serait efficace, pour moi, si on peut mettre sur pied un mécanisme. Il faudrait que votre organisme, en tant qu'organisme démocratique, représentant les bibliothécaires si le conseil est officiellement représenté au Conseil consultatif, c'est d'eux que devraient parvenir les recommandations, les plaintes, etc., de tous vos membres à la grandeur du Canada. Si la personne nommée n'agit que pour elle-même, vous enfreignez les règles. Si nous voulons démocratiser notre organisation, je ne vois pas en quoi votre recommandation pourrait être utile. Pouvez-vous me répondre?

**M. Mongrain:** Je veux souligner ce qu'a dit mon collègue. Vous représentez 1,600 bibliothécaires du Canada dans au moins dix provinces, dans le cas de l'association anglophone, et dans cinq dans le cas de l'association francophone. Alors, vous êtes assez représentatifs, si l'on peut dire.

**Mr. Auger:** The intervention I made at the beginning was related to the one the gentleman has just made.

**Mr. Mongrain:** It is Mr. Guilbault, member for Saint-Jacques.

**Mr. Auger:** Thank you, my colleagues went a little bit away from that, but in my idea I wanted to go in the same way as Mr. Guilbault suggests. The National Arts Council has one representative and the NACC and the National Museums also have one. Why then should the two associations not have one representative?

**Mr. De Bané:** You do not want a representative.

**Mr. Auger:** In my first intervention I had this in mind, that there may be two represen-

[Texte]

à l'esprit, c'est-à-dire qu'ils soient des vrais représentants, selon le sens de l'alinéa c).

**Mr. Guilbault:** I have a supplementary, Mr. Chairman. As Miss Ball seems to object to that kind of real representation, could she explain what might be the idea behind the objection?

**Miss Ball:** When we were first considering this we felt that it was possible that it might be the president of each association. We then realized that this would not give sufficient continuity, because we have new officers each year. We preferred to have someone who would have a longer term on the National Library Advisory Board.

I think the concern of the profession, as represented by the two associations, is not that they want representation as associations but as good librarians.

As I said before, I have no doubt that if the associations had something that they wished submitted to the National Library Advisory Board they would submit it through their own representative.

Perhaps I am misinterpreting this, but I really think, on the average, they will act as librarians and not as representatives.

**Mr. Mongrain:** Do you not think that if we ask them to suggest names they will suggest those that will be sympathetic to the aims of the two associations?

**Miss Ball:** Yes, I would think so, because the aims of the two associations are to forward librarianship in Canada. This is what we expect from the National Library and the National Library Advisory Board.

**M. Mongrain:** Monsieur Sylvestre, prenez des notes, parce que j'aurai des questions à vous poser quand vous viendrez témoigner devant nous.

**The Chairman:** Are there any farther further questions? Mr. Osler?

**Mr. Osler:** Mr. Chairman, I wish to ask a couple of questions but, I am not sure to whom I should direct them.

The tenure of the librarian is not laid down here. Is the library business peculiar, or, like other businesses, does it consider it to be a fairly good idea to have a routine look at the person every so often? Many boards would say seven years, or something like that. Can you give me any particular reason for there being no tenure laid down for the librarian?

[Interprétation]

tatives in the sense that we give paragraph (c).

**M. Guilbault:** Une question supplémentaire, monsieur le président. Si M<sup>lle</sup> Ball semble s'opposer à ce genre de représentation réelle, peut-elle nous expliquer la raison de cette objection?

**Mlle Ball:** D'abord, nous avons pensé qu'il était possible, par exemple, que le président de chaque association soit nommé. Ensuite, nous nous sommes dit que cela n'assurerait pas une continuité suffisante, car nous avons de nouveaux présidents chaque année et ce serait mieux d'avoir quelqu'un qui aurait un mandat plus long, comme représentant au sein du Conseil consultatif de la Bibliothèque nationale.

Je pense que nous nous sommes surtout intéressés au fait que les deux associations ne voulaient pas avoir de représentants au titre des associations, au titre de bibliothécaires professionnels capables. Et comme je l'ai dit plus tôt, je ne doute pas que si les Associations ont quelque chose à présenter au Conseil consultatif elles le feront par l'entremise de ses propres représentants. J'interprète peut-être mal, mais je pense vraiment que normalement ils agiront comme bibliothécaires et non pas comme nos représentants.

**M. Mongrain:** Vous ne croyez pas que les noms que vos associations vont suggérer seraient sympathiques aux buts des deux associations.

**Mlle Ball:** Oui, bien sûr. Je pense que les buts de ces deux associations sont de promouvoir la profession de bibliothécaire au Canada. Et c'est ce qu'on peut attendre de la Bibliothèque nationale et du Conseil consultatif de la Bibliothèque nationale.

**Mr. Mongrain:** Mr. Sylvestre, you should take notes, because I will have questions to ask you when you come back before us later on.

**Le président:** D'autres questions? Monsieur Osler.

**M. Osler:** Monsieur le président, je voudrais poser quelques questions, mais je ne sais pas trop à qui elles s'adressent. D'abord, les dix ans d'emploi du directeur général ne sont pas précisés ici, et je me demande s'il s'agit d'un cas particulier à la Bibliothèque nationale ou si cette disposition est courante. Est-ce que ce serait bon de faire un contrôle sur la personne en poste aussi souvent? Plusieurs conseils le font tous les sept ans, ou à peu près. Est-ce qu'il y a des raisons particu-

[Text]

**Miss Ball:** He holds office during pleasure. This is the government.

**Mr. Osler:** That means for ever and ever, so long as he is a good boy, does it?

**Miss Ball:** I guess so.

**Mr. Osler:** I am not being personal.

**Mr. Stewart (Cochrane):** Are there any deputies.

**Mr. Osler:** And the same applies to deputies, does it?

**The Chairman:** There would almost have to be a recommendation from the Advisory Board to turf him out if he was inadequate.

**Mr. Osler:** You would have a terrible time getting rid of somebody if he happened to take to drink, or dope, or run off with another librarian, or something like this, and he might still be a first class librarian. I do not know. I wonder if there is a peculiar reason for this being left out of this particular bill.

• 2130

**The Chairman:** I think this is standard procedure and identical to what is in the National Museums Act and the National Arts Centre Act.

**Mr. Osler:** Then, I think they all should be reviewed.

**The Chairman:** This is the Committee in which to do it.

**Mr. Osler:** Without labouring the point too much, could someone tell me what Section 52 of the Copyright Act is that we are asked to rescind?

**Miss Ball:** It is the deposit regulation which is now covered by Clause 11, is it not?

Clause 11—New Publications. These are the requirements for deposits in the National Library, which were previously in the Copyright Act and now have been incorporated in the national Library Act.

**Mr. Osler:** To maintain copyright one does not have to deposit anything anywhere in Canada.

**Miss Ball:** Oh yes.

**Mr. Osler:** I do not know but I have written three books and it was not until after each one was out that I was asked by the Library to see that the books got there.

[Interpretation]

lières quant au manque de terme fixe pour le directeur général?

**Mlle Ball:** Il détient son poste au gré du gouvernement.

**M. Osler:** Cela vaut en autant qu'il reste un bon garçon?

**Mlle Ball:** Je pense bien.

**M. Osler:** Je ne deviens pas indiscret.

**M. Stewart (Cochrane):** Je me demande s'il y a des adjoints présents?

**M. Osler:** La même chose s'applique-t-elle aux adjoints?

**Le président:** Je pense qu'il faut au moins avoir une recommandation du Conseil consultatif pour le renvoyer s'il est incapable d'assumer ses fonctions.

**M. Osler:** Je pense que vous aurez toutes les difficultés du monde à le renvoyer pour des raisons telles que l'alcoolisme, la narcomanie ou l'adultère, etc... Il n'en reste pas moins un bibliothécaire de premier ordre. Je ne sais pas s'il y a une raison particulière pour laisser ce problème en dehors de la Loi.

**Le président:** Je pense que c'est une question de procédure et ceci est inclus dans la Loi du Conseil des Arts du Canada et la loi des Musées nationaux du Canada.

**M. Osler:** Il faudrait alors toutes les réviser.

**Le président:** Le Comité est là pour ça.

**M. Osler:** Est-ce que quelqu'un pourrait élaborer sur la question de l'article 62 ou 52 de la Loi sur les droits d'auteur.

**Mlle Ball:** Ils sont maintenant englobés par un règlement. C'est l'article 11. Autrefois cette disposition figurait dans la Loi sur les droits d'auteur et maintenant elle est inscrite dans la Loi de la bibliothèque nationale.

**M. Osler:** Et pour maintenir un droit d'auteur ne faut-il pas le faire enregistrer quelque part au Canada?

**Mlle Ball:** Oui, bien sûr.

**M. Osler:** J'ai écrit trois livres et ce n'est qu'après la publication de chaque livre que la bibliothèque m'a demandé de voir à ce que les livres soient rendus.



[Texte]

**Miss Ball:** Your publisher should have seen to that.

**Mr. Osler:** My publisher told me, in one case when something came up, that in Canada the onus of proving copyright was upon the one who wanted to use the copyright, in other words the copyright was mine unless somebody could prove it was not, which is diametrically opposed to the United States. In the United States you have to deposit something in Congress or it is not copyright.

**Miss Ball:** Yes.

**The Chairman:** Under the Copyright Act, if I recall correctly, it was an automatic procedure on the part of the publisher, not on the part of the author, and this provision, as I understand it, has been taken right out of the Copyright Act and is in the process of being revised and put in this particular Act as a function of the National Library.

**Miss Ball:** And it is still the publisher, if you notice Section 11, who has to deposit this.

**The Chairman:** I would suggest that as an author you get in touch with your publisher and find out.

**Mr. Osler:** I agree. This has quite intrigued me. It is the publisher who has to do this, and the publisher gets fined if he does not. But surely if the Copyright Act were another way around, he would not have to get fined for anything because it would be in his interest to do it anyway.

**The Chairman:** Your books are probably such good sellers that he did not want to spare the extra copy.

**Mr. Osler:** Right, I see the point of that.

**Mr. Peel:** Mr. Osler, if you look at Clause 11, New Publications, I understand that that Clause or a similar one was originally in the Copyright Act and it has been removed from here and placed in here.

**The Chairman:** Further questions?

**Mr. Osler:** That is an onus on the publisher but it has not been used properly.

**The Chairman:** If there are no further questions I would thank the representatives

[Interprétation]

**Mlle Ball:** C'était à votre éditeur d'y voir.

**M. Osler:** Mon éditeur m'a dit que quand quelque chose se produit au Canada, la responsabilité de prouver le droit d'auteur, incombait à celui qui voulait se servir du droit d'auteur, en d'autres termes, le droit d'auteur m'appartenait jusqu'à preuve du contraire, ce qui est tout à fait à l'opposé de ce qui se passe aux États-Unis. Aux États-Unis, il faut que quelqu'un fasse valoir ces droits d'auteur au Congrès.

**Mlle Ball:** Oui.

**Le président:** Si je me souviens bien, en vertu de la Loi sur les droits d'auteur, les formalités en vue d'obtenir ces droits devaient être remplies automatiquement par l'éditeur et non par l'auteur, et cette disposition, telle que je la conçois a été soustraite à la Loi sur les droits d'auteur et est en voie de révision pour être ajoutée à cette loi-ci comme étant une des conditions qui régissent la Bibliothèque nationale.

**Mlle Ball:** Et c'est encore l'éditeur qui, conformément à l'article 11, doit faire valoir ces droits.

**Le président:** Je propose qu'en votre qualité d'auteur, vous vous mettiez en rapport avec votre éditeur pour savoir ce qu'il en est.

**M. Osler:** Oui, je suis d'accord. Cela m'a bien intrigué. C'est l'éditeur qui paie une amende s'il ne se conforme pas. Mais si la Loi sur les droits d'auteur était autrement conçue, il n'aurait pas à payer d'amende car, de toute façon, ce serait dans son propre intérêt de faire les formalités.

**Le président:** Vos livres se vendent probablement tellement bien qu'il n'a pas voulu se dispenser d'un exemplaire supplémentaire.

**M. Osler:** Exact. Je comprends ce que vous voulez dire.

**M. Peel:** Au sujet de l'article 11, «les nouvelles publications», si je comprends bien, il y avait une disposition similaire se rapportant aux droits d'auteur, qui a été enlevée de là et incluse ici.

**Le président:** Est-ce qu'il y a d'autres questions?

**M. Osler:** C'est l'éditeur qui doit faire valoir les droits, mais ça n'a pas été fait convenablement.

**Le président:** S'il n'y a pas d'autres questions, je pense que les représentants des deux

[Text]

from the two associations for their good humour and giving answers to our questions.

You can be assured that the Committee will very seriously consider the representations which you have made. I think some members are prepared to do their best to impose them upon the Minister when he comes before us.

**Mr. Mongrain:** Maybe I should apologize, Mr. Chairman, but I was not through with my questioning. Could I risk another question or two?

**The Chairman:** I am sorry, Mr. Mongrain, I called for further questions.

**Mr. Mongrain:** Est-ce que vos associations reçoivent des subventions des provinces qu'elles représentent?

Do you have any help from the provinces?

**Miss Ball:** Yes, we have.

**Mr. Mongrain:** Do you receive any grants from municipalities?

**Miss Ball:** Not that I am aware of.

**Mr. Mongrain:** Your individual libraries probably do, but...

**Miss Ball:** Oh yes.

**Mr. Mongrain:** ...the national organizations you represent do not receive any?

**Miss Ball:** No.

**Mr. Mongrain:** Do you receive any gifts or grants from private organizations such as foundations or things like that?

**Miss Ball:** Occasionally, but usually for some specific purpose such as a scholarship.

**Mr. Mongrain:** Do you get anything from some of the American organizations?

**Miss Ball:** Occasionally but, again, for specific purposes.

**Mr. Mongrain:** Et l'Association canadienne des bibliothécaires de langue française?

**Mr. Auger:** Non.

**Mr. Mongrain:** Mais, en avez-vous ici au Canada?

**Mr. Auger:** On en reçoit au moins d'une province.

**Mr. Mongrain:** De la province de Québec?

**Mr. Auger:** De la province de Québec.

[Interpretation]

associations ont magnifiquement répondu à nos questions et il paraîtrait certain que le Comité étudiera très certainement leurs instances.

Et en ce qui me concerne, je suis disposé imposer ces idées au ministre quand il viendra devant nous.

**Mr. Mongrain:** Puis-je encore poser une ou deux questions?

**Le président:** Je regrette, monsieur Mongrain, mais j'ai déjà demandé s'il y avait d'autres questions à poser.

**Mr. Mongrain:** Do your associations receive grants from the provinces they represent?

Recevez-vous l'aide des provinces?

**Mlle Ball:** Oui, nous avons des subventions.

**Mr. Mongrain:** Recevez-vous des subventions des municipalités?

**Mlle Ball:** Pas que je sache.

**Mr. Mongrain:** Mais les bibliothèques privées en reçoivent probablement, mais...

**Mlle Ball:** Oui certes.

**Mr. Mongrain:** Les organismes nationaux que vous représentez, ne reçoivent-ils rien?

**Mlle Ball:** Non.

**Mr. Mongrain:** Avez-vous des dons d'organismes privés, comme des fondations et autres?

**Mlle Ball:** Nous en recevons à l'occasion, mais pour certains buts précis, comme les bourses d'étude.

**Mr. Mongrain:** En recevez-vous des organisations américaines?

**Mlle Ball:** A l'occasion, mais toujours pour des buts précis.

**Mr. Mongrain:** And the Association canadienne des bibliothécaires de langue française?

**Mr. Auger:** No.

**Mr. Mongrain:** But do you get any here in Canada?

**Mr. Auger:** We receive some at least from one province.

**Mr. Mongrain:** From the Province of Quebec?

**Mr. Auger:** From the Province of Quebec.

[Texte]

**M. Mongrain:** Vous n'en recevez pas des autres provinces?

**M. Auger:** Pas à ma connaissance.

**M. Mongrain:** En recevez-vous de certains individus?

**M. Auger:** Non, mais de certaines organisations, comme celle des éditeurs, par exemple, qui vont payer une bourse.

**M. Mongrain:** Comme Association des bibliothécaires de langue française, vous avez probablement un budget pour vos activités. Quel est approximativement le montant annuel de votre budget?

Could I ask the same question in English.

**M. Auger:** Je pense que c'est à peu près \$60,000.

**Mr. Mongrain:** And your English organization would be what, approximately? We will allow you a thousand dollars difference.

**The Chairman:** This is your national organization.

Mr. Peel thinks it is \$40,000 to \$50,000.

**Miss Ball:** No; it is about \$90,000.

**Mr. Mongrain:** \$100,000.

**Miss Ball:** Between \$90,000 and \$100,000.

**Mr. Mongrain:** Thank you, that will be all, Mr. Chairman.

**Miss Ball:** Mostly from the members' fees.

**The Chairman:** I thank you again. Perhaps when we again have an act to revise the National Library you will come back.

[Interprétation]

**Mr. Mongrain:** You do not receive any from the other provinces?

**Mr. Auger:** Not to my knowledge.

**Mr. Mongrain:** Do you receive some from certain individuals?

**Mr. Auger:** No, but from certain organizations, such as that of the publishers for a scholarship.

**Mr. Mongrain:** As the *Association des bibliothécaires de langue française* you probably have a budget for your activities. What is the approximate figure of your annual budget?

Puis-je poser la même question en anglais?

**Mr. Auger:** I think \$60,000.

**M. Mongrain:** Et dans votre association de langue anglaise? Quel serait à peu près le chiffre? A mille dollars près.

**Le président:** Il s'agit de votre association nationale. Monsieur Peel croit que le montant se situe entre \$40,000 et \$50,000.

**Mlle Ball:** Non, ce ne serait pas... Ce serait à peu près \$90,000.

**M. Mongrain:** \$100,000.

**Mlle Ball:** Entre \$90,000 et \$100,00.

**M. Mongrain:** Merci, ce sera tout, monsieur le président.

**Mlle Ball:** Les fonds proviennent surtout des cotisations des membres.

**Le président:** Ce sera tout. J'espère que vous reviendrez parmi nous quand la Loi de la bibliothèque nationale sera révisée. Je pense que vous reviendrez.





OFFICIAL BILINGUAL ISSUE

FASCICULE BILINGUE OFFICIEL

HOUSE OF COMMONS

CHAMBRE DES COMMUNES

First Session

Première session de la

Twenty-eighth Parliament, 1968-69

vingt-huitième législature, 1968-1969

STANDING COMMITTEE

ON

COMITÉ PERMANENT

DE LA

BROADCASTING,

RADIODIFFUSION,

FILMS AND ASSISTANCE

DES FILMS ET DE L'ASSISTANCE

TO THE ARTS

AUX ARTS

*Chairman*

Mr. John M. Reid

*Président*

MINUTES OF PROCEEDINGS

AND EVIDENCE

PROCÈS-VERBAUX ET

TÉMOIGNAGES

**No. 19**

FRIDAY, MARCH 7, 1969

LE VENDREDI 7 MARS 1969

*Respecting*

Communications (Post Office)  
Estimates.

*Concernant*

Prévisions budgétaires—Communications  
(Postes).

*Appearing:*

The Honourable Eric Kierans,  
Postmaster General.

*A comparu:*

L'honorable Eric Kierans,  
ministre des Postes.

WITNESSES—TÉMOINS

(See *Minutes of Proceedings*)

(Voir le *procès-verbal*)

STANDING COMMITTEE ON  
BROADCASTING, FILMS AND  
ASSISTANCE  
TO THE ARTS

*Chairman:* Mr. John M. Reid  
*Vice-Chairman:* Mr. J. A. Mongrain

and Messrs.

Barrett,  
Broadbent,  
Comeau,  
De Bané,  
Dinsdale,  
Givens,

Guilbault,  
La Salle,  
Macquarrie,  
Matte,  
McCutcheon,  
Osler,

COMITÉ PERMANENT DE LA  
RADIODIFFUSION, DES FILMS ET DE  
L'ASSISTANCE AUX ARTS

*Président:* M. John M. Reid  
*Vice-président:* M. J.-A. Mongrain

et MM.

Paproski,  
Perreault,  
Schreyer,  
Stafford,  
Stanbury,  
Stewart (*Cochrane*)—20.

*Le secrétaire du Comité,*  
M. Slack,  
*Clerk of the Committee.*



## MINUTES OF PROCEEDINGS

Friday, March 7, 1969  
(22)

The Standing Committee on Broadcasting, Films and Assistance to the Arts met this day at 9.45 a.m. The chairman, Mr. John M. Reid, presided.

*Members present:* Messrs. Barrett, Comeau, De Bané, Dinsdale, Macquarrie, McCutcheon, Osler, Perrault, Reid, Schreyer, Stanbury—(11).

*Members also present:* Messrs. Nesbitt, Ritchie, Schumacher.

*Appearing:* The Honourable Eric Kierans, Postmaster General.

*Witness:* Mr. F. Pageau, Director of Postal Rates and Classification, Post Office Department.

The Committee resumed consideration of the Communications Estimates relating to the Post Office.

Mr. Kierans was further examined on various postal matters including union problems and working conditions, periodical and ethnic press.

The examination of the witnesses being completed, at 11.10 a.m., the Committee adjourned until 9.30 a.m. on Tuesday, March 11.

## PROCÈS-VERBAUX

[Traduction]

Le vendredi 7 mars 1969  
(22)

Le Comité permanent de la radiodiffusion, des films et de l'assistance aux arts se réunit ce matin à 9 h. 45, sous la présidence de M. John M. Reid.

*Présents:* MM. Barrett, Comeau, De Bané, Dinsdale, Macquarrie, McCutcheon, Osler, Perrault, Reid, Schreyer, Stanbury—(11).

*De même que:* MM. Nesbitt, Ritchie, Schumacher.

*Aussi présent:* L'honorable Eric Kierans, ministre des Postes.

*Témoin:* M. F. Pageau, chef de la Direction des tarifs et de la classification, ministère des Postes.

Le Comité reprend l'examen des prévisions budgétaires des Communications, dans le cadre du ministère des Postes.

M. Kierans répond ensuite à diverses questions relatives aux postes, et, entre autres, aux problèmes des syndicats et aux conditions de travail, ainsi qu'aux périodiques et à la presse ethnique.

L'interrogatoire des témoins étant terminé, à 11 h. 10 du matin, le Comité s'ajourne jusqu'au mardi 11 mars, à 9 h. 30 du matin.

*Le secrétaire du Comité,*

M. Slack,

*Clerk of the Committee.*



[Texte]

[Interprétation]

## EVIDENCE

(Recorded by Electronic apparatus)

Friday, March 7, 1969

**The Chairman:** Gentlemen, I see a quorum. When we adjourned our last meeting on Tuesday on consideration of the estimates, Mr. Macquarrie had the floor. There were a number of questions that he wanted to ask the Minister, so I will recognize Mr. Macquarrie.

**Mr. Macquarrie:** Thank you, Mr. Chairman. A question of continuing concern to me and, I notice, to many members of the House, is the whole problem of the worker's morale. The statement from the Council of Postal Unions is a most disturbing one. It is difficult to reconcile the seeming complacency of the Minister in the face of what seems to me to be obvious unrest or worse among the postal workers—the letter carriers in particular.

Yesterday we had reports from Vancouver which were discomfiting. I heard this morning that District 7 is out on a wildcat strike. There will be no mail moving today and, of course, not much will move tomorrow since it is the sixth day of the week on which, like the Lord, the Post Office rests and none will move on Sunday.

I wonder whether the Minister could tell us just what the situation is? I hope it is as good as he has often seemed to make it appear, but I would like to have some details.

**Hon. Eric Kierans (Postmaster General):** First of all, the Post Office does not rest on Saturdays and Sundays. The sorting of the mail and the forwarding of the mail to the various points across Canada goes on—all of that keeps on going.

With respect to the changes, there are two parties involved, let us say, the unions and the management of the Post Office. One party demands that the letter carriers punch in the morning; come back at noon and

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punch in again; punch out again at one o'clock and also come back at four o'clock or when their day is over to punch in again.

The other side says, "No, you have to punch in in the morning, of course, but from then on there is no need to come back to the Post Office. You can go straight on through to the end of your day and then you can go home".

## TÉMOIGNAGES

(Enregistrement électronique)

Le vendredi 7 mars 1969

**Le président:** Messieurs, nous avons quorum. Lorsque le Comité s'est ajourné, mardi, monsieur Macquarrie avait la parole. Il désirait poser plusieurs questions au ministre. Je lui cède donc la parole.

**M. Macquarrie:** Une question qui m'intéresse, et qui intéresse plusieurs députés, c'est celle du moral des employés. La déclaration du Conseil des unions des postes est très inquiétante. Et il est assez difficile de comprendre l'attitude du ministre devant la situation qui existe actuellement chez les employés des postes.

Hier, les nouvelles qui nous parvenaient de Vancouver n'étaient pas encourageantes. J'apprends aujourd'hui que les employés du district numéro 7 se sont mis en grève. Le courrier demeurera sur place aujourd'hui et la situation ne sera guère meilleure, demain, puisque c'est la sixième journée de la semaine, et qu'en ce jour les Postes se reposent. Dimanche, rien ne se fera.

Le ministre pourrait-il nous dire quelle est la situation? J'espère qu'elle est aussi bonne qu'il le laisse entendre, mais j'aimerais obtenir des détails.

**L'hon. Eric Kierans (ministre des Postes):** Je dirai d'abord que le bureau de poste ne se repose pas le samedi et le dimanche. Le courrier est trié et expédié aux quatre coins du pays.

Pour ce qui est des changements, il y a deux parties en cause, le Syndicat et la Direction du ministère des postes. L'une exige que les facteurs enregistrent l'heure de leur arrivée sur l'horloge-poinçon, le matin; qu'ils reviennent à midi poinçonner à nouveau; et qu'ils fassent de même à une heure ainsi qu'à la fin de leur journée de travail.

L'autre partie déclare: «Non. Vous poinçonnez le matin puis vous n'avez plus besoin de revenir au bureau de poste. Vous accomplissez votre journée de travail et rentrez chez-vous».



## [Text]

One would expect that it would be the management or the Post Office itself that is demanding all of these returns to the Post Office, but curiously enough it is not, it is the union. The union is demanding that its letter carriers do all of this. They are the Simon Legree, let us say, in the situation. The management of the Post Office appears to have more confidence in the work and dedication of the letter carriers than their own union leaders have.

We said to the letter carriers that from now on after the sorting you are to go on about your job; you are to deliver the mail along your route and along that route there will be relay boxes at which bundles will be deposited at various times during the day prior to your reaching these particular points on the route. I think this will be much more efficient, there will be much less pressure on the letter carrier and they are gradually coming to realize this.

In response to the directive which the unions sent out which they did not have a right to send out because they are not management, to the 12,000 letter carriers, they got about 800 in the first instance to obey their directive at the beginning of the week, but by the end of the week that figure down to less than 200. Obviously the unions were not very happy. They were not very happy with this so they sent out another directive reiterating their demands and it went up, again, to something between 600 and 700. Again by the end of the week the letter carriers realized that this was not necessary and out of 12,000 something less, again, than 200—a hard core—obeyed the union directive.

I think this really is a struggle for the management and direction of the Post Office. We insist on the right to meange and to administer the Post Office and that is all there is to it.

Mr. Macquarrie: You referred to the carriers as being Simon Legree. Are there not, perhaps, other reasons why they might wish to return to the Post Office?

Mr. Kierans: Perhaps you could suggest some. I do not know of any.

Mr. Macquarrie: I have heard it suggested that they like to have access to a washroom.

Mr. Kierans: We have not prevented them from returning; we simply said it was not necessary. The letter carriers have a choice. We are really very good bosses, if you will. The letter carriers have a choice at noon, as far as we are concerned, but far as the unions are concerned, they have no choice. They have to return to the local Post Office. We said to the letter carriers, "You can return to the Post Office if you want"—so we are even with the unions—on the other hand, if you want to go to a restaurant you can do that: on the other hand, if you want to go home, you can do that. So the letter carriers have much more freedom under our system than they had under the old system or

## [Interpretation]

On pourrait s'attendre à ce que ce soit la direction qui exige tous ces retours au bureau de poste alors que ces exigences sont celles du syndicat. Il semble que la direction a plus confiance en ses employés que le syndicat qui les représente.

Nous avons tout simplement dit aux facteurs qu'après avoir trié le courrier ils n'avaient qu'à aller livrer. Tout le long de la route qu'emprunte le facteur sont disposées des boîtes de relais. Des paquets de lettres sont déposés dans ces boîtes à divers moments de la journée, avant que le facteur n'atteigne cet endroit précis. Je crois que cette méthode est beaucoup plus efficace, que la pression est moins forte sur les facteurs et que ces derniers commencent à le réaliser.

Les dirigeants syndicaux ont fait parvenir des directives aux 12,000 facteurs, ce qu'ils n'avaient pas le droit de faire puisqu'ils ne font pas partie de la Direction des postes. Environ 800 employés ont obéi à ces directives au début de la semaine, mais vers la fin de la semaine leur nombre était passé à moins de 200. Évidemment, le syndicat était très peu heureux. De nouvelles directives ont été expédiées et le nombre de ceux qui les ont respectées est passé à environ 600 ou 700. Mais les facteurs ont réalisé que ces directives étaient inutiles et vers la fin de la semaine ceux qui les respectaient étaient moins de 200.

C'est, en fait, une lutte pour l'obtention des pouvoirs de direction au ministère des Postes. Nous insistons sur le fait que ces pouvoirs nous appartiennent. C'est tout.

M. Macquarrie: N'y aurait-il pas d'autres raisons pour lesquelles les facteurs voudraient pouvoir retourner au bureau de poste?

M. Kierans: Vous pourriez peut-être m'en citer une; j'en connais aucune.

M. Macquarrie: Je me suis laissé dire qu'ils aimeraient avoir accès à une salle de toilette.

M. Kierans: Nous ne les empêchons pas de retourner au bureau de poste. Nous leur disons qu'ils ne sont pas obligés d'y retourner. Ils ont le choix. En somme nous sommes de bons patrons, quoi! Avec nous, les facteurs ont le choix, à midi. Avec le syndicat, non: ils doivent retourner au bureau de poste. Nous disons aux facteurs qu'ils peuvent retourner au bureau de poste s'ils le désirent, ou, s'ils préfèrent, qu'ils peuvent aller au restaurant ou chez eux. Le choix que nous leur offrons est bien meilleur. Ils ont plus de liberté.

[texte]

under the directives that are presently being distributed by the union. A letter carrier has the freedom of choice, he can do what he likes.

At one time that would not have meant all that much, but now it does. We have eliminated, for example, one of the archaic customs in the Post Office which said that a letter carrier could not handle the route on which he lived. In other words, if you were a letter carrier and lived in the east end of Montreal, you could probably wind up with a route in the west end of Montreal. This is no longer true. We have said to letter carriers—of course, we have to take into account the claims of seniority here—that they can work on the route in which they live and can get as close to that route as can be worked out with the unions, having regard for seniority. Obviously if five or six letter carriers live on a given route only one of them can handle that particular route.

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So I think there is a great deal more flexibility in the attitude of the Post Office than there is in the attitude of the union leaders.

**Mr. Macquarrie:** I would be interested in hearing someone who is a letter carrier speak in such enthusiastic terms about it.

**Mr. Kierans:** I can give you figures. When I said that out of about 12,000 there are less than 200 who are following these directives, you have an idea of the reaction of the rank and file.

**Mr. Macquarrie:** Is the nonactivity in District 7 today not supported by the letter carriers in general?

**Mr. Kierans:** You suggested that there must be some other reasons. You did not suggest what these other reasons might be. In the continual juggling between unions and management there may be these reasons. I would like to know what they are and perhaps this is another ploy. I am getting a full report on the reasons why there should have been these wildcat strikes this morning, but I do not have it yet.

**Mr. Macquarrie:** Mr. Chairman, it is very disturbing. I suppose you know of no particular imposition upon the workers in District 7 that does not prevail in all the other districts?

**Mr. Kierans:** That is right.

**Mr. Macquarrie:** Therefore, the working conditions against which they are taking action is prevalent across the whole country and conceivably the same kind of response as is occurring in District 7 could be upon us in other parts of the country?

[Interprétation]

qu'autrefois ou qu'ils en auraient en suivant les directives de leur syndicat.

Il était un temps où cela n'aurait pas voulu dire grand-chose mais cela veut dire beaucoup maintenant. Nous avons éliminé certaines des coutumes archaïques en vigueur au ministère et selon lesquelles un facteur ne pouvait livrer le courrier dans la rue dans laquelle il habitait. Un facteur de l'est de Montréal pouvait facilement être appelé à travailler dans l'ouest de la ville. Aujourd'hui, cela ne se fait plus. Nous disons aux facteurs, compte tenu de la séniorité, qu'ils peuvent travailler dans le district qu'ils habitent. Il est évident que si cinq ou six facteurs habitent le long d'un même parcours, un seul pourra distribuer le courrier sur ce parcours. Nous croyons faire preuve de plus de flexibilité que le syndicat.

**M. Macquarrie:** J'aimerais trouver un facteur qui soit aussi enthousiaste, à ce sujet, que vous l'êtes.

**M. Kierans:** Je puis vous citer certains chiffres. En vous disant que des quelque 12,000 facteurs, moins de 200 ont suivi les directives syndicales, vous pouvez vous faire une idée de l'enthousiasme des facteurs.

**M. Macquarrie:** Est-ce que l'arrêt de travail survenu dans le district numéro 7 ne reçoit pas l'appui de l'ensemble des facteurs?

**M. Kierans:** Vous avez dit qu'il doit y avoir d'autres raisons mais vous n'avez pas dit quelles étaient ces raisons. J'aimerais les connaître. Je dois recevoir, ce matin, un rapport sur les raisons qui ont entraîné ces grèves, mais je ne l'ai pas encore en main.

**M. Macquarrie:** Je suppose que vous n'êtes au courant d'aucune obligation qui aurait été imposée aux employés du district numéro 7 et qui ne l'aurait pas été ailleurs?

**M. Kierans:** C'est exact.

**M. Macquarrie:** Donc, les conditions de travail contre lesquelles ils s'élèvent, prévalent dans l'ensemble du pays et les réactions enregistrées dans le district numéro 7 pourraient se vérifier ailleurs au pays.



## [Text]

Mr. Kierans: The unions there may be more militant or they may want to make a point. As I said, I still do not have the information or report on the reasons why.

Mr. Macquarrie: Some of the workers involved maintain publicly that the imposition of new regulations require them to work until six and seven o'clock in the evening. This may be flexible but it does not look too appealing.

Mr. Kierans: I would like to see them prove the statement. Of course, there are letter carriers who have worked overtime and have been paid for it. There is no question of not paying people who have to work overtime.

Mr. Macquarrie: Do you have people looking into this matter and discussing it with the—

Mr. Kierans: No.

Mr. Macquarrie: —district workers?

Mr. Kierans: Every day and all day.

Mr. Macquarrie: Do you feel you are making any progress at all in convincing the letter carriers that these new regulations are not deleterious to their interests?

Mr. Kierans: I have received very many reports from the members that they are quite happy with them; that they feel there is a new look in the post office. I would not make the same claim for the national executive. They probably would have felt it would have been better to institute such changes at the time of renegotiation of contracts, and so on, and they probably would have wanted to bargain one situation against another, but as far as I am concerned management has the right to take such decisions.

We have taken a decision to eliminate a wasteful period—that is, a second sortation in the afternoon—and, as I said in the House yesterday, if the national executive wants to grieve this issue they can go ahead. We will waive the second and third steps in such a grievance and go as quickly as possible to the fourth and final level, an adjudication by a third party. We are quite confident of the results. I do not think any grievance has been filed yet and we are the ones who are anxious for them to file a grievance.

Mr. Macquarrie: It is clear that a definite form of industrial action has been taken in District No. 7. Is it the case that in many parts of the Post Office Department a deterioration in service—as Mr. Houle and Mr. Decarie have mentioned—is a form of reaction against this? Can we relate the very, very obvious deterioration in mail delivery, such as we are getting in the

## [Interpretation]

M. Kierans: Les syndiqués sont peut-être plus militants à cet endroit. Comme je l'ai dit plus tôt, je n'ai pas encore reçu de rapport sur les raisons du débrayage.

M. Macquarrie: Certains de ces employés soutiennent publiquement que la mise en œuvre des nouveaux règlements les force à travailler jusqu'à 6 heures ou 7 heures le soir. C'est peut-être variable, mais cela ne semble pas très attirant pour le facteur.

M. Kierans: J'aimerais bien voir la preuve de ce qu'ils vous avancent. Il y a peut-être des facteurs qui ont travaillé en surtemps mais ils ont été payés pour cela. Nous payons les gens qui travaillent en surtemps.

M. Macquarrie: Avez-vous étudié cette question et en avez-vous parlé avec... ?

M. Kierans: Non.

M. Macquarrie: ... les dirigeants dans les districts et la cause?

M. Kierans: Oui, continuellement.

M. Macquarrie: Pensez-vous que vous faites un progrès quand il s'agit de convaincre les facteurs que les nouveaux règlements ne nuisent pas à leurs intérêts?

M. Kierans: J'ai entendu plusieurs rapports de membres même qu'ils sont très satisfaits des nouveaux règlements. Ils s'aperçoivent que le Bureau de poste prend une allure plus jeune, plus dynamique. Je ne pourrais pas dire la même chose des directeurs nationaux. Je suppose qu'ils pensent qu'il aurait été mieux d'instituer ces changements au moment de la re-négociation du contrat, ils auraient voulu probablement négocier plusieurs autres points mais en attendant que je suis concerné la direction avait le droit de prendre les décisions que nous avons prises.

Nous avons pris une décision d'éliminer une période qui faisait perdre du temps, le second tri au cours de l'après-midi mais comme je l'ai dit en Chambre hier, les dirigeants nationaux veulent soulever un grief sur cette question, qu'ils le fassent. Nous allons passer par les deuxième et troisième étapes des griefs et le faire aussi rapidement que possible pour en arriver à l'arbitrage de façon à régler le problème de façon satisfaisante pour les deux parties. Je ne pense pas qu'il y ait eu de griefs de soumis jusqu'ici. Nous sommes anxieux de voir ces griefs pour savoir ce qu'ils veulent.

M. Macquarrie: Il y a eu des mesures de prises dans le district numéro 7. Est-ce le cas où dans plusieurs départements du ministère des Postes, il y a une détérioration du service comme Monsieur Houle et Monsieur Décarie l'ont mentionné? Est-ce une forme de réaction contre les nouveaux règlements? Est-ce que nous pouvons relier la détérioration évidente, par



[texte]

ouse and elsewhere, to a form of reaction against this position?

Mr. Kierans: That would imply disloyalty on the part of the employees of the post office, and I certainly do not believe that.

Mr. Macquarrie: Mr. Houle and Mr. Decarie said:

Inefficiency is fast becoming the new guide to operations.

the word "guide"—

Mr. Kierans: They are criticizing their own members. It is not the Postmaster General who is criticizing them.

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Mr. Macquarrie: I am not concerned about whether or not they are criticizing their own members. I am interested in whether or not they are clearly revealing an attitude among your employees?

Mr. Kierans: I maintain that attitude does not exist among the vast, vast majority of the employees of the post office.

Mr. Dinsdale: A supplementary, Mr. Chairman. Would the slowdown be attributable to working to rule?

Mr. Kierans: No, I do not think so. We have no evidence that they are working to rule.

Mr. Macquarrie: Are you satisfied there is evidence that service has in fact deteriorated and that the mails are not moving as rapidly as they could, should and did before this rule was imposed?

Mr. Kierans: What I will suggest is that the delivery of mail and service must be improved a great deal.

Mr. Macquarrie: Would you say that the delivery of mail has deteriorated since the new rule in reference to arbitration was imposed?

Mr. Kierans: No, I am not saying that at all. I do not think that you could prove such a statement without a comparison between the two periods of time; today and whatever other period of time you choose to compare it with. I would say that the public generally is very much more sensitive to the efficiency, or lack of it, in the post office than they have ever been before. The reason for this is that there has been a tremendous increase in rates in all classes of mail and therefore, now that the public have to pay more for it, they are evaluating the service they are getting much more than they have been accustomed to doing.

[Interprétation]

exemple nous nous apercevons que la livraison du courrier à la Chambre et partout ailleurs, à une réaction contre cette imposition?

M. Kierans: Cela voudrait dire qu'il y a un manque de loyauté de la part des employés du ministère des Postes et je ne crois pas que cela existe.

M. Macquarrie: Monsieur Houle et Monsieur Décarie disent que l'inefficacité devient le nouveau guide de fonctionnement.

M. Kierans: C'est une critique qu'ils font de leurs propres membres, ce n'est pas le ministre qui les critique.

M. Macquarrie: Je ne me demande pas s'ils critiquent ou non leurs membres mais j'aimerais savoir si oui ou non ils révèlent une attitude qui existe actuellement chez vos employés.

M. Kierans: Moi je soutiens que cette attitude n'existe pas chez la grande majorité de nos employés.

M. Dinsdale: Une question supplémentaire, M. le président. Est-ce que le ralentissement est dû au fait que les employés travaillent en s'en tenant uniquement aux règlements?

M. Kierans: Je ne pense pas.

M. Macquarrie: Croyez-vous qu'il y a des preuves que le service s'est en fait détérioré, que le courrier n'est pas acheminé aussi rapidement que l'on pouvait, qu'on le peut et que cela se faisait auparavant.

M. Kierans: Quand je vous ai écrit et qu'il y a une livraison du courrier, eh bien oui, il est possible que le courrier se soit amélioré.

M. Macquarrie: Je crois que la situation s'est détériorée depuis que les nouveaux règlements concernant le tri ont été imposés.

M. Kierans: Non, je ne veux pas dire cela du tout. Je ne pense pas que vous puissiez prouver une telle chose sans faire une comparaison entre les deux périodes de temps entre aujourd'hui et l'autre période que vous voudriez utiliser comme base de comparaison. Je dirais que, en général, le public est plus sensible au manque d'efficacité du ministère des Postes qu'il ne l'était autrefois. La raison pour cela c'est qu'il y a eu une grande augmentation dans les tarifs postaux, dans toutes les catégories de courrier et le public ayant à payer plus pour son service postal surveille de plus près la qualité du service qu'il reçoit aujourd'hui par rapport à ce qu'il recevait.

## [Text]

In other words, people are paying very much more attention to the postmarks and the dates on which letters were mailed than they were, let us say, last winter. The service then might have been about on the same level as it is today but they would not have realized it.

**Mr. Macquarrie:** They are paying more for it and they have been receiving suggestions from certain people that service was in fact going to improve, and now they are looking for the fruits of these predictions.

**Mr. Kierans:** That is right.

**Mr. Macquarrie:** You forecast improvements and made the new regulations; surely you are assessing this very carefully and by now you must have some evidence as to whether or not the system is working. You quarrel with Mr. Houle and Mr. Decarie. Are you affirming that the service is as satisfactory as it was before your new regulations?

**Mr. Kierans:** No, I am not affirming that at all because we have task forces which are very much concerned with the operations in the three major distribution centres, Ottawa, Toronto and Montreal, and we are going through the operations with a fine-tooth comb to see how we can improve them; how we can get 75,000 letters out half an hour faster, which cuts off a day in transit, how we can better adjust the sorting periods to the transportation services, whether they are train, truck or air line schedules or whatever they may be, and we are coming up with some reasonable improvements.

**Mr. Macquarrie:** Are you still maintaining or developing an open mind on the general question as to whether this new regulation is an improvement or the reverse?

**Mr. Kierans:** I think a regulation that eliminates approximately 8,000 hours a day of wasted effort is a good regulation, and we are sticking with that.

**Mr. Macquarrie:** But you have not yet seen the evidence to verify your prejudgment that it is a good one.

**Mr. Kierans:** I think eliminating 8,000 wasted hours a day is a good regulation.

**Mr. Macquarrie:** Even at the price of poorer service, slower delivery?

**Mr. Kierans:** This still has to be proved.

**Mr. Macquarrie:** Does not the improvement in service also have to be proven?

**Mr. Kierans:** Oh yes.

## [Interpretation]

Les gens paient beaucoup plus d'attention aux dates auxquelles les lettres sont reçues par rapport aux dates où les lettres ont été expédiées. Je sais que l'hiver dernier le service était à un niveau semblable à celui d'aujourd'hui mais les gens ne s'en rendent pas compte.

**M. Macquarrie:** Ils paient plus mais est-ce que nous n'avons pas entendu des gens dire que le service devait s'améliorer, qu'ils attendent de voir le fruit de vos prédictions se réaliser. Avez-vous prédit des améliorations dans le service?

**M. Kierans:** C'est vrai.

**M. Macquarrie:** Est-ce qu'en vertu des nouveaux règlements, vous vous attendez à avoir de nouvelles améliorations? Si oui, vous avez étudié certainement la situation à fond. Est-ce que vous, vous affirmez contrairement à monsieur Décarie et monsieur Houle que le service est aussi satisfaisant qu'il l'était avant que les règlements nouveaux soient instaurés?

**M. Kierans:** Non je n'affirme pas cela du tout. Nous avons des équipes d'experts qui s'intéressent particulièrement au travail dans les trois grands centres de distribution, entre autre: Ottawa, Toronto et Montréal. Nous étudions les opérations, nous étudions fond toutes les opérations pour voir comment nous pouvons expédier plus rapidement les lettres, gagner une demi-heure ici ou là, sauver ainsi une journée dans le transit, raccourcir la période de tri, améliorer la rapidité du transport en utilisant par exemple des avions ou d'autres moyens. Nous avons donc des améliorations importantes qui s'en viennent.

**M. Macquarrie:** Est-ce que vous soutenez toujours est-ce que vous avez toujours un esprit assez ouvert quant à la question de savoir si oui ou non les nouveaux règlements sont une amélioration.

**M. Kierans:** Eh bien ces règlements éliminent environ 9,000 heures par jour d'efforts inutiles. Je crains donc que ce sont de bons règlements.

**M. Macquarrie:** Mais vous n'avez pas encore des preuves pour vérifier votre assertion?

**M. Kierans:** Je crois qu'un règlement qui élimine 8,000 heures inutiles par jour est un bon règlement.

**M. Macquarrie:** Même si cela amène un ralentissement du service et de la livraison du courrier?

**M. Kierans:** Cela est loin d'être prouvé.

**M. Macquarrie:** Est-ce que l'amélioration ne doit pas être prouvée?

**M. Kierans:** Oh oui.

[texte]

[Interprétation]

Mr. Macquarrie: I am reminded of a certain visceral theological question that Cromwell once asked, whether or not perhaps you were wrong in this prediction.

M. Macquarrie: Eh bien toute cette question ne revient-elle pas à savoir si vous avez raison oui ou non quant à cette prédiction?

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The Chairman: Are there any further questions on the general subject of union problems and working conditions?

Le président: Avez-vous encore des questions au sujet des syndicats et des conditions de travail?

Mr. Kierans: I would like to make one remark, Mr. Chairman. Professors can give lectures on the need for improving productivity. The Economic Council can devote several chapters in each of its annual reports to the need for increasing productivity in Canada. We subscribe to all of these objectives. The actual carrying out and improving of productivity is a bit more difficult than those who claim this as an objective sometimes realize.

M. Kierans: J'aimerais faire une observation, monsieur le président. Il y a eu des causeries sur les besoins d'améliorer la productivité et le Conseil économique a consacré plusieurs chapitres de son rapport annuel à la nécessité d'accroître la productivité au Canada. Nous souscrivons à tous ces objectifs. L'exécution et l'accélération de la productivité est actuellement un peu plus difficile que ceux qui disent que c'est objectif facile à réaliser.

Mr. Dinsdale: Mr. Chairman, I would like to move into the area of the problems created for the periodical press as a result of the increases in rates.

M. Dinsdale: Monsieur le président, j'aimerais parler maintenant des problèmes qui affligent la presse et les périodiques depuis l'augmentation des tarifs postaux.

The Chairman: Mr. Dinsdale, we went through that fairly thoroughly before, so I think perhaps we had better find out if there are any members who have any other subjects to bring up before we go back to that.

Le président: Nous en avons parlé suffisamment auparavant pour y revenir. Nous devrions continuer sur le même sujet. Est-ce qu'il y a d'autres questions à poser? Y aurait-il d'autres questions des députés? Allez-y.

Does any other member have another subject he would like to bring up before going back?

Mr. Dinsdale: I think the Minister is aware that certain segments of the periodical press are facing considerable financial distress, anxiety and concern as a result of the drastic increase in mail costs, and in the way the costs are being implemented. I think most concerned in this regard is the farm press, the country press, the weekly press and the ethnic press of Canada, which occupies a unique role and plays a very special part in communication amongst the various ethnic groups in Canada. Now I see the Royal Canadian Legion has found it has a special problem as well because of the rate increases. Several publications have already gone out of print or gone into bankruptcy, I suppose, such as, the *Family Herald*, the *Farmer's Advocate*, and the *Country Guide*, papers which have played a very influential and useful role in communication amongst the farm community, some of them almost since confederation.

M. Dinsdale: Je crois que le ministre est conscient que certains secteurs de périodiques font face à des troubles financiers considérables, et sont troublés et inquiétés à la suite de l'augmentation formidable des frais postaux et aussi de la mise en exécution des nouveaux tarifs. Je crois que les plus inquiétés à cet égard sont la presse agricole, la presse rurale, la presse hebdomadaire et la presse ethnique au Canada, laquelle joue un rôle unique et très spécial dans la communication entre les différents groupes ethniques au Canada. Et je vois maintenant que la Légion royale canadienne a aussi des problèmes particuliers, à cause de l'augmentation des tarifs postaux. Beaucoup de publications ne seront plus publiées pour cause de banqueroute, par exemple le *Family Herald*, le *Farmer's Advocate* et le *Country Guide* qui auraient une vocation tout à fait influente parmi la collectivité agricole. Plusieurs de ces journaux servaient depuis la Confédération.

I presume that the Minister has received recommendations and representations from some of the periodical press whereby the problem might be partially resolved. I am wondering if he has given careful consideration to the recommendation that some of the stress might be eased by spreading the rate adjustments over a long period of time. I know in the House was indicated that this would be so but, in actual fact, it would appear that this is not taking place.

Je suppose que le ministre a entendu des avis et des instances de certains représentants de ces journaux, disant comment on pourrait résoudre partiellement le problème. Je me demande s'il a songé sérieusement à ces recommandations afin d'alléger la situation en répartissant les taux sur une période de temps. Je sais qu'en Chambre, on a dit que cela se produirait, mais, en fait cela ne semble pas s'être produit.



## [Text]

My colleague, Mr. Macquarrie, when dealing with this problem in the House referred to the cutting off of the dog's tail bit by bit to ease the pain. I think at the moment it is a process of cutting off the dog's tail with one foul sweep.

The main problem is the per pound increase from 1.5 cents to 4 cents per pound and particularly the 2 cent per copy increase. What action is contemplated to ease the pain and assist in the adjustment process of some of these farm periodicals, the ethnic press, and so on, which operate on a limited budget in order to make it possible for them gradually to adjust and survive rate increases that go up as high as 2,000 per cent?

Mr. Kierans: Mr. Chairman, I think we have been through this on a number of occasions. As a matter of fact I am seeing the farm press again this afternoon at 2.30. The Bill has been adopted, it has been proclaimed and it is in effect. Every group has a special cause to plead.

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Mr. Macquarrie the other day was mentioning some of the scientific and learned journals, for example, the *Queen's Quarterly*. The cost of their postal rates has gone up, for example, from \$329 to \$419. Mr. Macquarrie as a subscriber to the *Queen's Quarterly* will now have to pay exactly 4 cents a year more for the *Queen's Quarterly*, if they choose to charge him. However, one can make a lot of speeches about how badly hit the *Queen's Quarterly* is, how badly hit the *Canadian Medical Association Journal* is and how badly hit the farm publications are.

I know that a number of the farm publications, for example, have a nominal subscription rate, let us say of \$1 per year. Their real subscription rate is about 10 cents a year or 25 cents a year, because they have group rates that they give to co-operatives or to their members. In the majority of these cases an increase in the rate from 10 cents a year or 25 cents a year to 50 cents a year would cover the whole increase in the postal rates. So I do not think the general public of Canada should be expected to pay for that.

Mr. Dinsdale: That is not the question I posed.

Mr. Kierans: You mentioned also that the *Family Herald* for example went out of business. This is right, but the *Family Herald* went out of business long before the postal rates were increased, several months before I became Postmaster General. I do not object to being tagged with the blame for all of these things but I think we had better observe the facts of the situation.

Mr. Dinsdale: The question I propounded was: is there to be a gradual implementation of the rate in-

## [Interpretation]

Mon collègue, M. Macquarrie, à la chambre, a parlé de couper la queue du chien morceau par morceau. À l'heure actuelle, je crois qu'on coupe la queue du chien en un seul coup.

Mais le principal problème c'est l'accroissement de 1.5 cents la livre à 4 cents et, particulièrement l'augmentation de 2 cents par exemplaires. Quelle mesure envisage-t-on pour atténuer le problème, pour avoir certains ajustements au problème de la presse ethnique, de la presse agricole, etc., qui opèrent sur un budget limité, afin de leur permettre de s'ajuster graduellement et de survivre à ces tarifs postaux qui ont augmenté de près de 2,000 pour cent dans certains cas.

M. Kierans: M. le président, je crois que nous avons parlé, à maintes reprises, de la presse agricole. Après-midi, le bill a été adopté et même sanctionné, est maintenant en vigueur. Chaque groupe a une cause à plaider.

M. Macquarrie a mentionné l'autre jour certaines revues scientifiques comme le *Queen's Quarterly* qui a augmenté de \$329 à \$419. M. Macquarrie souscrit le *Queen's Quarterly* il doit maintenant payer 4 cents de plus chaque année pour ce journal, s'ils veulent le continuer. On peut toutefois faire beaucoup de discours à ce sujet, à propos des souffrances du *Queen's Quarterly*, du *Canadian Medical Association Journal* et des publications agricoles.

Je sais qu'un certain nombre de publications agricoles, par exemple, ont un taux de souscriptions nominal par an, soit, disons, de \$1 par année. Leur taux réel de souscriptions est de \$0.10 ou de \$0.25 par an parce qu'ils ont des tarifs collectifs que l'on donne aux co-opératives ou à leurs membres. Dans la plupart des cas un accroissement du tarif de \$0.10 ou \$0.25 par an, de \$0.50 par an couvrirait l'augmentation des tarifs postaux. Et je ne crois pas que le grand public devra acquitter ces frais.

M. Dinsdale: Ce n'est pas la question que je voulais soulever.

M. Kierans: Vous avez parlé du *Family Herald* devenant en banqueroute, mais il avait des difficultés financières bien avant l'augmentation des tarifs postaux et même avant que je devienne ministre des Postes. Cela ne me fait rien de prendre le blâme, mais je crois qu'on devrait considérer les faits.

M. Dinsdale: Je ne veux pas pousser la chose trop loin, mais je crois qu'il faut tenir compte de ce fait

[texte]

cases to help some publications? I shall be giving you in a moment to indicate, for example, that the ethnic press costs will go up astronomically because of their limited circulation and the Royal Canadian Legion distribution costs now will be higher than the costs of printing.

**Mr. Kierans:** I have met with Judge Lindal, Charlie Dojack and all of the others of the ethnic press on several occasions.

**Mr. Dinsdale:** Is there going to be an abrupt implementation on April 1, or is there going to be a reasonable approach as in the States where the rate increases were not as extreme, yet it was recognized that they had to be implemented over a period of time to make a reasonable adjustment to the changed financial circumstances possible. Is this suddenly going to be implemented on April 1, or is there going to be a gradual implementation?

**Mr. Kierans:** That is the way the Bill reads, Mr. Dinsdale, you know that, and I am bound to act in accordance with the law and the legislation. The minimum charge of 2 cents is being implemented on April 1 and there is no way I could change it even if I wanted to and I do not want to.

There is an extension for the increased cost above that to which the minimum applies of a year—two six-month periods—for any costs in excess of the 2 cents minimum per copy. Do you see how competitors of anybody at all, for instance, you or I going into business, could price services at less than 2 cents a call for delivering newspapers, whether they are ethnic newspapers, farm newspapers, weekly newspapers or daily newspapers?

**Mr. Dinsdale:** Not under the formula adopted by the Minister which suddenly has imposed the theory that all publications should be on a self-sustaining basis and the Post Office Department should be on a pay-as-

## [Interprétation]

Va-t-il y avoir une mise en exécution progressive de l'augmentation des tarifs postaux pour aider certaines publications? Je vous donnerai des faits dans quelques instants. Par exemple, pour la presse ethnique, les coûts ont monté d'une façon astronomique à cause de leur tirage limité, et les frais de distribution de la Légion royale canadienne seront plus élevés que ses frais d'impression.

**M. Kierans:** J'ai rencontré le juge Lindal, Charlie Dojack et tous les autres de la presse ethnique à différentes occasions.

**M. Dinsdale:** Y aura-t-il une mise en vigueur soudaine le 1<sup>er</sup> avril ou est-ce que l'approche sera raisonnable comme aux États-Unis? Là, les augmentations du taux n'ont pas été formidables, mais il a été reconnu qu'elles devraient être mises en vigueur graduellement pour permettre le meilleur ajustement possible dans les circonstances financières. Est-ce que cela sera mis en vigueur soudainement le 1<sup>er</sup> avril, ou la mise en vigueur sera-t-elle graduelle?

**M. Kierans:** Vous savez ce qui est dit dans le bill M. Dinsdale, et je suis tenu à observer la loi et mettre en vigueur les frais minimums de \$0.02 qui sont mis en vigueur le 1<sup>er</sup> avril. Il n'y a aucun moyen pour moi de changer tout cela. Même si je le voulais, mais je ne le veux pas.

Il y a une prorogation au delà de ce minimum appliqué, une prorogation d'un an. C'est-à-dire deux périodes de six mois pour toute augmentation dépassant \$0.02 l'exemplaire. Mais vous voyez déjà des concurrents, vous et moi, qui partons en affaires, qui chargeraient moins de \$0.02 l'exemplaire pour une publication agricole, un journal hebdomadaire ou quotidien?

**M. Dinsdale:** Non, au titre formel adopté par le ministre qui soudainement impose la théorie que toutes les publications devraient se suffire à elles-mêmes et que le ministère des Postes devrait refaire ses

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on a go basis. We have been through this before. this is a complete reversal of the long-standing approach to the Post Office service, that it is basic to the democratic process because it is the fundamental form of communication, particularly in the rural area.

I know it is not so important in the urban communities because they have all the other means of communication, but it is still fundamental in the rural communities and the outlying areas. The Minister is lying in the face of this fact by making it the only government-sponsored communication system which must operate in the black. I do not agree with that thesis and I do not think many of the people of Canada do. It is a reversal.

frais. Nous avons déjà passé par là, c'est tout à fait le contraire du mode d'approche d'un service postal qui est fondamental à notre démocratie, parce que c'est un mode fondamental de communications, particulièrement dans les régions rurales.

Je sais que c'est moins important en ville, car il y a d'autres moyens de communications, mais c'est toujours indispensable pour la collectivité rurale, surtout dans les régions isolées. Le ministre se fait fi de ces faits en faisant des Postes le seul système de communications sous les auspices du gouvernement qui doit être rentable. Je ne suis pas d'accord avec cette thèse et je ne crois pas que beaucoup le sont au Canada. C'est un renversement.



*[Text]*

Mr. Kierans: All right, but that particular area is not operating in the black, Mr. Dinsdale. There happens to be a subsidy and there will be a deficit of \$40 million in that area next year.

Now that is a subsidy that the people of Canada are presently giving to the publishing industry, to the farm newspapers in particular, but many other groups too. All that the Department is doing at the moment is limiting that subsidy to about \$40 million; we think that is enough. We are operating at a deficit in that area, which the general taxpayer is paying. So we are not operating in the black.

Mr. Perrault: I have a supplementary, Mr. Chairman. Had these reforms not been introduced what kind of deficit would we be looking at?

Mr. Kierans: \$130 million.

Mr. Dinsdale: In the report it states that these deficit figures are partially related to changes in accounting systems, and we are not going to go into that. There has been a change in the accounting system of the Department which has resulted in the rather astronomical deficits that have been reported in the past year.

Mr. Kierans: I would argue for the changes in that accounting system because they now present a much more realistic picture of the actual cost of the Post Office than has ever been presented to members of Parliament before. In other words, I think that we should pay rent on all of the facilities and post offices that we have across the country. We should take into account, the rental or the depreciation on our equipment or the financial services that we purchase or which are made available to us by other departments of the government.

Mr. Dinsdale: We can argue this point ad infinitum. Just returning to the rural periodicals, you say they are subsidized to the tune of some \$40 million?

Mr. Kierans: The publishing industry of Canada.

Mr. Dinsdale: For the rural periodicals there is a minimum of handling, they are handled in bulk, there is no house-to-house delivery, they are picked up at the post office, and so on and you could argue this point ad infinitum and get nowhere. The fact is that while there might have been a need for increases in rates because there had not been any change in rates, the new rates are geared to the new philosophy that the Post Office Department, which is more important than the CBC, for example, in basic communication, must now operate in the black.

However let us get to the special problem of the ethnic press. It is a small press. It is one of the means for providing linguistic rights to the various ethnic communities which predominate, perhaps, in Western

*[Interpretation]*

M. Kierans: Dans ce domaine, le ministère des postes n'est pas rentable. Il y a des subventions, et il y aura un déficit de 40 millions l'an prochain.

C'est une subvention que le Canada donne actuellement à l'industrie de la publication, aux publications agricoles en particulier, mais à beaucoup d'autres groupes également. Tout ce que le ministère fait en ce moment c'est de restreindre cette subvention à 40 millions. Nous avons un déficit dans ce domaine, en ce moment, qui est acquitté par les contribuables. Notre exploitation n'est pas rentable en ce moment.

M. Perrault: Si ces réformes n'avaient pas été introduites, quel serait l'ordre du déficit actuellement?

M. Kierans: Un déficit de \$130 millions.

M. Dinsdale: Dans le rapport, on dit que les chiffres déficitaires sont partiellement dus aux modifications du système de comptabilité, et on n'en parle pas ici. Les modifications du système de comptabilité du ministère ont entraîné les déficits astronomiques qu'on a signalés l'année dernière.

M. Kierans: Je suis en faveur des modifications de ce système car elles donnent une idée beaucoup plus réaliste des coûts réels du ministère des Postes. Autrement dit, je crois que nous devrions payer pour nos installations dans toutes les parties du pays et aussi tenir compte des frais de location et d'amortisation de notre matériel et des services financiers que nous retenons ou qui nous sont fournis par d'autres ministères.

M. Dinsdale: On pourrait arguer longtemps sur ce point. Mais pour ce qui est des publications périodiques agricoles, vous dites qu'elles sont subventionnées pour environ \$40 millions?

M. Kierans: L'industrie canadienne des publications.

M. Dinsdale: Ces publications agricoles exigent un minimum de manutention car elles ne sont pas distribuées de porte en porte. Mais le fait est que bien qu'il était peut-être nécessaire d'accroître les tarifs, parce qu'il n'y en avait pas depuis longtemps, le nouveau tarif est fondé sur la nouvelle philosophie du ministère des Postes, qui est plus important que Radio-Canada, par exemple. Selon laquelle, dans le domaine des communications de base, il faudrait être rentables.

Pour revenir au problème particulier de la presse ethnique, qui est un des moyens d'assurer les droits linguistiques des diverses collectivités, et surtout, peut-être, dans l'Ouest du Canada, plus que partout



[Texte]

Canada more than they do in other parts of Canada and which are a part of the Canadian mosaic that we talk about. These publications operate on low budgets; their advertising revenues are limited; their circulation is limited by reason of the relatively small population they serve and they are going to be forced out of business. The main function of the ethnic press is to help newcomers in the process of integration into Canadian society, which I think is a fundamental service to Canada.

We will just look at one or two of the results of these postal increases on the ethnic press. The *Novy Domov*, which is a Czechoslovakian weekly, weighs .6 issues to the pound. The present per pound rate is 1.5 cents, but the new rate will be 16 times 2 cents, which is 32 cents a pound, for an increase of 2,000 per cent.

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**Mr. Perrault:** Mr. Chairman may I ask a question? What is the annual subscription rate for this Czech language publication and how many issues are there per year? I would like to find out how much money the subscribers pay towards the support of this journal. I think it is a relevant consideration here.

**Mr. Dinsdale:** I have not that information here, you can write to the editor of the press.

**Mr. Perrault:** I think it is an important consideration. For example, if they are paying \$2 a year for a subscription of twelve issues or some unrealistically low figure of that kind . . .

**Mr. Dinsdale:** I am just pointing out that this discriminates against a minority group in Canada and if the member wants to support that discrimination he can.

**Mr. Perrault:** No it is not a matter of discrimination.

**Mr. Dinsdale:** It is a 2000 per cent increase in the rate, which is a drastic increase.

**Mr. Perrault:** Mr. Chairman, the reason for my question is this: it could be that in the existing situation, if we had maintained the status quo, it could have been an unrealistically low rate. Perhaps we are correcting a situation which has existed for a considerable period of time.

**Mr. Dinsdale:** Mr. Chairman is the honourable member the witness or—

**Mr. Perrault:** No, I am asking you a question because I think it is relevant.

**Mr. Dinsdale:** —am I the witness?

[Interprétation]

ailleurs au pays, qui font partie de la mosaïque canadienne dont nous parlions. Ces publications ont un budget limité, leur tirage est limité, leurs recettes publicitaires sont aussi limitées; à cause de la faible population à laquelle elles s'adressent. Elles seront forcées d'abandonner. Le principal rôle de la presse ethnique est d'aider les nouveaux venus à s'intégrer dans la société canadienne. Je crois que c'est un service essentiel pour le Canada.

Voyons une ou deux conséquences de l'accroissement des tarifs postaux, sur la presse ethnique.

16 numéros de l'hebdomadaire en langue tchèque, le *Navy Domov*, pèsent une livre. Le tarif actuel est de 1.5 cent la livre, mais le nouveau tarif sera 16 fois 2 cents, soit 32 cents la livre, ce qui fait une augmentation de 2,000 p. 100.

**M. Perrault:** Combien est l'abonnement annuel de cette publication? Combien y a-t-il de numéros par année? Autrement dit, combien est-ce que les abonnés fournissent-ils à cette publication. Je crois qu'il est important de le savoir.

**M. Dinsdale:** Je n'ai pas ces renseignements. Vous pourriez vous adresser au rédacteur de la publication.

**M. Perrault:** Je crois que c'est très important. S'ils versent deux dollars par année pour douze numéros ou quelque chose de ce genre . . .

**M. Dinsdale:** Je dis que c'est de la discrimination à l'égard des minorités ethniques, et si mon collègue veut encourager cette attitude, il est libre de le faire.

**M. Perrault:** Ce n'est pas de la discrimination.

**M. Dinsdale:** Pour moi, une augmentation de 2,000 p. 100 c'est un peu fort.

**M. Perrault:** Le but de ma question est d'évaluer la situation actuelle; si nous avions maintenu le statu quo, le tarif aurait été vraiment trop bas. Nous rectifions peut-être une situation qui existait depuis quelque temps.

**M. Dinsdale:** Monsieur le président, est-ce que le député est le témoin ou . . .

**M. Perrault:** Non, je vous pose une question, car je crois qu'elle est pertinente.

**M. Dinsdale:** . . . Est-ce que c'est moi?

## [Text]

**The Chairman:** I believe he is asking you to give the full range of information on which your question is based.

**Mr. Dinsdale:** I am just dealing with the rate increases. If the hon. member wants to subscribe to this magazine, I suggest that he write to the editor and I am sure they would be glad to put him on the mailing list.

**Mr. Kierans:** Mr. Dinsdale has made a charge of discrimination Mr. Chairman, which is completely false. I would like him to retract that statement because we are not discriminating against any newspaper in Canada. We are charging every newspaper in Canada exactly the same kind of rate. Now it varies, of course, depending on the size of the publication and so on. There is no discrimination against any German or Czech or Ukrainian newspaper whatsoever; they are paying exactly the same rates that any other Canadian newspaper would pay for an equivalent publication.

**Mr. Perrault's** remark is a quite valid one. Exactly what are the subscribers, the Czech people in the example you have outlined, paying for that newspaper? How much more would they have to pay to absorb the increase in cost?

**Mr. Dinsdale:** I will give you that right now, if you will give me a chance, Mr. Chairman. I used the word "Discrimination" in reference to Mr. Perrault who was making the point and not in reference to the Minister. I said: "If he wants to discriminate that is his privilege".

**Mr. Perrault:** Mr. Chairman, there is no suggestion that I was advocating discrimination. I simply would like to find out what the subscribers are paying and how much more per copy it would cost them to maintain their subscription to this publication.

**Mr. Dinsdale:** I would hope, Mr. Chairman, that to encourage the process of integration in this country the paper might be distributed free. We know that our services to newcomers in Canada are minimal at the best; we have been through this in discussing citizenship and so forth. It is a very difficult process for newcomers to be integrated into the Canadian way of life. I think fundamental to the process of integration is adequate communication in their own language in the initial stages and this has been the function of the ethnic press.

**Mr. Kierans:** I agree with that. I think the honourable member should probably place a bill in his name seeking to achieve that objective. He could then designate a department, whether it would be Manpower and Immigration or the Secretary of State or whatever department, as the department that must contribute a subsidy to a private business operating such a paper. He could then state how much that subsidy should be. I think he should do it.

## [Interpretation]

**Le président:** Je crois qu'il vous demande de donner tous les renseignements sur lesquels vous vous fondez.

**M. Dinsdale:** Je parle de l'augmentation des tarifs postaux. Si le député veut s'abonner à cette revue, qu'il écrive au rédacteur qui sera heureux de l'inscrire.

**M. Kierans:** M. Dinsdale a porté une accusation de discrimination qui est tout à fait fausse. J'aimerais qu'il rétracte cette accusation parce que nous ne faisons pas de discrimination à l'égard d'aucune publication au Canada. Nous voulons traiter tous les périodiques du pays sur le même pied. Les tarifs sont les mêmes pour tous. Nous tenons compte, évidemment, du tirage. Mais il n'y a aucune discrimination contre les publications en langue tchèque, allemande, ukrainienne, et autres. Les mêmes tarifs s'appliquent à tous les journaux canadiens de la même catégorie.

La remarque de M. Perrault est très valable. Combien est-ce que les abonnés, les tchécoslovaques eux-mêmes paient pour leur journal? Combien devront-ils payer de plus pour absorber l'augmentation des frais?

**M. Dinsdale:** Je pourrai vous le dire à l'instant, si vous me donnez l'occasion, monsieur le président. Je parlais de discrimination à l'égard de la remarque de M. Perrault, et non à l'égard du ministre. J'ai dit que s'il veut discriminer, c'est son privilège.

**M. Perrault:** Il n'y a pas lieu de croire que je suis en faveur de la discrimination. Je veux simplement savoir ce que les abonnés doivent payer et combien de plus ils devront payer par numéro pour garder leur abonnement.

**M. Dinsdale:** Je dirais, monsieur le président, que pour encourager l'intégration dans ce pays, on pourrait distribuer cette publication gratuitement. On sait que nos services offerts aux nouveaux venus sont minimaux en ce moment. Nous en avons parlé lorsque nous avons étudié la citoyenneté, et ainsi de suite. C'est assez difficile pour les nouveaux venus de s'intégrer au milieu canadien. Mais je crois qu'il est indispensable d'avoir des communications appropriées au départ dans leur propre langue, ce qui est le rôle essentiel de la presse ethnique.

**M. Kierans:** J'en conviens. Je crois que le député pourrait présenter un bill en son nom en vue de réaliser cet objectif. Il pourrait ensuite désigner le ministère, le Secrétariat d'État ou la Main-d'œuvre et l'Immigration, ou tout autre ministère, qui verserait une subvention à l'entreprise privée qui prépare une telle publication. Il devrait préciser le montant de la subvention.

[Texte]

I object to the fact that these subsidies, as I have said before many times, should be hidden subsidies; that is, in the granting of special privileged rates to one class of paper as against another.

**Mr. Dinsdale:** This is specious argument, Mr. Chairman, because this subsidy, as the Minister calls it, has been handled under the general policy and function and role of the Post Office Department in providing the best possible communication by means of the printed word to all Canadians. Now that we are going to move to individual subsidies for individual presses it is going to be confused and confounded. You might as well tell me to advocate that instead of the CBC subsidizing private stations across the country, we could have separate subsidies to each individual private station on the CBC network. It is the principle that is going to cause great confusion in Canadian communication policy.

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My friend was asking about the specific cost to this Czechoslovakian paper. The *Novy Domov* has 16 copies per pound and the present postage on 16 copies 1.5 cents.

**Mr. Kierans:** May I ask a question of the honourable member? Do you think this is an economic effort to distribute 16 copies of a newspaper for 1.5 cents, to tell at 16 doors for 1.5 cents?

**Mr. Dinsdale:** Let me finish this particular point. Each subscriber gets 52 copies per year so that the postage paid at the present time per year per subscriber is 52 times 1.5 cents divided by 16, approximately 5 cents.

**Mr. Perrault:** Is that per year?

**Mr. Dinsdale:** Yes. Under the new rate, the annual postage per subscriber is 52 times 2 which is \$1.04 so this is where they get their 2,000 per cent increase. Now an increase is in order but not an astronomical increase.

**Mr. Kierans:** If the paper is of value to the Czech community, by your own figures they only have to increase the annual subscription rate for this weekly newspaper by 99 cents a year.

**Mr. Dinsdale:** For all I know, the paper might be distributed free of charge. It is published mainly as a voluntary service among the ethnic communities. They are not professionals in the field. The reason they have the ethnic press is to provide a service to the newcomers in their particular ethnic category to help them in the integration process, but this new philosophy, this new policy of the Post Office, of course, removes

[Interprétation]

Mais je m'oppose à ce qu'une telle subvention soit cachée en ce sens qu'on accorde des tarifs spéciaux à une catégorie de journaux plutôt qu'à une autre.

**M. Dinsdale:** L'argument me semble spécieux, monsieur le président, parce que cette subvention, comme le ministre l'appelle, tombe sous le coup de la politique générale et du rôle du ministère des Postes, qui est de fournir le meilleur service de communication possible à tous les canadiens grâce à la presse. Et nous allons maintenant offrir des subventions individuelles à des journaux en particulier, ce qui sera confus et embrouillé. Aussi bien me dire qu'au lieu que Radio-Canada subventionne les stations privées de tout le pays il faudrait avoir des subventions séparées pour les stations privées de tout le réseau. Ce principe serait cause de beaucoup de confusion dans la politique canadienne des communications.

Mon ami a demandé quel est le coût de cette publication en langue tchèque. Le poids de *Navy Donovan* est de seize exemplaires la livre et le tarif actuel est de 1.5 cent la livre.

**M. Kierans:** Puis-je poser une question au député? Croit-il que c'est un effort économique que de distribuer seize exemplaires d'un journal à 1.5 cent, de frapper à seize portes pour 1.5 cent?

**M. Dinsdale:** Permettez-moi de préciser ma pensée à ce sujet. Chacun des abonnés reçoit 52 numéros par année de sorte que l'on paie 52 fois 1.5 cent divisé par seize ce qui veut dire qu'il paie 5 cents.

**M. Perrault:** C'est par année?

**M. Dinsdale:** Oui. Selon le nouveau tarif, l'affranchissement annuel par abonné, est de 52 fois 2 cents, c'est-à-dire \$1.04; c'est donc là que ressort l'augmentation de 2,000 p. 100. Je suis d'accord, pour une augmentation, mais pas une augmentation astronomique.

**M. Kierans:** Si les gens de la collectivité tchèque désirent recevoir leur journal, qu'ils accroissent le tarif d'abonnement annuel de 99 cents.

**M. Dinsdale:** Quant à moi, il pourrait être distribué gratuitement. Il s'agit, en fait, d'un service bénévole offert aux groupes ethniques. Le travail n'est pas l'oeuvre de professionnels. Le but de ces journaux est d'aider les nouveaux arrivants à s'intégrer à la communauté canadienne, mais cette nouvelle politique du ministère des Postes met un terme à cette aide. Le ministre suggère que nous présentions des bills pour



[Text]

this assistance. The Minister has recommended that we proceed by way of a Private Members' Resolution to encourage a subsidy in this respect which, I think, is complicating the problem beyond reason.

Now, as the other ethnic press are in the same category—

**Mr. Perrault:** Mr. Chairman, do they not list the cost of 52 copies per year per subscriber?

**The Chairman:** Yes, it was 5 cents.

**An hon. Member:** Mr. Dinsdale said under the old rate.

**Mr. Perrault:** I meant the subscription rate.

**The Chairman:** No, that was for a year. Oh, the subscription rate?

**Mr. Perrault:** I am not talking about the postal rate. Am I to believe that the Post Office Department has been delivering until the present time 52 copies of a publication for 5 cents a year?

**Mr. Dinsdale:** That is right.

**Mr. Perrault:** I think it is an incredibly low figure.

**Mr. Comeau:** May I ask a supplementary?

**The Chairman:** Mr. Schreyer on a supplementary on this subject, first, and then you, Mr. Comeau.

**Mr. Schreyer:** I do not have the tables here, but perhaps Mr. Kierans could tell us what percentage of the cost of distribution under the new rates will be borne by let us say, the ethnic press or the farm press? I recall that your Department did circulate tabular information showing this, but I do not have a copy here. I would think that you would know this offhand.

**Mr. Kierans:** Would you be more specific? Exactly what is it that you are asking?

**Mr. Schreyer:** Information that would indicate what proportion of the cost of postal delivery is borne by the ethnic press under the new rates.

**Mr. Kierans:** As I recall, they are being subsidized to a considerable extent. As they would be in the weekly newspaper class, which includes the ethnic press, they pay approximately 9.7 per cent of the total cost. This whole class of weekly newspapers is actually going up to the point where the Post Office is going to recover, not 9.7 per cent of its cost, but 13.2 per cent of the total cost of carrying them. In other words, the subsidy is still 87 per cent.

[Interpretation]

obtenir que des subventions soient accordées à cette fin mais je crois cette méthode inutile.

Puisque les autres journaux ethniques sont dans la même situation...

**M. Perrault:** Combien en coûte-t-il pour 52 exemplaires, par année, à chaque abonné?

**Le président:** Cinq cents.

**Une voix:** D'après l'ancien tarif.

**M. Perrault:** Je parle du tarif d'abonnement.

**Le président:** Vous parlez du tarif d'abonnement.

**M. Perrault:** Je ne parle pas du tarif postal. Dois-je comprendre que jusqu'à ce jour le ministère des Postes livrait 52 exemplaires de cette publication pour 5 cents par année.

**M. Dinsdale:** C'est bien cela.

**M. Perrault:** Je trouve ce chiffre ridiculement bas.

**M. Comeau:** Puis-je poser une question supplémentaire?

**Le président:** Vous le pourrez après celle de monsieur Schreyer, monsieur Comeau.

**M. Schreyer:** Je n'ai pas les chiffres à portée de main, mais monsieur Kierans peut-être nous dire quelle proportion des frais de distribution, en vertu des nouveaux tarifs, sera absorbée par la presse ethnique ou agricole. Je me souviens que votre ministère a publié ces chiffres mais je ne les possède pas en ce moment. Je suis convaincu que vous les connaissez de mémoire.

**M. Kierans:** Pourriez-vous être plus précis et dire exactement ce que vous désirez savoir?

**M. Schreyer:** Je désire des détails sur cette portion des frais de livraison postale que la presse ethnique devra déboursier en vertu des nouveaux tarifs.

**M. Kierans:** En autant que je me souviens, elle est subventionnée dans une large proportion. Pour ce qui est de la presse hebdomadaire, c'est dans cette catégorie que se trouve la presse ethnique, elle débourse environ 9.7 p. 100 du coût total. Les frais, dans cette catégorie des hebdomadaires, augmentent présentement de sorte que le ministère des Postes pourra recevoir non plus 9.7 p. 100 des frais encourus mais 13.2 p. 100. En d'autres mots, il s'agit d'une subvention de l'ordre de 87 p. 100.

[Texte]

Mr. Schreyer: I find it difficult to reconcile the fact that according to that data, the increase is from 9 to 13 per cent.

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Mr. Kierans: Yes, 50 per cent.

Mr. Schreyer: Yes, but Mr. Dinsdale made reference to rates increasing in the order of 2,000 per cent.

Mr. Kierans: That is right. However, these were the special situations and anomalies that crept into the rate-making process in the Post Office, most of which have been eliminated by the 2 cent minimum now, but in total this did not affect all newspapers to the same extent. The general increase in revenue that we are going to get from this—from all of them in the class—is in the order of 50 per cent. They are still the most favoured element in the whole second-class spectrum.

Mr. Schreyer: Mr. Chairman, speaking of degrees of favoured treatment under postal rates, I would like to ask the Minister for a very blunt and frank expression of why the new rates that will be applied to *Time* and *Reader's Digest* could not be such that the same level of subsidy would apply to them as is the case with Canadian newspapers or magazines?

Mr. Kierans: We really are subsidizing every class. The daily newspapers are going to pay about 80 per cent of their cost instead of 30 per cent of their cost,—

Mr. Schreyer: Right.

Mr. Kierans:—but the magazine industry as a whole, of which *Reader's Digest* and *Time* magazine are two publications, are going to pay about 33 per cent of the total cost of carrying magazines. Now, we are not discriminating either for or against *Reader's Digest* or *Time* magazine. Together they average in the class the 33 per cent that is general for the whole magazine industry. If you want me to discriminate against these two publications and demand that two magazines in the magazine industry pay, let us say, twice as much as all of the other magazines in the magazine industry, then I suggest that you present a Private Bill in the House. At the present time we are taking the magazine industry as a class and all magazines that fall into that class are subject to the general policy of paying roughly one-third of the cost of carrying them. It is a subsidy of two-thirds to the magazine industry.

Mr. Schreyer: Mr. Chairman, I have just one more question.

Mr. Dinsdale: Is the Minister not aware of what happens to Private Members' Resolutions in the House of Commons?

[Interprétation]

Mr. Schreyer: Je comprends difficilement que les frais passent de 9 à 13 p. 100.

Mr. Kierans: Il s'agit d'une augmentation de 50 p. 100.

Mr. Schreyer: Oui, mais monsieur Dinsdale parle d'une augmentation de 2,000 p. 100.

Mr. Kierans: C'est exact. Toutefois, il s'agit là de cas spéciaux et d'anomalies qui se sont glissées en cours de route. La plupart ont été éliminées par l'instauration du minimum de deux cents, mais ceci n'a pas touché tous les journaux de la même façon. L'augmentation globale de revenus que nous allons percevoir dans cette catégorie est de l'ordre de 50 p. 100. Ils n'en demeurent pas moins les plus privilégiés de toute la catégorie de deuxième classe.

Mr. Schreyer: Puisqu'on parle de traitement de faveur, j'aimerais demander au ministre de nous dire franchement pourquoi les nouveaux taux qui s'appliquent dans le cas de *Time* et de *Reader's Digest* ne représentent pas un taux de subvention identique à ce qui est accordé aux journaux ou aux magazines canadiens?

Mr. Kierans: A toute fin pratique, nous subventionnons toutes les classes de publications. Les quotidiens paieront dorénavant 80 p. 100 du coût total au lieu de 30 p. 100 seulement.

Mr. Schreyer: D'accord.

Mr. Kierans: Mais pour ce qui est des magazines, et *Time* et *Reader's Digest* font partie de cette catégorie, ils paieront environ 33 p. 100 du coût total de livraison de leurs produits. Et nous ne faisons aucune discrimination dans le cas de *Times* ou de *Reader's Digest* puisqu'ils paient à peu près ce 33 p. 100 commun à tout ce secteur. Mais si vous voulez qu'il y ait discrimination contre ces deux magazines et qu'ils paient, disons, deux fois plus que les autres, il suffirait de présenter un bill privé, en ce sens, à la Chambre. Il a été décidé que toutes les publications qui tombent dans cette catégorie seraient considérées de façon identique et paieraient à peu près 33 p. 100 du coût d'expédition. L'industrie du magazine est donc subventionnée dans une proportion de 66 p. 100.

Mr. Schreyer: J'ai une autre question, monsieur le président.

Mr. Dinsdale: Peut-être que le ministre ne sait pas ce qu'il arrive aux bills que les députés déposent en Chambre.

[Text]

Mr. Kierans: You can at least make your point.

The Chairman: Mr. Schreyer?

Mr. Schreyer: Mr. Kierans has confirmed some of the impressions I had in mind. For example, I thought I recalled seeing in the document that was circulated by the Department that Canadian newspapers would be paying about 80 per cent of the cost of delivery and that *Time* and *Reader's Digest* would be paying about one-third. Mr. Kierans has suggested that this one-third, the cost that is to be paid by *Time* and *Reader's Digest*, is about the same as will be paid by any other magazine. I seem to recall that the percentage of the cost that will be borne by certain kinds of magazines like *Maclean's* for example, will be somewhat higher; the figure 45 per cent to 50 per cent seems to come to mind.

Mr. Kierans: Well, let us say that we make a class of the entire magazine industry and that class pays about 33 per cent—roughly 33-1/3 per cent—of the total cost to the Post Office of delivering their magazines. Each magazine within that class will pay a different rate, depending on its size, the number of issues published, the weight of the issue and so on. Even between *Reader's Digest* and *Time* magazine there will be a difference as one is going to pay 31.3 per cent and that is *Reader's Digest*, and *Time* magazine actually is going to pay 34.7 per cent of the total cost, but this is related to the physical qualities or aspects of the magazine itself. So it quite easily could be that *Maclean's* might pay less than 33-1/3 per cent or it might pay more. The point is that the industry as a whole pays 33-1/3 per cent.

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Mr. Schreyer: Finally, Mr. Chairman, would Mr. Kierans state generally speaking why a differential exists between the treatment of newspapers and magazines?

Mr. Kierans: I suppose the general philosophy is that the magazine industry needs more help than the daily newspapers need, for example, and the weekly newspapers need more help than the magazine industry needs. The daily newspapers, by and large, have a monopoly in their areas even where there are two or three different newspapers, such as in Ottawa or in Montreal. A daily newspaper does not have the same kind of competition from American publications as a magazine does. One can say, possibly, that traditionally we have given more help to the magazines than we have given to the daily newspapers.

The Chairman: Mr. Comeau then Mr. Perrault.

Mr. Comeau: My question is a new subject.

[Interpretation]

M. Kierans: Ça permet tout au moins de faire connaître votre point de vue.

Le président: Monsieur Schreyer?

M. Schreyer: Monsieur Kierans a confirmé certaines impressions que j'avais. Ainsi, il me semblait avoir remarqué dans ce document du ministère des Postes que les quotidiens paieraient environ 80 p. 100 du coût de livraison et *Time* et *Reader's Digest* environ 33 p. 100. Monsieur Kierans a déclaré que cette proposition qui s'applique à ces deux magazines est à peu près identique à celle qui s'applique dans le cas de tous les autres magazines. Je crois pourtant me souvenir que *Maclean's*, par exemple, devra déboursier de 45 à 50 p. 100.

M. Kierans: Pour ce qui est des magazines, ils tombent tous dans la même catégorie et ils devront payer environ un tiers de ce qu'il en coûte au ministère des Postes pour livrer ces publications. Chaque magazine paiera un taux différent, selon ses dimensions, le nombre de fois qu'il est publié et la pesanteur de chaque exemplaire. Il y aura même une différence entre *Time* et *Reader's Digest* puisque le dernier paiera 31.3 p. 100 et le premier 34.7 p. 100 du coût total. Il est donc possible que dans le cas de *Maclean's* le pourcentage soit inférieur ou supérieur à 33 p. 100.

M. Schreyer: Monsieur Kierans pourrait-il nous dire enfin, pourquoi cette différence entre les quotidiens et les magazines?

M. Kierans: Je suppose que c'est parce que les magazines ont besoin de plus d'aide que les quotidiens et que les hebdomadaires ont besoin de plus d'aide que les magazines. Règle générale, les quotidiens détiennent un certain monopole dans leur région même s'il y a deux ou trois quotidiens différents, comme, par exemple, Ottawa et à Montréal. Le quotidien n'a pas à faire face à la même concurrence, en provenance des publications américaines, que les magazines. Disons aussi que nous semblons avoir davantage aidé les magazines que les quotidiens, par le passé.

Le président: Monsieur Comeau, puis monsieur Perrault.

M. Comeau: Ma question n'est pas sur le même sujet.



[Texte]

The Chairman: Oh, you have a new subject? Do you have supplementary on this subject, Mr. Perrault? You will be next, Mr. McCutcheon.

Mr. Perrault: Yes, I have a supplementary on the matter of rationalizing the operations of the Post Office. As I understand it, Mr. Minister, you do not believe that in the process of making the Post office operation more efficient and rationalizing the operation that, in effect, the Department should be placed in the position of providing cultural subsidies to various ethnic groups in Canada. Would it be appropriate to have the Department of the Secretary of State, for example, shepherd a program of that kind? Is this what you are suggesting to us?

Mr. Kierans: Mr. Perrault, in my view that would be much more appropriate than having the Postmaster General make such judgment?

Mr. Perrault: But it is more in the area then of the Department?

Mr. Kierans: That is right.

Mr. Perrault: That was my supplementary, Mr. Chairman. I would like to ask further questions later.

The Chairman: Mr. McCutcheon.

Mr. McCutcheon: My question is just for clarification. The newspapers are to pay 80 per cent of their cost. Now I am concerned about what you have done about that unwanted and undesirable magazine section that is in those daily newspapers. Are they going to pay at the 80 per cent rate or are they going to get preferential treatment at this 33 per cent rate, as other magazines do.

Mr. Kierans: It is the same rate as the daily newspapers.

Mr. McCutcheon: All the way through?

Mr. Kierans: Yes.

The Chairman: Is your question on the same subject, Mr. Nesbitt?

Mr. Nesbitt: I have a couple of questions I would like to put to the Minister, and one certainly is a supplementary. I will put that first and come to the other one later.

The Chairman: Fine.

Mr. Nesbitt: I have a question regarding the monthly magazine put out by the Royal Canadian Legion, which I am sure has already been brought to the Minister's attention. To make it brief, I will read a direct quotation from the editorial of this month's *Legion*:

[Interprétation]

Le président: Un sujet différent? Vous avez une question sur ce sujet, monsieur Perrault? Vous pourrez poser votre question ensuite, monsieur McCutcheon.

M. Perrault: Oui, il s'agit d'une question supplémentaire sur la rationalisation des opérations au ministère des Postes. Si je comprends bien, monsieur le ministre, vous ne croyez pas que tout en rendant plus efficace les opérations de votre ministère vous devriez subventionner les divers groupes ethniques du Canada. Est-ce qu'il ne serait pas approprié que le ministère du Secrétariat d'État pilote un programme de ce genre. Est-ce là ce que vous nous proposez.

M. Kierans: M. Perrault, cela sera certainement plus approprié d'après moi, que de voir le ministre des Postes poser un tel jugement.

M. Perrault: Mais alors, c'est davantage du domaine du ministère.

M. Kierans: C'est exact.

M. Perrault: C'était ma question supplémentaire M. le président. J'aimerais poser d'autres questions plus tard.

Le président: M. McCutcheon.

M. McCutcheon: Je voudrais clarifier un point. Les journaux devront payer 80 p. 100 de leur coût de manutention. Moi je me demande ce qui a été fait concernant cette question du magazine rotogravure indésirable qui est encartée dans ces quotidiens. Est-ce qu'ils vont payer un taux de 80 p. 100 ou bien est-ce qu'ils auront un taux préférentiel de 33 p. 100 comme c'est le cas pour les autres magazines.

M. Kierans: Non, ils doivent payer le taux des quotidiens.

M. McCutcheon: Toute cette catégorie?

M. Kierans: Oui.

Le président: Votre question porte-t-elle sur le même sujet?

M. Nesbitt: J'aurais deux questions à poser. L'une est certainement une question supplémentaire. Je la poserai d'abord et je reviendrai à l'autre plus tard.

Le président: Très bien.

M. Nesbitt: Ma question concerne la revue qui est publiée par la Légion canadienne qui, je suppose, a été portée à l'attention du ministre. Pour être bref, je vous lirai directement une citation de la page éditoriale de la Légion de ce mois-ci.

## [Text]

Since copies of *legion* Magazine weigh slightly more than three ounces, the cost of mailing it after April 1 will be seven cents a copy or a monthly mailing expenditure of more than \$19,000 or \$228,000 a year! These new rates will put many fraternal and trade publications out of business.

In view of what the Minister has already indicated in reply to a number of questions, would the Minister consider, in order to continue the publication of this magazine which is a magazine of great interest to most veterans, the Department of Veterans Affairs providing some sort of subsidy to keep the *legion* magazine up to the normal standards it has enjoyed for many years; or, on the other hand, would the Minister think that reconsideration should be given by him to place the *legion* magazine back in the same category that it had previously come under? As was pointed out in this same editorial, and I quote briefly:

The Legion had prepared for the increase in second-class rates, roughly from half-a-cent a copy to two cents a copy, and had adjusted its 1969 budget to meet a monthly increase in mailing costs of from \$1,300 to \$5,000.

But the magazine certainly would never have expected an increase from \$1,300 to \$19,000. Then it goes on to say—I am paraphrasing now—that it has become quite evident that under the new set of rules in the postal act the *legion* does not qualify for second-class rates. I was wondering if some reconsideration or review could either be given to the situation the Legion faces, or would the Minister recommend perhaps to his colleague, the Minister of Veterans Affairs, that some subsidy might be given to the magazine.

• 1035

The subject of subsidies is certainly not a new one, Mr. Chairman. Practically everything in Canada has a subsidy one way or another, and we all know that I was wondering which of these two means the Minister might give consideration to to help alleviate the situation faced by the Legion

**Mr. Kierans:** Mr. Chairman, we handle almost 3 million copies of *The Legionary* a year. Last year it was 2,944,200 copies, that meant we made 3 million calls. For that amount of work we got exactly \$12,528. Under the new rates we are going to get—and the member's figures are correct—\$206,000, therefore it is a considerable increase. But I do not think there is any way in which you can justify economically making 3 million calls for the amount of \$12,000.

**Mr. Nesbitt:** Mr. Chairman, the Legion granted that.

**Mr. Kierans:** All right. Now the annual subscription price of *The Legionary* at the moment is \$1.50 per

## [Interpretation]

Étant donné que les exemplaires de la Légion canadienne pèsent un peu plus de 3 onces, les frais de poste après le 1<sup>er</sup> avril seront de \$0.07 par numéro, soit un déboursé en frais de poste de plus de \$19,000 par mois ou \$228,000 par année. Ces nouveaux taux feront que plusieurs publications d'associations amicales et publications d'affaires seront forcées d'abandonner.

Étant donné ce que le ministre a dit en réponse à de nombreuses questions, le ministre songerait-il, afin qu'il se poursuive la publication de cette revue, qui intéresse beaucoup la plupart des anciens combattants que le ministère des anciens combattants devrait une espèce de subvention pour permettre au magazine de la Légion de continuer à offrir l'excellent service qu'il a offert depuis de nombreuses années? Ou est-ce que, d'autre part, le ministre croit que l'on ne devrait pas réétudier le cas du magazine de la Légion afin de le reclasser dans la même catégorie qu'il occupait auparavant? Comme cela a été indiqué dans le même éditorial:

La Légion s'était préparée une augmentation de environ ½ cent à deux cents le numéro dans le tarif de deuxième classe. Elle avait préparé son budget de 1969 en vue de faire face à une augmentation mensuelle des frais postaux pouvant varier entre \$1,300 et \$5,000.

Le magazine ne croyait jamais devoir faire face à une augmentation passant de \$1,300 à \$19,000. L'article continue en disant qu'il est devenu assez évident que, en vertu des nouveaux règlements de la Loi sur les postes la Légion n'est pas admise elle au tarif de deuxième classe. Je me demande s'il ne serait pas possible d'examiner ou de réexaminer la situation à laquelle la Légion doit faire face, ou encore, le ministre pourrait-il recommander à son collègue, le ministre des Affaires des anciens combattants, qu'une sorte de subvention soit accordée à la revue?

La question des subventions ne constitue pas un fait nouveau, monsieur le président. Presque tout au Canada est subventionné sous une forme ou sous une autre, ça nous le savons tous. Je me demandais lequel de deux moyens le ministre pourrait appuyer pour aider à alléger la situation à laquelle la Légion doit faire face.

**M. Kierans:** M. le président, nous acheminons environ 3 millions de magazines de la Légion chaque année. L'an dernier c'était 2,944,200 exemplaires. Cela veut dire 3 millions de livraisons. Selon le nouveau tarif, les chiffres du député sont exacts, nous allons réaliser \$206,000, ce qui représente donc une augmentation considérable. Je ne vois pas comment vous pourriez économiquement justifier 3 millions de livraisons au coût de \$12,000.

**M. Nesbitt:** M. le président, ceci la Légion le concède.

**M. Kierans:** Bien. Le prix de l'abonnement annuel est de \$1.50, pour le magazine de la Légion. La modification

## [Texte]

ear. The effect of this change in rates means that very subscriber to *The Legionary* would have to pay 9 cents a year more. Now if they do not want to pay 19 cents a year more, than I suppose they can go looking to an appropriate government department for a subsidy—but I will neither recommend their going to the Department of Veterans Affairs nor object to their going to the Department of Veterans Affairs.

**Mr. Nesbitt:** There would be no question then that the Minister might reconsider the classification?

**Mr. Kierans:** If I gave a reconsideration to *The Legionary*, I would have to give reconsideration to about 2,000 other publications. I would have to give reconsideration to the paper put out by the Liberal Party, The New Democratic Party, or the Conservative Party, if it puts out a paper, or the Royal Bank, because they put out a monthly letter, or the *CBC Times*. But how do you make an exception without opening the door to 2,000 other publications, all of whom have valid claims.

**Mr. Nesbitt:** Mr. Chairman, since the Minister has it a question to me I would be very glad to answer it. Since it has always been the custom of all governments since the end of World War I to give some slight preference to veterans who engaged in public service at risk which the public service does not entail at the present time,—

**The Chairman:** The ministry entails that risk though.

**Mr. Nesbitt:** I was not making reference to the Minister. I said it was a type of public service that involved certain risks that were not ordinarily involved in the public service. It has always been a custom to give some preference, and I think that the *Legionary* magazine comes under a slightly different category than perhaps some publications by political parties—or indeed the Royal Bank.

**Mr. McCutcheon:** Or the *CBC Times*.

**The Chairman:** Mr. Comeau has a supplementary question on the same point.

**Mr. Comeau:** Mr. Kierans, you stated, for example, that you received \$12,000 for 3 million calls.

**Mr. Kierans:** That is right.

**Mr. Comeau:** This is quite true, but surely they are not only delivering the *legion* magazine.

**Mr. Kierans:** This is quite correct.

**Mr. Comeau:** There may be 3 million calls but—

## [Interprétation]

des tarifs exigerait que chaque abonné au magazine de la Légion devrait payer \$0.79 de plus. S'ils ne veulent pas payer \$0.79 par année, et bien, qu'ils aillent demander au ministère approprié du gouvernement de leur accorder subvention. Mais je ne recommanderai pas ni ne m'opposerai à leur visite au ministère des Affaires des Anciens combattants.

**M. Nesbitt:** Il ne serait donc pas question que le ministre puisse réviser la classification?

**M. Kierans:** Si je reconsidère le cas du magazine le «*Légionnaire*» je devrais aussi considérer la reclassification de 2,000 autres publications. Par exemple, les magazines publiés par le parti libéral ou par le parti conservateur, ou par le NPd ou par la banque royale, vu qu'ils publient des bulletins mensuels, ou le *CBC Times*. Comment pouvez-vous faire une exception sans ouvrir la porte à 2,000 autres publications qui elles ont de bons arguments à présenter.

**M. Nesbitt:** M. le président, puisque le Ministre m'a posé une question, c'est avec plaisir que je lui répondrai— Étant donné que tous les gouvernements depuis la fin de la première Guerre mondiale ont toujours conservé l'habitude de donner une légère préférence aux anciens combattants qui entraient au service de la Fonction publique, ce qui comportait certains risques que l'on ne rencontre plus dans la fonction publique aujourd'hui . . .

**Le président:** La fonction de ministre comporte cependant des risques.

**M. Nesbitt:** Je ne parlais pas du Ministre. J'ai dit que c'était une sorte de fonction publique qui comportait certains risques que l'on ne rencontre pas habituellement au sein de la fonction publique. La coutume a toujours été d'accorder une préférence. La Légion fait partie d'une catégorie légèrement différente que, peut-être, les publications des partis politiques ou celles de la Banque Royale.

**M. McCutcheon:** Ou le *CBC Times*.

**Le président:** M. Comeau a une question supplémentaire à poser à ce sujet.

**M. Comeau:** M. Kierans, vous avez déclaré par exemple que vous receviez \$12,000 pour 3 millions de livraisons.

**M. Kierans:** C'est exact.

**M. Comeau:** C'est bien exact, mais sûrement, vous ne livrez pas seulement la revue *La Légion*.

**M. Kierans:** C'est assez juste.

**M. Comeau:** Il peut y avoir 3 millions de livraisons mais . . .



[Text]

Mr. Kierans: This is quite correct, but all I am asking is that they pay their share of that call.

Mr. Comeau: An increase is valid, as far as I am concerned, but it is the very large amount that concerns me.

The Chairman: Mr. Barrett.

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Mr. Barrett: In connection with the Legion, I think their editorial indicated also that they are going to change the size of *The Legionary*. If this is so, would this make a difference in the rate they would be paying?

Mr. Kierans: They can adapt to it, yes. There is a challenge to each one of these publications to change their format, the number of issues and so on.

Mr. Barrett: So I would suggest that in spite of the prevailing antipathy and all this sadness exhibited by the hon. member the Legion will be able to look after themselves, as they always have and always shall do.

Mr. Kierans: Yes.

Mr. Barrett: I would like to suggest that I also, talking from memory of that particular situation, would be willing and happy as a Legion member to pay the additional rate without any sob stories or any sadness at all.

Mr. Nesbitt: Well the veteran is lucky to be so affluent.

The Chairman: Mr. Comeau, on a new subject.

Mr. Macquarrie: I have a supplementary.

The Chairman: A supplementary?

Mr. Macquarrie: I know the Minister is an obvious expert in calculating the amount of new subscriptions as a result of his imposition, but have you had indications from any existing publications in Canada, such as labour publications, that because of the new rates they are giving consideration to having their membership receive an American publication with an insert of four pages or so of Canadian news which your Department would distribute, the postage of which would be received by the United States. You have not heard of this?

Mr. Kierans: Oh, yes, there have been all kinds of suggestions or threats of going out of business and of having their publication printed in the United States and mailed from there. Let me say that we have

[Interpretation]

Mr. Kierans: C'est assez juste, mais tout ce que j demande c'est que la Légion paye sa part de la livraison.

Mr. Comeau: Une hausse du tarif est justifiée pour ma part, mais c'est l'importance du montant qui m'inquiète.

Le président: M. Barrett.

Mr. Barrett: Pour continuer dans ce même sujet j pense que la page éditoriale disait qu'on allait modifier la présentation du Légionnaire en le réduisant. Si c'est le cas pourrait-il y avoir une différence dans le prix à payer?

Mr. Kierans: Oui, il est possible de s'adapter aux circonstances. Cela représente un défi pour chacune de ces publications qui pourront changer leur présentation, le nombre de numéros, etc.

Mr. Barrett: Alors j'espère qu'en dépit de l'antipathie et toute cette tristesse manifestées par M. le député, la Légion pourra trouver des solutions à ses problèmes comme elle l'a fait dans le passé et réussira toujours à le faire dans l'avenir.

Mr. Kierans: Oui.

Mr. Barrett: Je crois que moi aussi, parlant de mémoire de cette situation, je serais consentant et heureux à titre de membre de la Légion, de payer le tarif supplémentaire sans histoire à faire pleurer et sans tristesse aucune.

Mr. Nesbitt: Les anciens combattants sont bien chanceux d'être riches.

Le président: M. Comeau, sur un sujet nouveau.

Mr. Macquarrie: J'ai une question supplémentaire.

Le président: Une question supplémentaire?

Mr. Macquarrie: Je sais que le ministre est un spécialiste dans le calcul du nombre des nouveaux abonnements à la suite de l'imposition qu'il a faite, mais avez-vous eu quelque indication de la part de publications existantes au Canada, comme les publications ouvrières, qu'en raison des nouveaux tarifs elles songent à ce que leurs membres reçoivent une publication américaine encartée d'une insertion canadienne?

Mr. Kierans: Oui, il y a eu toutes sortes de propositions et de menaces dans ce domaine, d'avoir la publication imprimée aux États-Unis et postée là. Nous avons écouté toutes ces propositions mais, ex

[Texte]

stened to all of these suggestions. But, you know, we ave rather said to them, "Well do you think that the tuation is really that bad?" For example, the nited Automobile Workers suggested that their publi- cation would go out of business, and I said, "Well, the crease in the subscription rate to your members will e approximately 35 cents a year. Do you mean to say at the members of that very rich and powerful union annot afford an additional 35 cents a year!" But on e technical aspects of actually going ahead and aveing it printed in the United States and then mailed ack, I would ask Mr. Pageau to deal with this.

**Mr. F. Pageau (Director Postal Rates and Classification, Post Office Department):** We already have two nions mailing from the States to Canada, and we have o carry this free. On the other hand, we have another nion publishing their paper in the States but mailing o Canada. Under the new legislation they cannot do is. They cannot go and print in the States and mail o their Canadian subscribers because one cannot go to ither country and mail from that country to Cana- a. This is forbidden under the International Postal onvention. Otherwise mailers would go to countries here postage is cheap and mail from there to the untry of destination. But what they can do now is tablish in the States, as some are. For instance, the nited steel or autoworkers publish nine original itions and one is for Canada. It is in fact an Ameri- n publication with a Canadian content, and without y publicity—because if they carried any publicity for unada they would be barred under the tariff customs.

**Mr. Macquarrie:** But there is nothing to stop a our group from abandoning its Canadian publica- on and having its members become subscribers to the merican publication which would contain, although ublished in the United States, a section of Canadian ws and that publication the Canadian Post Office partment would have to carry.

Now I am wondering if this sort of thing was con- sidered when you were applying, Mr. Minister, your isk businesslike measures. It is quite conceivable that e labour unions, although you describe them as so eluent, may also be applying brisk businesslike asures and will end up with a situation not at all ilpful to your struggle for a financial surplus.

**Mr. Kierans:** Oh, they might do that, Mr. Macquar- ie, but I doubt if the publication would be as satis- fying or as appealing to their members—that is, an merican publication with an American editorial int of view, even if it is slanted towards Canadian vies. But they have to make this decision them- selves.

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**The Chairman:** I wonder if I might interrupt at this nt. We have about 15 minutes to go and I have Mr. Cneau and Mr. Perrault on new subjects. If they were

[Interprétation]

fait, nous leur avons répondu: «vous pensez que la situation est si mauvaise?» Par exemple, les Travail- leurs Unis de l'automobile ont prétendu que la publi- cation fera faillite à cause de l'augmentation du tarif d'abonnement, qui serait d'environ \$0.35 par an. Vous dites que ces syndiqués ne peuvent se permettre une telle augmentation par année, mais pour ce qui est de l'aspect technique, d'imprimer ces publications aux États-Unis et de les poster là, je vais demander à M. Pageau d'étudier l'affaire.

**M. F. Pageau (Directeur-Tarifs et classification, ministère des Postes):** Il y a déjà deux syndicats qui font imprimer la publication au Canada et nous devons garantir l'affranchissement gratuit. Mais au titre de la nouvelle loi, il est impossible de le faire. Ils ne peuvent faire imprimer leur publication au Canada et la poster à leurs abonnés canadiens, car on ne peut aller dans un autre pays pour envoyer par la poste au Canada, parce que cela va à l'encontre de la Convention postale internationale. Autrement, les usagers de la poste iraient poster leur courrier dans les pays où les tarifs sont moins élevés. Ce qu'on peut faire maintenant, c'est de les publier aux États-Unis, comme certains le font, tels que les Travailleurs Unis de l'acier ou de l'automobile, qui publient neuf éditions originales, dont une au Canada. C'est une publication américaine avec un contenu canadien, mais sans publicité. S'il y a de la publicité pour le Canada, elle est interdite par le Tarif des douanes.

**M. Macquarrie:** Mais il n'y a rien qui empêche un groupe ouvrier d'abandonner sa publication cana- dienne et de permettre à ses abonnés de souscrire aux publications américaines qui renfermeraient, bien qu'elles soient publiées aux États-Unis, des nouvelles canadiennes, cette publication devant être transmise par le ministère des Postes.

A-t-on envisagé une telle chose lorsque vous avez mis en vigueur vos méthodes efficaces, monsieur le minis- tre? Il se peut que ces syndicats prennent aussi des mesures efficaces. Ce qui provoquera une situation pouvant nuire à vos efforts visant à un excédent budgétaire.

**M. Kierans:** Bien sûr, qu'ils peuvent le faire, mon- sieur Macquarrie, mais je doute fort que la publication soit satisfaisante pour les abonnés s'il y a des édi- toriaux américains et des points de vue américains, même si on tient compte des valeurs canadiennes. Mais c'est à eux de prendre cette décision.

**Le président:** Puis-je vous interrompre sur ce point? Il reste environ quinze minutes et MM. Comeau et Perrault veulent aborder de nouveaux sujets. Nous

[Text]

to both have an opportunity to vent these subjects, then we could come back to this subject, which has really been the dominant factor of the two meetings we have had so far.

Mr. Nesbitt: I hope that you had me down on this same subject.

The Chairman: On periodicals?

Mr. Nesbitt: Yes.

The Chairman: Well that is what we are discussing now. I would like to cut that off. I have you down for a supplementary on that. I have Mr. Ritchie, Mr. Perrault, Mr. Nesbitt and Mr. Osler. Now Mr. Comeau, on a new subject.

Mr. Comeau: The council of Postal Unions—Mr. Houle and Mr. Décarie—make this statement in their press release:

The Postmaster General on the pretext of saving \$3 million has imposed a system of mail delivery that changes the conditions of employment during the life of the contract. The cost of supervision of this system (approximately 500 new supervisors) runs close to \$4 million.

They say you are saving \$3 million but it is costing you \$4 million. Mr. Kierans, you say that you are saving \$13 million. Who is right in this? Can you explain why they feel that you will be saving \$3 million?

Mr. Kierans: When I say we are saving \$13 million I am not referring solely to the single mail processing. We are saving—and Mr. Houle and Mr. Décarie are right in that—\$3 million. Just to consider that aspect of it, they say that we are employing 500 supervisors to make sure that the new system works and that these 500 supervisors will cost \$4 million. I say that we are not employing a single new supervisor to supervise the single mail processing. So that their \$4 million figure does not obtain. I know whom we have hired and I am saying to you that we have not hired, let alone 500, an additional supervisor solely for the purpose of surveying and handling the new single mail processing delivery system—not a single one!

Mr. Comeau: Well Mr. Kierans, I have no reason not to believe you but, yet, I have no reason not to believe these people either, and I am just wondering.

Mr. Kierans: Well get them to repeat the statement and to point to the hiring of the 500 people—to name the names and to point out when it was done.

Mr. Comeau: Was this discussed with them.

[Interpretation]

pourrions ensuite revenir à ce sujet-ci qui a surtout fait l'objet des deux dernières séances.

M. Nesbitt: J'espère que je pourrai y revenir.

Le président: Sur les périodiques?

M. Nesbitt: Oui.

Le président: Voilà justement de quoi nous parlons maintenant. J'aimerais qu'on cesse maintenant. MM. Ritchie, Perrault, Nesbitt et Osler ont des questions supplémentaires à poser. Monsieur Comeau, à propos d'un nouveau sujet.

M. Comeau: Le Conseil des unions des Postes, M. Houle et M. Décarie, ont fait la déclaration suivante dans un communiqué:

Sous prétexte d'économiser \$3 millions, le Ministère des Postes impose un système de livraison de courrier qui est contraire aux conditions de travail telles que prescrites dans le contrat. Le coût pour surveiller ce système (environ 500 nouveaux surveillants) s'élève à presque \$4 millions.

Donc, on épargne 3 millions de dollars, mais on en dépense 4 millions.

Monsieur Kierans, vous dites que vous épargnez 13 millions. Qui a tort, qui a raison? Pouvez-vous expliquer pourquoi on croit que vous pourrez économiser 3 millions?

M. Kierans: Lorsque je dis qu'on épargnera 13 millions, je ne parle pas simplement du courrier. Nous économisons 3 millions,—et MM. Houle et Décarie ont raison sur ce point. Pour en considérer cet aspect, ils disent que nous employons 500 surveillants pour que le système soit efficace, et que ces surveillants coûteront 4 millions. Et moi, je dis qu'on n'emploiera pas un seul surveillant pour surveiller le traitement du courrier. De sorte que ce chiffre de 4 millions n'est pas exact. Je sais qui on embauche, je dis qu'on n'a pas embauché,—certainement pas 500,—même pas un seul surveillant pour surveiller le nouveau système de traitement et de livraison de courrier, pas un seul!

M. Comeau: Monsieur Kierans, je n'ai aucune raison de douter de votre parole, mais je n'ai aussi aucune raison de douter de cette déclaration, et je n'en demande...

M. Kierans: Je voudrais qu'on nomme ces 500 surveillants, s'ils existent.

M. Comeau: Est-ce que vous en avez discuté avec eux?



## [Texte]

**Mr. Kierans:** We have discussed single mail processing with them.

**Mr. Comeau:** Did you hire any then?

**Mr. Kierans:** I have not presented in the budget requirements a request for the addition of new supervisors at all to Treasury Board or to Cabinet, or indeed to the government.

**Mr. Comeau:** Therefore, their calculation that the cost of supervision runs close to \$4 million is absolutely false, according to you?

**Mr. Kierans:** The last time that any additional supervisors were budgeted for was well over a year ago, I think, and prior to my entering the Department. And besides that, as Mr. Sinclair has just pointed out, to reach a figure of \$4 million would mean that the cost of what we were giving each one of the 500 supervisors would be roughly about \$20,000 per year.

**Mr. Comeau:** Well it could be if you had office space and all that, Mr. Kierans. Therefore you say that that statement is absolutely false.

**Mr. Kierans:** I say that the last time a request went forward to the Treasury Board for supervisors was well before my time.

**Mr. Comeau:** Are you saying, Mr. Kierans, that that statement is false—that the cost of supervision runs close to \$4 million according to what they say?

**Mr. Kierans:** They say that I have engaged or am in the process of hiring 500 supervisors to make the single mail processing system work. I deny that.

**Mr. Comeau:** Then let us forget about the supervisors. If you do not want to call it supervision, then all the cost of putting your system into operation runs in the vicinity of \$4 million, as they state?

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**Mr. Kierans:** I say what I have said before and that is that the net benefit of that system to the taxpayers of Canada will be a reduction in cost of \$3 million per year—the net.

**The Chairman:** That is not gross?

**Mr. Kierans:** The net benefit.

**Mr. Comeau:** All right.

**The Chairman:** Mr. Perrault, on a new subject.

**Mr. Perrault:** Mr. Chairman, I am interested in the cost picture in the magazine industry and I wonder if the Minister has any estimate of the cost increases in

## [Interprétation]

**M. Kierans:** Nous avons discuté du traitement du courrier avec eux.

**M. Comeau:** Est-ce que vous en avez embauché alors?

**M. Kierans:** Non, je n'ai pas présenté, dans le budget des dépenses, une demande relative à de nouveaux surveillants, soit au Conseil du Trésor, soit au Cabinet, soit au gouvernement.

**M. Comeau:** Par conséquent, leur calcul selon lequel le système de surveillance coûterait près de 4 millions de dollars est absolument faux, selon vous?

**M. Kierans:** La dernière fois que des surveillants supplémentaires ont été embauchés, c'est il y a plus d'un an, c'est avant mon entrée au ministère, je crois. Et, comme M. Sinclair vient de le dire, pour en arriver au chiffre de 4 millions, il faudrait donner à chaque surveillant environ \$20,000 par an.

**M. Comeau:** Mais il y a aussi le coût des locaux, etc., monsieur Kierans. Vous dites donc que cette déclaration est absolument fautive?

**M. Kierans:** Je dis que la dernière fois qu'on a demandé au Conseil du Trésor des fonds pour des surveillants, c'était bien avant mon arrivée au ministère.

**M. Comeau:** Vous dites donc, monsieur Kierans, que cette déclaration est fautive, à savoir que le coût de la surveillance se chiffre à près de 4 millions?

**M. Kierans:** On dit que j'ai embauché ou que je vais embaucher 500 surveillants pour le nouveau système de traitement du courrier. Je le nie absolument.

**M. Comeau:** Il n'y aurait pas besoin de surveillant, alors. Mais, est-ce que le coût de mise en vigueur du système sera environ de 4 millions?

**M. Kierans:** Je le répète, le bénéfice net de ce nouveau système, pour les contribuables canadiens, sera une réduction des coûts de 3 millions par an. Il s'agit d'une réduction nette.

**Le président:** Non pas brut?

**M. Kierans:** Le bénéfice net.

**M. Comeau:** Bien.

**Le président:** Monsieur Perrault, un nouveau sujet.

**M. Perrault:** Monsieur le président, je m'intéresse aux coûts des revues et je me demande si le ministre a une idée de l'augmentation des coûts, depuis 10 ans,

## [Text]

that industry over the past 10 years, or since the last adjustment was made in mailing rates? I would like to know, additionally, whether any subscription increases resulted from these production increases, if in fact these production increases have occurred, or have all of these magazines held the line on their subscription rates during the past 10-year period? I would like to relate it to the general cost picture in the magazine industry.

**Mr. Kierans:** I do not think I can make that relationship, Mr. Perrault. The last time the government made any change at all in the costs to the magazine industry was in 1951, and at that time it was a very, very modest increase. Since 1952 the principal elements of cost in the publishing industry are paper and wages. The average hourly labour rate in the magazine industry has more than doubled, just slightly more than doubled. It has gone from \$1.46 an hour to \$2.93 an hour. The cost of paper has gone up considerably, but I do not have the figures on the amount by which it has gone up.

**Mr. Perrault:** Would it be fair, then, to say that in the total production and distribution costs of magazines, there has been a marked decline over the past ten years in the percentage attributable to costs other than paper and labour?

**Mr. Kierans:** Absolutely, because the proportion of postage as an element of cost in the production of a magazine is a very small percentage.

**Mr. Perrault:** This is why I find it difficult to follow the argument that somehow increasing postage rates for some of these publications will deal a death blow to many of them, when other costs have soared beyond all comparison to any increase in postal rates.

**Mr. Kierans:** Well, as I say, we take most of these criticisms and most of these claims with a grain of salt, Mr. Perrault.

**The Chairman:** Mr. Ritchie on the same subject.

**Mr. Ritchie:** Mr. Chairman, may I ask the Postmaster General and his staff if, in calculating the increase in revenue under the new rates, they had considered that under the new increase there would be fewer publications?

**Mr. Kierans:** Well, in a general way we took into account our projected revenues for the next year, and of course our projected costs. But as to how many magazines might stay in business or how many might go out, I would say we did not make an evaluation of that. But in a general way we projected an increase in revenues for the next year of  $x$  per cent.

**Mr. Ritchie:** In the *Canadian Medical Association Journal* of March 8, there is an editorial explaining how they plan to meet this. They had been paying

## [Interpretation]

dans cette industrie, ou depuis le dernier rajustement des tarifs postaux? J'aimerais aussi savoir si vous avez eu des augmentations d'abonnements à la suite de ces hausses de production, si ces hausses de production ont vraiment eu lieu, ou si ces revues ont pu maintenir leurs tarifs d'abonnement ces dix dernières années. J'aimerais le relier à l'ensemble des coûts de l'industrie des publications.

**M. Kierans:** Je ne crois pas qu'il me soit possible de faire ce rapprochement, M. Perrault. La dernière fois que le gouvernement a fait quelques modifications dans l'industrie des revues, ce fut en 1951 et à cette époque, il s'agissait d'une hausse très modeste et depuis 1952, l'élément principal des coûts dans l'industrie est le papier, la main-d'oeuvre. Le coût de la main-d'oeuvre a plus que doublé, il a passé de \$1.46 à \$2.93 de l'heure. Le coût du papier a aussi renchéri considérablement mais je n'ai pas les chiffres exacts.

**M. Perrault:** Par conséquent, dans la proportion des coûts dans la situation de l'industrie, il y a eu un déclin marqué dans les frais autres que ceux du papier et de la main-d'oeuvre depuis dix ans, n'est-ce pas?

**M. Kierans:** Absolument, car le coût actuel des frais postaux dans la production d'une revue est très faible.

**M. Perrault:** C'est pourquoi, je trouve difficile de suivre l'argument d'une manière quelconque. La hausse des tarifs postaux pour ces publications leur fera grand tort.

**M. Kierans:** Nous absorbons plusieurs de ces critiques et de ces déclarations, nous les prenons avec un grain de sel.

**Le président:** M. Ritchie, sur le même sujet.

**M. Ritchie:** Monsieur le président, puis-je demander au ministre des Postes et à son personnel, lorsqu'ils ont calculé l'accroissement des revenus au titre des nouveaux tarifs, s'ils ont tenu compte qu'à cause de cette hausse il y aurait une diminution du nombre de revues.

**M. Kierans:** Nous avons tenu compte en général des revenus prévus pour l'an prochain et aussi de nos coûts futurs mais pour ce qui est des revues à savoir combien resteront en affaire ou combien disparaîtront, nous avons fait aucune prévision à ce sujet-là. Mais nous avons prévu  $X$  p. 100 d'accroissement des revenus pour l'an prochain.

**M. Ritchie:** Dans le *Canadian Medical Association Journal* un éditorial du 8 mars explique comment le journal va s'y prendre quant à la hausse du tarif. Il

[Texte]

18,500 for postage: it has now gone to \$140,000, estimated. However, they are reducing to 26 issues instead of 52 a year. On this basis their postal rate will now be \$70,000 instead of \$140,000. I assume the \$140,000 is their estimate. Because their postal cost will be \$70,000 less, will you save that much in staff and so on handling the fewer issues? Will you have a saving of \$70,000?

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**Mr. Kierans:** Well, I would not say that would be so for the handling of The Canadian Medical Association journal in particular. But I would say that generally speaking we are budgeting for an increase in total volume next year. You have to take them all put together, and the total volume that we expect to handle next year is about 5,765,000,000 pieces of mail as against 5,200,000,000 pieces this year.

**Mr. Ritchie:** In this area then, you have carried out no studies to find out. . .

**Mr. Kierans:** We have the general answers.

**Mr. Ritchie:** The assumption is that they will all remain at the same number of issues?

**Mr. Kierans:** Some will go up. Some will reduce their circulation, and some will expand.

**Mr. Ritchie:** My second question has to do with the *Western Producer*, and the suggestion that last year, August 1, 1967, to July 31, 1968, they had 88 pages of material from federal government sources alone. I assume it is the usual scientific and agricultural material, none of which they pay for. I think most people agree that a farm paper such as this is the best means of disseminating agricultural knowledge.

Would you suggest that the government departments concerned who wished to disseminate this should hire space in these periodicals and newspapers rather than have the Post Office subsidizing them?

**Mr. Kierans:** I would leave that to the judgment of each Minister concerned.

**Mr. Ritchie:** Thank you.

**The Chairman:** Mr. Nesbitt.

**Mr. Nesbitt:** The question of publications—farm publications, labour publications and the like—has been brought up, and it is quite clear, I think even the Minister would agree, that the increased rates are going to have some effect on them. Of course it is a matter of policy as to whether something should be done to assist this very important form of dissemination of news, particularly technical information to farmers.

I have some very specific figures here for three farm publications, showing the effect of the increase in the

[Interprétation]

payent 18,500 dollars pour la poste. Maintenant cela coûterait 140,000 dollars environ. Au lieu d'avoir 52 publications par année, ils ont diminué à 26 et sur cette base, ils paieraient 70,000 dollars au lieu de 140,000 dollars selon les prévisions. Est-ce que cela vous paraîtra une proportion correspondante de travail, de personnel, etc. . . qui équivaldrait à \$70,000?

**M. Kierans:** Pour ce qui est de ce journal, je ne peut pas dire, mais en général, nous prévoyons un accroissement total du volume l'an prochain. Nous nous attendons d'avoir l'an prochain environ 5,765,000,000 pièces de courrier, contre 5,200,000,000, cette année.

**M. Ritchie:** Alors, dans ce secteur, vous n'avez fait aucune étude.

**M. Kierans:** Non, seulement des estimations globales.

**M. Ritchie:** En supposant le même nombre de publication.

**M. Kierans:** Non, certaines vont augmenter et certaines vont réduire leur nombre de publication.

**M. Ritchie:** Pour ce qui est du *Western Producer*, je dirais que du 1<sup>er</sup> août 1967 au 31 juillet 1968, il y avait un certain nombre de documents du gouvernement fédéral, 88 pages en tout. Je suppose qu'il s'agit de documents scientifiques et agricoles qui ne sont pas payés. Je crois qu'il faut convenir qu'en temps que publication agricole, c'est le meilleur moyen de distribuer des renseignements au cultivateur.

Diriez-vous que le ministère intéressé qui a diffusé ces renseignements, devrait louer de l'espace dans cette publication plutôt, que être subventionné par le ministère des postes.

**M. Kierans:** Je laisse cela au jugement de chaque ministre intéressé.

**M. Ritchie:** Merci beaucoup.

**Le président:** M. Nesbitt.

**M. Nesbitt:** Dans la question des publications agricoles et ouvrières, il est très clair et les ministres en conviendront, je crois, que l'augmentation des tarifs postaux aura une certaine influence sur les publications agricoles. C'est une question de principe de dire qu'on devrait faire quelque chose quand il s'agit de la diffusion de tels renseignements techniques au cultivateur.

J'ai des chiffres ici pour trois publications agricoles montrant l'influence des nouveaux tarifs postaux. Je



## [Text]

rates, and because we are short of time I was going to ask permission, if I might Mr. Chairman, to table the figures and have them printed in the Minutes of the Committee so that the Minister and his officials would have a chance to look at them at their leisure. I might say the figures concern three magazines, *The Canadian Fruitgrower*, *The Canadian Tobacco Grower*, and *Cash Crop Farming*. The new rates will have very deleterious effects, if not disastrous effects, for these three particular publications, and I have the information in detail here.

**Mr. Chairman:** That would be fine, Mr. Nesbitt. I am sure the Minister would undertake to answer you in due course.

I wonder if we can complete the questioning today with Mr. Osler and Mr. De Bané? We have a schedule of hearing that goes up until the Easter recess, and when we come back after Easter we will have two pieces of legislation plus the other agencies which we must hear. We have already had something like 11 hours with the Minister.

**Mr. Macquarrie:** It is unusual to predetermine that the examination of the estimates has been . . .

**The Chairman:** Well, no, but I want to complete today the questions that are on the list. The Steering Committee can always decide whether the Committee shall hear the Minister again or not. But there is a limit to our time, and we do have a certain workload.

**Mr. Macquarrie:** But when you complete these questions, the estimates will still be before us?

**The Chairman:** Oh, definitely. There is no intention to call a vote. We cannot call a vote in a meeting held for the purpose of hearing testimony. Mr. Osler.

• 1100

**Mr. Osler:** Mr. Chairman, I would like to ask the Minister if postal rates have had or will have in the future anything whatsoever to do with the problem of distributing Canadian magazines in the United States. It seems to me that the flow of magazines is all one way. The magazine industry is in trouble regardless of postal rates. It is in trouble in the United States as well as in Canada.

The fact remains, however, that we have many American magazines here, and we have very few Canadian magazines in the United States. Has this anything to do with postal operations in either country, or is it the lack of initiative on the part of Canadian publishers?

**Mr. Kierans:** I do not think that we are hampering the creation and continuance of a viable magazine industry. I would like to repeat that the postage element in the total cost of a magazine is a very minor element.

## [Interpretation]

suppose qu'on pourrait déposer ces documents ou le inclure dans le compte rendu du Comité pour que les autres députés puissent l'étudier. Les chiffres de la question visent les trois revues, *Canadian Fruitgrower*, *Canadian Tobacco Grower* et *Cash Crop Farming*, si on me le permet, je déposerai ces documents. Les nouveaux tarifs auront des effets défavorables sinon désastreux sur ces publications. J'ai l'information détaillée ici devant moi.

**Le président:** Je suis sûr que le ministre prendra soin de vous répondre. Monsieur Osler, M. De Bané; je me demande si on ne pourrait pas terminer ces questions avec monsieur Osler.

**M. Macquarrie:** Mais il est inusité de prédéterminer . . .

**Le président:** Non, je veux finir les questions aujourd'hui qui sont sur la liste. Le Comité peut toujours établir s'il entendra le ministre ou non, mais il y a une limite de temps à respecter.

**M. Macquarrie:** Quand vous terminerez ces questions, le budget sera-t-il encore devant nous?

**Le président:** Oui, certainement. Je n'ai pas l'intention de demander un vote tant que l'audience des témoignages ne sera pas terminée. Monsieur Osler?

**M. Osler:** J'aimerais demander au ministre si les tarifs postaux ont ou auront quelque chose à voir sur la diffusion des magazines canadiens aux États-Unis. Il me semble que le flot des magazines est à sens unique, qu'il y a des ennuis aux États-Unis comme au Canada. Il y a beaucoup de revues américaines ici mais peu de revues canadiennes aux États-Unis. Est-ce que cela a quelque chose à voir à l'activité postale dans chacun de ces deux pays, ou au manque de savoir-faire des éditeurs canadiens?

**M. Kierans:** Je ne crois pas que nous nuisons à la création d'un magazine viable au Canada. Je veux répéter que l'élément du courrier, de l'affranchissement n'est qu'une infime partie du coût du magazine.

[texte]

[Interprétation]

**Mr. Osler:** The subject was raised a few moments ago about the contents of farm magazines being composed largely of useful information, some of which comes from government sources, and it was suggested that therefore some sort of subsidy would be a good thing. It seems to me that the argument can go the other way just as easily. If you take handouts and publish them, you have cut down your costs in other directions so much that the government might even consider charging for these handouts.

**Mr. Kierans:** A two-way street, Mr. Osler.

**Mr. Osler:** That is right. If you took away the government handouts, many of these magazines would not have anything to publish and they would have no basis for getting their advertising.

**Mr. Kierans:** That is right; and neither would they be very appealing to their readers.

**Mr. Osler:** I think that an industry must carry its own weight, and the same applies to the Legion, or anything else. Veterans in Canada have been looked after better than those of practically any other country in the world—and I speak as a veteran. If they want to take a poke at me, let it be at me as a veteran rather than as a politician.

**The Chairman:** Mr. De Bané.

**Mr. De Bané:** La seule réflexion que je voulais faire, c'est que, selon moi, ce n'est pas une bonne politique de retarder la solution d'un problème d'une vingtaine d'années pour ensuite le solutionner.

Il est manifeste, et vous avez donné des chiffres exacts que, depuis une vingtaine d'années, on n'a pas changé le prix du courrier de deuxième classe et que le salaire a augmenté. Mais cela amène des problèmes. Dans mon comté, il y a des hebdomadaires qui appartiennent à une personne qui en retire un revenu annuel à peine suffisant pour vivre. Et du jour au lendemain, les tarifs postaux augmentent, au point de dire que ça va lui en coûter deux ou trois mille dollars de plus. Eh bien! c'est fatal.

C'est pourquoi je me demande si on ne devrait pas décider, comme aux États-Unis, de décider tout de suite que les tarifs postaux augmenteront chaque année, par exemple de 0.2 p. cent.

**Mr. Kierans:** Tout ça, monsieur De Bané, était déjà décidé quand la Chambre a adopté le Bill. Vous parlez, j'imagine, des hebdomadaires de votre région. Je peux vous dire que c'est là le secteur le plus privilégié de tous les secteurs, parce qu'à l'heure actuelle, il ne coûte que 13.2 ou 13.4 p. 100 des coûts d'expédition. Cela veut dire qu'il y a une subvention de 86.8 p. 100 à peu près, ce qui est déjà énorme.

**M. Osler:** Quant au contenu des magazines agricoles, il est composé surtout de renseignements utiles provenant de sources gouvernementales, alors à ce moment-là, pouvez-vous obtenir des subventions? On peut inverser l'argument. Si vous publiez ces renseignements, vos frais sont déjà de beaucoup diminués. Le gouvernement pourrait alors songer à vendre ces renseignements.

**M. Kierans:** C'est une arme à deux tranchants, monsieur Osler.

**M. Osler:** C'est exact. Si vous ne distribuez plus de documentation, beaucoup de ces magazines n'auront plus rien à publier et plus de moyen d'obtenir de la publicité.

**M. Kierans:** C'est exact; et ils n'auront plus guère d'intérêt pour leurs lecteurs.

**M. Osler:** Je pense qu'une industrie doit assurer son propre soutien et cela s'applique aussi bien à la Légion qu'à autre chose. Les anciens combattants du Canada ont été mieux traités que ceux de n'importe quel autre pays et j'en parle en tant qu'ancien combattant. S'ils veulent m'attaquer, qu'ils m'attaquent en tant qu'ancien combattant plutôt qu'en tant que politicien.

**Le président:** M. De Bané.

**Mr. De Bané:** The only reflection I wanted to make is that I think it is not a good policy to delay the solution of a problem for 20 years, and then to try and find a solution.

It is obvious that you gave us exact figures showing that the second rate postage was not touched for twenty years and that salaries increased. But this raises problems. In my county, there are a few periodicals owned by a person who gets a yearly revenue that barely permits him to live. And overnight, the postal rates increase to such an extent that it will cost him \$2,000 or \$3,000 more. This will be fatal.

This is why I wonder if it would not be better to decide right away, as in the United States, that the postal rates will increase every year by, for instance, 0.2%.

**Mr. Kierans:** This, Mr. De Bané, had already been decided when the House of Commons adopted the Bill. You are talking, I presume, about the weeklies in your area. I can tell you that they are in the most privileged of all the areas, because, at the moment we recover only 13.2 or 13.4 per cent of the shipping costs. This means a subsidy of about 86 per cent. It is a tremendous aid that we give them.

## [Text]

**M. De Bané:** Je reconnais ce point mais je me demande s'il ne serait pas mieux au lieu d'augmenter les tarifs seulement une fois tous les vingt ans, d'avoir, comme aux États-Unis, une loi stipulant qu'automatiquement en 1970, les taux augmenteront de tant, et de même en 1971, pour ne pas recommencer la même chose en 1980. Ne pensez-vous pas que ce serait une bonne idée?

**M. Kierans:** Oui, mais le gouvernement a essayé, à trois reprises, de légiférer dans ce domaine, en 1964 et en 1967 aussi. Il a retiré le bill à ces deux occasions. La dernière fois qu'une telle loi était adoptée, c'était en 1951. Et vous avez raison de dire que l'augmentation était assez énorme.

**M. De Bané:** Parce qu'il n'y en a pas eu depuis vingt ans.

**M. Kierans:** C'est exact, mais elle était attendue par tous les propriétaires d'hebdomadaires tout de même. Hier, M. Pageau a rencontré les propriétaires, les représentants de l'Association des hebdomadaires.

## ● 1105

**M. De Bané:** Comme vous, monsieur le ministre, qui aimez prévoir l'avenir, ne pensez-vous pas qu'il serait temps de penser à établir une échelle graduelle pour que tout le monde sache à quoi s'attendre pour les prochaines années, comme aux États-Unis.

**M. Kierans:** Oui, mais nous étions en face d'une perte énorme, et nous devons faire vite.

The Chairman: Mr. McCutcheon?

Mr. Dinsdale: Mr. Chairman, if I may . . .

Mr. McCutcheon: I am late for the House now.

**Mr. Dinsdale:** My question relates to the problem faced by the Legion whereby its magazine is threatened with discontinuation because of the astronomical increase from \$19,000 to \$228,000 a year on distribution costs. Mr. Osler says he agrees with this drastic increase on the basis that the Legion should be able to pay its own way.

Would he apply the same formula to the subsidies granted under the CBC to private broadcasting stations? Must they pay their own way, too?

**Mr. Osler:** Mr. Chairman, I do not know that this is very close to the point, but I know something about the CBC. I refuse, in the first place, to recognize the word "subsidy". The CBC is a service that is paid for by the government. It is not an enterprise that is supposed to be a profit-making institution that is subsidiz-

## [Interpretation]

**Mr. De Bané:** I recognize that, but I ask myself instead of increasing the tariffs once every 20 years should we not have a law that would say, for instance that, in 1970, the rates will increase by so much, and the same in 1971, so as not to do the same thing again in 1980. Don't you think this would be a good idea?

**Mr. Kierans:** Yes, but the government tried to legislate in that area on three instances, in 1964 and in 1967. The bill was withdrawn both times. The last time such a bill was passed was in 1951. And you are right when you say that the increase was quite considerable.

**Mr. De Bané:** We did not have any increase for 20 years.

**Mr. Kierans:** That's right, but it was expected by all the weekly owners, just the same. Mr. Pageau met yesterday the owners and the representatives of the Association of Weeklies.

**Mr. De Bané:** You, as minister, Mr. Kierans, who likes to plan in advance, do you not think you should establish a graduated scale so that all will know what to expect for the coming years, as in the United States.

**Mr. Kierans:** We had to face a big deficit, so we had to take measures.

Le président: M. McCutcheon?

M. Dinsdale: M. le président, si je peux . . .

M. McCutcheon: Je suis en retard pour la Chambre maintenant.

**M. Dinsdale:** Ma question se rapporte au problème de la Légion dont le magazine risque de disparaître à cause de l'augmentation astronomique de 19,000 à 228,000 dollars par année du coût de distribution du magazine. M. Osler a déclaré ici qu'il était d'accord avec cette augmentation considérable et que la Légion devait payer sa part.

Est-ce qu'il applique la même formule aux subside qui sont versés en vertu de Radio-Canada aux radiodiffuseurs privés? Est-ce qu'ils ne devraient pas payer leur part eux aussi?

**M. Osler:** Je ne sais pas si cela fait partie de la question monsieur le président mais je connais quelque chose au sujet de Radio-Canada. En premier lieu, j'ai refusé le mot subside. Radio-Canada est un service qui est payé par le gouvernement. Ce n'est pas une entreprise qui est supposée faire des profits, elle reçoit



[texte]

Quite the reverse is true. It is a service paid for by the government and it has a qualification that 20 per cent, or \$30 million, has to be earned which is what runs the whole service, if you do not mind my saying

it is private broadcasters you are talking about, presumably—affiliated stations?

Mr. Dinsdale: That is right.

Mr. Osler: The CBC, in a way, simply rents time on these stations because it is cheaper to get its message across that way than to build its own station.

The Chairman: I hate to interrupt, but Mr. Kierans has to go to the House. Have you a further question of the Postmaster General. You can take that up when we meet the CBC next Tuesday.

Mr. Osler: Thank you.

Mr. Dinsdale: Thank you.

Mr. McCutcheon: I do not want to delay the procedure at all, but did I overhear the Postmaster General, perhaps it was one of the witnesses, comment that without government handouts these farm magazines would not be very attractive to the general farming public? I think that statement was made this morning.

Mr. Kierans: The general sense of the remarks made at that time was that if they publish articles, or excerpts, or conclusions out of articles provided by the government, I imagine they do so because they are of great interest to their readers. In that case, if they decide all of a sudden to eliminate them I suggest that a great many of their readers who profit from reading such articles would find the paper, or the weekly, much less appealing.

Mr. McCutcheon: This is just exactly the point, Mr. Chairman. In the 1967-68 Estimates, franked mail for the Department of Agriculture was \$273,500; in 1968-69 it is \$389,600. Now it is \$455,000, which is something like the tremendous increase that is being attributed to farm magazines, the Legion, and so on.

I do not suggest it will happen under this Minister, but what I fear could conceivably happen is that we would have only one disseminator of information, which would be the government—Big Brother.

Mr. Kierans: I would not look forward to, or welcome, that eventuality.

Mr. McCutcheon: I grant it . . .

A Hon. Member: It is what would result.

SS-3

[Interprétation]

des subventions, c'est un service qui est payé par le gouvernement, qui doit rapporter une certaine somme, 20 pour cent soit \$30 millions, ce qui ruine en partie les qualités du service. Mais vous parlez des stations affiliées quand vous parlez des radiodiffuseurs privés?

M. Dinsdale: C'est exact.

M. Osler: Eh bien, Radio-Canada, d'une certaine façon, loue un certain temps à ces stations, parce que c'est moins cher que de construire ses propres stations pour passer certains messages.

Le président: Je m'excuse de vous interrompre, mais M. Kierans doit se rendre à la Chambre. Avez-vous une dernière question à poser au ministre des Postes? Vous pourrez reprendre quand on parlera de Radio-Canada, mardi.

M. Osler: Merci.

M. Dinsdale: Merci.

M. McCutcheon: Je ne veux pas retarder la procédure, mais j'ai entendu l'un des témoins ou peut-être le ministre déclarer que sans les documents du gouvernement fédéral, les magazines agricoles seraient bien peu attrayant pour le public. Je pense que quelqu'un a dit cela ce matin.

M. Kierans: Le sens général des remarques faites à ce moment-là, était que s'ils publient des articles ou des conclusions fournies par le gouvernement, c'est parce que ce sont des articles qui intéressent les lecteurs. S'ils décident tout à coup d'éliminer cela, j'imagine qu'un grand nombre des lecteurs qui tirent des avantages de la lecture de ces articles trouveront que le journal ou l'hebdomadaire est moins intéressant.

M. McCutcheon: C'est exactement le point monsieur le président. Dans le budget 1967-1968, l'affranchissement du courrier du ministère de l'Agriculture, se montait à 273,500 dollars, en 1968, 389,600 dollars, et maintenant à 455,000 dollars, rien de comparable avec ce que doivent payer les magazines agricoles, de la Légion ou autres. Je ne dis pas que cela va se produire sous ce ministère, mais ce que je crains, c'est qu'à un moment donné, nous aurons plus qu'un seul magazine, qu'un seul organisme qui distribuera des renseignements et que ce sera le gouvernement.

M. Kierans: Je ne crois pas que cela se produira et je ne le souhaite pas.

M. McCutcheon: J'imagine . . .

Une voix: C'est ce qui arriverait.

## [Text]

Mr. McCutcheon: But it could very well be the result if at sometime we did not have a Minister who, shall we say, is as effective as this one.

Mr. Dinsdale: Careful, careful!

Mr. McCutcheon: But is there not a danger here, Mr. Kierans?

Mr. Kierans: I do not think so.

The Chairman: On that note of disagreement in opinion, perhaps we could adjourn this meeting. We will reconvene at 9.30 on Tuesday morning, when we will be dealing with the other great agency that comes under this Committee, the CBC.

## [Interpretation]

M. McCutcheon: Mais ça pourrait bien arriver si e même temps survenait un ministre moins efficace q l'actuel.

M. Dinsdale: Prudence, prudence!

M. McCutcheon: Eh bien, est-ce que ce n'est pas u réel danger, monsieur Kierans?

M. Kierans: Non, je ne le crois pas.

Le président: Sur cette note de désaccord, nous pourrions peut-être ajourner la séance. Nous nous réunirons à 9.30 heures mardi matin. Nous étudierons alors cette autre grande société qui relève de ce Comité, Radio-Canada.

OFFICIAL BILINGUAL ISSUE

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HOUSE OF COMMONS

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First Session

Première session de la

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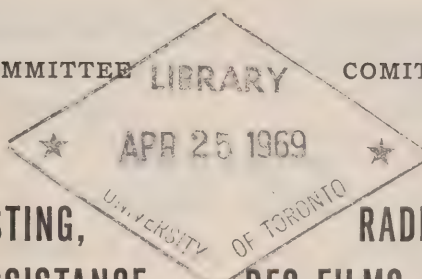
STANDING COMMITTEE

LIBRARY

COMITÉ PERMANENT

ON

DE LA



**BROADCASTING,  
FILMS AND ASSISTANCE  
TO THE ARTS**

**RADIODIFFUSION,  
DES FILMS ET DE L'ASSISTANCE  
AUX ARTS**

*Chairman*

Mr. John M. Reid

*Président*

MINUTES OF PROCEEDINGS  
AND EVIDENCE

PROCÈS-VERBAUX ET  
TÉMOIGNAGES

**No. 20**

TUESDAY, MARCH 11, 1969

LE MARDI 11 MARS 1969

*Respecting*

C.B.C. Estimates.

*Concernant*

Société Radio-Canada (Prévisions  
budgétaires).

WITNESSES—TÉMOINS

(See Minutes of Proceedings)

(Voir le procès-verbal)

The Queen's Printer, Ottawa, 1969  
L'Imprimeur de la Reine, Ottawa, 1969



STANDING COMMITTEE ON  
BROADCASTING, FILMS AND  
ASSISTANCE  
TO THE ARTS

COMITÉ PERMANENT DE LA  
RADIODIFFUSION, DES FILMS ET DE  
L'ASSISTANCE AUX ARTS

*Chairman*

Mr. John M. Reid

*Président*

*Vice-Chairman*

M. J. A. Mongrain

*Vice-président*

and Messrs.

et MM.

Broadbent,  
Comeau,  
De Bané,  
Dinsdale,  
Givens,  
Guilbault,

<sup>2</sup> Hymmen,  
La Salle,  
Matte,  
<sup>3</sup> McCleave,  
McCutcheon,  
Osler,

Paproski,  
Perrault,  
Schreyer,  
Stafford,  
Stanbury,  
<sup>1</sup> Sullivan—20.

*Le secrétaire du Comité,*

M. Slack

*Clerk of the Committee*

<sup>1</sup> Replaced Mr. Barrett March 7.

<sup>1</sup> Remplace M. Barrett le 7 mars.

<sup>2</sup> Replaced Mr. Stewart (Cochrane) March 10.

<sup>2</sup> Remplace M. Stewart (Cochrane) le 10 mars.

<sup>3</sup> Replaced Mr. Macquarrie March 10.

<sup>3</sup> Remplace M. Macquarrie le 10 mars.

## MINUTES OF PROCEEDINGS

(Text)

TUESDAY, March 11, 1969.  
(23)

The Standing Committee on Broadcasting, Films and Assistance to the Arts met this day at 9:40 a.m. The Chairman, Mr. John M. Reid, presided.

*Members present:* Messrs. Comeau, Dinsdale, Givens, Hymmen, La Salle, McCleave, Mongrain, Osler, Perrault, Reid, Stafford, Stanbury, Sullivan (13).

*Also present:* Messrs. Pilon and Whelan.

*Witnesses: From the Canadian Broadcasting Corporation:* Messrs. George F. Davidson, President; Laurent Picard, Executive Vice-President; Ronald Fraser, Vice President, Corporate Affairs; Eugene Hallman, Vice-President and General Manager, English Networks; Raymond David, Vice-President and General Manager, French Networks; James Gilmore, Vice-President, Planning, and Assistant Chief Operating Officer; Marcel Ouimet, Vice-President, Programming.

The Committee proceeded to the consideration of the Estimates of the C.B.C.; the Chairman called Item 30, Operating Expenditures.

Dr. Davidson was examined on various matters relating to the C.B.C. including expansion plans and extension of services, grievances against C.B.C., film production, regional news, programming and satellites.

Mr. Davidson was assisted by Messrs. Picard, Fraser, Gilmore, Hallman, David and Ouimet.

*Agreed,—*That document relating to extension of C.B.C. Broadcasting service coverage applications 1969-70, be printed as an appendix to today's proceedings. (*See Appendix "J"*).

## PROCÈS-VERBAL

(Traduction)

Le MARDI 11 mars 1969.  
(23)

Le Comité permanent de la radiodiffusion, des films et de l'assistance aux arts se réunit ce matin à 9 h. 40, sous la présidence de M. John M. Reid.

*Présents:* MM. Comeau, Dinsdale, Givens, Hymmen, La Salle, McCleave, Mongrain, Osler, Perrault, Reid, Stafford, Stanbury, Sullivan (13).

*De même que:* MM. Pilon et Whelan.

*Témoins: De la Société Radio-Canada:* MM. George F. Davidson, président; Laurent Picard, vice-président exécutif; Ronald Fraser, vice-président aux affaires générales; Eugene Hallman, vice-président et directeur général de la radiodiffusion (réseaux anglais); Raymond David, vice-président et directeur général de la radiodiffusion française; James Gilmore, vice-président à la planification et chef adjoint de l'exploitation; Marcel Ouimet, vice-président aux programmes.

Le Comité passe à l'examen des prévisions budgétaires de la Société Radio-Canada; le président met en délibération le crédit 30—frais d'exploitation.

M. Davidson répond à diverses questions relatives à Radio-Canada, dont les programmes d'expansion et l'élargissement des services, les griefs contre Radio-Canada, la réalisation des films, les informations régionales, les programmes et les satellites.

M. Davidson est aidé par MM. Picard, Fraser, Gilmore, Hallman, David et Ouimet.

*Il est convenu—*Que le document relatif à la demande faite en 1969-1970 en vue de l'extension des zones desservies par le service de radiodiffusion de la Société Radio-Canada soit imprimé en appendice au compte rendu des délibérations de ce jour. (*Voir l'Appendice "J"*).

*Agreed*,—That summary of C.B.C. Montreal, Place Radio-Canada development—financial arrangements be printed as an appendix to today's proceedings. (*See Appendix "K"*).

The examination of the witnesses being completed, at 1:10 p.m., the Committee adjourned until 11:00 a.m. on Thursday, March 13, 1969.

*Il est convenu*—Que le résumé des accords financiers relatifs au complexe de la Place Radio-Canada destiné au regroupement des installations de la Société Radio-Canada à Montréal soit imprimé en appendice au compte rendu des délibérations de ce jour. (*Voir l'Appendice "K"*).

L'interrogatoire des témoins étant terminé, à h. 10 de l'après-midi, le Comité s'ajourne jusqu'au jeudi 13 mars 1969, à 11 h. du matin.

*Le secrétaire du Comité,*  
M. Slack,  
*Clerk of the Committee.*



[Texte]

## EVIDENCE

[Recorded by electronic apparatus]

Tuesday, March 11 1969

• 0936

**The Chairman:** Gentlemen, I see a quorum. Today we are discussing the estimates of the CBC which are to be found on page 347 of the Blue Book and the details are on page 355. In addition, on page 466 are indications of a loan to the CBC and the details of that loan are on pages 466 and 467. To begin discussion I will now call Item 30 on page 347.

30 Payment to the Canadian Broadcasting Corporation for operating expenditures in providing a broadcasting service—\$166,000,000

**The Chairman:** Mr. Mongrain has a point of order.

**M. Mongrain:** Monsieur le président, j'invoque le Règlement pour apporter certains éclaircissements. J'ai lu les témoignages de la dernière réunion où nous avons eu l'occasion d'entendre M. Davidson. Je constate qu'il y a beaucoup d'équivoques. Je me dispense de lire les paroles de M. Davidson, mais je les ai ici. Il y a eu beaucoup d'équivoques dans les réponses de M. Davidson et je pense qu'il est important d'apporter des précisions.

Par exemple, monsieur Davidson, vous nous avez dit que vous n'êtes pas séparatiste.

**M. George F. Davidson (Président, Société Radio-Canada):** D'accord.

**M. Mongrain:** Mais, personne ne vous a demandé cela.

**Dr. Davidson:** On what page?

**Mr. Mongrain:** On page 533.

Personne ne vous a demandé cela; je pense que personne n'a pensé que vous étiez séparatiste. Vous nous avez dit ensuite que tous ceux qui vous accompagnaient n'étaient pas des séparatistes. Encore, je pense que vous répondiez à nos questions de biais, parce que

[Interprétation]

## TÉMOIGNAGES

(Enregistrement électronique)

Le mardi 11 mars 1969

**Le président:** J'ai un quorum. Nous allons discuter aujourd'hui des estimations de la Société Radio-Canada que vous allez trouver sur la page 347 du livre bleu dont les détails se trouvent à la page 355. De plus à la page 466, il y a des détails d'un prêt consenti à la Société Radio-Canada et des détails figurant à la page 466 et 467. Pour entamer la discussion, je vais mettre en délibération le crédit 30 à la page 347.

30. Paiement à la Société Radio-Canada pour couvrir les frais d'exploitation de son service de radiodiffusion.

**Le président:** Monsieur Mongrain fait un appel au Règlement.

**Mr. Mongrain:** Mr. Chairman, point of order. I want to clarify a few things. I have read the minutes of the last meeting when we heard Mr. Davidson. I noticed that there are a lot of ambiguous statements. I do not have to read Mr. Davidson's comments, I have them here. There is much ambiguity in Mr. Davidson's replies and I think it is important that such things be cleared up. For instance, Mr. Davidson, you said that you are not a separatist.

**Dr. George F. Davidson (President, CBC):** That's right.

**Mr. Mongrain:** But no one asked you that.

**M. Davidson:** A quelle page?

**M. Mongrain:** Page 533.

Nobody asked you that, and I think that nobody suspected you of being a separatist. Then you said that the people that were with you were not separatists. There again, I think you were answering in a round-about way, because no one did suggest that your col-

## [Text]

personne n'a dit que vos collègues, qui sont ici, pouvaient être séparatistes. C'est à la page 533, monsieur le président.

Ensuite, vous avez affirmé que M. Marc Thibault, qui est en charge des affaires publiques, n'est pas un séparatiste. On est encore prêt à vous donner le bénéfice du doute, mais ce n'était pas l'objet des questions que M. Comeau et moi-même avions soulevées.

Vous avez dit un peu plus loin, à la page 534, que vous n'aviez pas à enquêter sur les affiliations politiques des employés. Je ne pense pas qu'on vous ait demandé d'enquêter sur les affiliations politiques de vos employés.

On s'interrogeait sur le fait que certains de vos employés semblent trop souvent utiliser Radio-Canada comme une tribune pour des éléments subversifs. C'est ce contre quoi nous protestons.

Finalement vous avez dit que vous ne vous sentiez pas le droit de cuisiner la nouvelle; c'est aux pages 537 et 541. Aucun membre de ce Comité, aucun de mes collègues n'a eu la prétention de vous demander de cuisiner la nouvelle. Pour nous, une nouvelle est une nouvelle et elle doit être rapportée comme une nouvelle, peu importe sa source.

Je veux bien préciser que la raison des questions que nous posons, de cette espèce d'enquête que nous voulons mener, de cette espèce d'interrogatoire, c'est que nous avons l'impression très nette, après avoir observé les programmes de Radio-Canada, que certains de vos employés ont fait une sorte de noyautage et procurent des tribunes, dans une mesure injustifiée et irraisonnable, à des gens qui sont des séparatistes, des anarchistes, des athées, etc.

**The Chairman:** I think, Mr. Mongrain, that the line of argument you are following in this point of order could be better pursued when you have the floor to ask questions. You are disagreeing with the way in which Mr. Davidson answered those questions and I am sure Mr. Davidson will be happy to respond when you ask question on that. However, I do not think it is a valid point of order at this time.

**M. Mongrain:** Monsieur le président, avec tout le respect possible, je suis devant un compte rendu de délibérations qui laisse, selon moi, une impression qui n'est pas exacte. Je ne sais pas si M. Davidson aura des commentaires à faire.

Je veux simplement dire ceci pour préciser notre pensée. C'est important. Il faut se comprendre si on se réunit pour discuter. Et je veux aussi dire à M. Davidson: «De grâce, répondez objectivement à nos questions, ne répondez pas par le biais.»

## [Interpretation]

leagues here, might be separatists. It's on page 533, Mr. Chairman.

Then you said that Mr. Marc Thibault who is responsible for public affairs is not a separatist. There we will also give you the benefit of the doubt, but there again this was not the point of the questions brought up by Mr. Comeau and myself.

On page 534, you also said that you did not have to investigate the political affiliations of employees. I do not think that anyone ever did ask you to investigate on the political affiliations of your employees.

The point of our questions was that certain of your employees seem too often to use the CBC as a platform for subversive individuals. That is what we were protesting.

Finally you said that you did not feel that you had the right to interpret the news. That is on pages 537 and 541. I do not think anyone on this Committee, none of my colleagues, contended that you should interpret the news. In so far as we are concerned, the news is the news. It should be given as such no matter what the source.

I wish to specify that the reason for these questions, for the type of inquiry we want to carry out, for this type of examination, is because we have the very definite impression, after having looked at the CBC programs that certain of your employees have formed into a core or some sort of cells and provided a platform, to an unjustified and unreasonable degree, for people who are separatists, anarchists, atheists, and so forth.

**Le président:** Je crois, monsieur Mongrain, que les explications que vous donnez dans le cadre du rappel au règlement pourraient s'expliquer davantage lorsqu'on arrivera aux questions.

Je suis certain que M. Davidson sera prêt à vous répondre à ces questions. Mais je ne pense pas que cela soit le moment d'un rappel au Règlement.

**Mr. Mongrain:** Mr. Chairman, with all possible deference, I am faced with minutes of proceedings which leave, in my opinion, an inaccurate impression. I do not know if Mr. Davidson will have any comments to make.

I simply want to say this in order to specify and clarify our way of thinking. It is important. We have to understand one another if we are here to discuss. I also want to say to Mr. Davidson: "Please answer us objectively, and not in a round-about way."

[Texte]

Do you know what I mean when I say, «répondre par le biais?»—answer something else.» That is all. I am finished with my point of order, Mr. Chairman.

**The Chairman:** The only comment I could make is that is a legitimate part of the political game as we play it in the House of Commons. Mr. McCleave?

**Mr. Mongrain:** Mr. Chairman, I object to what you are saying now. I am trying to be very objective in my line of questioning.

**Mr. McCleave:** The area I propose to explore, Mr. Chairman, is the expansion plans of the CBC. Perhaps before I ask the first question I might be permitted to thank the CBC for providing Atlantic Canada with the national news on television at 11 o'clock Atlantic time at night. It gives Mr. Burke a chance to perfect his mistakes with a greater audience an hour later. To be serious, we are very, very grateful that the CBC has done this.

**Dr. Davidson,** I think in the fall some time the Canadian Radio-Television Commission laid down some guidelines for expansion of services in Atlantic Canada that involved the pending of the CBC's money and I wondered whether there had been consultation with the CBC prior to the issuance of this guideline paper by the CRTC.

**Dr. Davidson:** I can perhaps answer that, Mr. McCleave, by recalling that the CRTC convened three meetings in a sequence for the purposes of discussing what they referred to as plans for alternative service in different parts of Canada. The first of these meetings was held in Moncton, at which time representations were made by a variety of organizations from the Maritimes and various broadcasting organizations, including the CBC, at which we put forth our views on how alternative service with quality programming could best be provided for the Maritimes.

To the extent that the CRTC held these public hearings and received briefs and discussed them publicly, and to some extent privately with us, it could be said that they were consultations. However, it would not be correct to go beyond that to the point of concluding that we were consulted with respect to the various points that the CRTC included in the declaration that it made after concluding these hearings. We were not informed in advance—I think I am correct in saying that, Mr. Fraser—of the various points that were included in that statement by the CRTC.

[Interprétation]

Vous comprenez ce que je veux dire lorsque je dis «répondre par le biais»? C'est tout. J'ai fini mon appel au Règlement, monsieur le président.

**Le président:** Je crois que c'est un aspect assez légitime du jeu de la politique, comme celui qui se pratique à la Chambre des communes. M. McCleave?

**M. Mongrain:** Monsieur le président, je m'oppose à ce que vous dites. J'essaie d'être objectif dans mes questions.

**M. McCleave:** Le sujet que je veux aborder, ce sont les projets d'expansion de la société Radio-Canada. Avant de poser la première question, on me permettra peut-être de remercier la société Radio-Canada de fournir à la région de l'Atlantique les nouvelles nationales télévisées à 23h., heure de l'Atlantique. Ceci donne à M. Burke l'occasion de faire part de ses erreurs à un plus vaste public une heure plus tard. Pour être sérieux, et nous le sommes, nous sommes très reconnaissants envers Radio-Canada pour tout ceci, monsieur Davidson, je crois qu'à l'automne, le Conseil de la Radio et de la Télévision canadienne a établi des directives en vue de l'expansion des services dans la région atlantique, expansion qui supposait des dépenses des fonds de Radio-Canada, et je me demande s'il y a eu des consultations avec Radio-Canada avant la publication de ces directives du CRTC.

**M. Davidson:** Monsieur McCleave, je dois vous dire que le CRTC a tenu trois réunions de suite afin de discuter de ce qu'on a appelé le projet en vue de l'établissement d'un service supplémentaire dans diverses parties du Canada. La première réunion a eu lieu à Moncton. A ce moment-là, plusieurs organisations des Maritimes ont adressé des recommandations de même que plusieurs organismes de radiodiffusion, y compris la société Radio-Canada. Nous avons exposé alors notre point de vue au sujet de la meilleure façon d'offrir un service supplémentaire avec une programmation de qualité aux Maritimes.

Dans la mesure où la Commission a tenu ces audiences publiques, reçu des mémoires et discuté publiquement, et, dans une certaine mesure en privé avec nous, on pourrait dire qu'il y a eu consultation.

Dans la mesure où la Commission a tenu ces audiences publiques, reçu des mémoires et discuté publiquement, et, dans une certaine mesure en privé avec nous, on pourrait dire qu'il y a eu consultation. Toutefois, on ne peut pas aller plus loin et en conclure que nous avons été consultés sur les divers points de vue que le CRTC a présentés dans la



[Text]

**Mr. McCleave:** So the consultations had stopped at the point when they sat down and began to write out this declaration or to hold their own discussions about what should be in it.

**Dr. Davidson:** I think it is safe to say that is correct.

**Mr. McCleave:** After the statement was drawn up, but before it was made public, was there any consultation at that point?

• 0945

**Dr. Davidson:** No, sir. The statement, when it landed on my desk, was as much news to me and to my colleagues in the Corporation as it was to other broadcasting organizations and to the general public.

**Mr. McCleave:** In your expansion plans, Dr. Davidson, is it correct that it is \$30 million for capital expenditure so the expansion item would be included in that?

**Dr. Davidson:** That is correct, sir.

**Mr. McCleave:** In your expansion plans, do you have to present this program to Treasury Board or to Cabinet for approval?

**Dr. Davidson:** Yes.

**Mr. McCleave:** Which one, or is it both?

**Dr. Davidson:** We submit our capital budget to the Treasury Board for approval first of all in preparation for the Blue Book of Estimates, and we also have to get Governor in Council approval of the capital budget.

**Mr. McCleave:** Does the program of expansion for Atlantic Canada proposed for this year follow the suggestions of the CRTC?

**Mr. Davidson:** Not at the stage at which it has now been submitted to the Treasury Board, because the requirement of the Treasury Board was that our operating and capital budget be in their hands by October 31, as I recall. That was the deadline for the submission of our capital and operating budget for 1969-70...

[Interpretation]

déclaration qu'elle a faite à la fin de ces audiences. Nous n'avons pas connu à l'avance—et je crois que je n'exagère pas en disant cela—nous n'avons pas connu quels étaient les points de vue qui étaient contenus dans la déclaration du CRTC.

**M. McCleave:** Les consultations se sont donc terminées au moment où ils se sont réunis pour rédiger cette déclaration ou pour discuter de son contenu.

**M. Davidson:** Oui, je crois que c'est assez juste.

**M. McCleave:** Après que la déclaration eût été rédigée, mais avant qu'elle ne soit rendue publique, est-ce qu'on vous a consulté?

**M. Davidson:** Non. La déclaration lorsqu'elle est arrivée sur mon bureau était inconnue aussi bien pour moi et pour mes collègues de la Société que pour les autres organisations de radiodiffusion et le grand public.

**M. McCleave:** Dans vos projets d'expansion, peut-on dire que vous dépenseriez trente millions de dollars pour vos immobilisations de sorte que le programme d'expansion serait inclus dans ce montant?

**M. Davidson:** C'est bien cela.

**M. McCleave:** Dans vos projets d'expansion, faut-il que vous présentiez votre programme au Cabinet ou au Conseil du Trésor qu'il soit approuvé?

**M. Davidson:** Oui.

**M. McCleave:** A l'un d'eux ou au deux?

**M. Davidson:** Nous présentons notre budget des immobilisations au Conseil du Trésor qui doit l'approuver pour la préparation du Livre bleu des prévisions budgétaires. Il nous faut également l'approbation du gouverneur en conseil pour le budget des immobilisations.

**M. McCleave:** Est-ce que le programme d'expansion pour la région de l'Atlantique proposé pour cette année suit les propositions du CRTC?

**M. Davidson:** Pas à l'étape où il a été présenté au Conseil du Trésor. Le Conseil du Trésor a exigé que nos budgets de frais d'administration et d'immobilisations leur soient remis le 31 octobre. C'était la date limite pour notre budget d'administration et d'immobilisation pour 1969-1970.

[Texte]

**Mr. McCleave:** This was before the declaration?

**Dr. Davidson:** At that stage the declaration of the Commission had not been received.

**Mr. McCleave:** Could you tell us some of the expansion plans, not only for Atlantic Canada but for other parts of Canada, proposed for this year?

**Dr. Davidson:** Would it be acceptable, Mr. Chairman, and Mr. McCleave, if I were to ask Mr. Fraser, our Vice-President of Corporate Affairs, to expand upon that at this stage and I can perhaps answer supplementary questions?

**Mr. Ronald Fraser (Vice-President, Corporate Affairs Canadian Broadcasting Corporation):** I wonder, Mr. Chairman, whether it might not be easier and save the time of the Committee if we were to file with you a list of the places for which we will make application. There are a quite a number of them and I think, rather than take your time running through it province by province, it might be easier...

**The Chairman:** Would that be acceptable, Mr. McCleave?

**Mr. McCleave:** Yes, that would be acceptable.

**The Chairman:** I wonder whether the Committee would agree to having this printed as an appendix to today's Proceedings?

**Some hon. Members:** Agreed.

**Mr. McCleave:** There was some stress in the CRTC declaration on the expansion of the French language service in Atlantic Canada. What plans has the CBC in this direction this year?

**Mr. Fraser:** We have taken the first step already, Mr. Chairman and Mr. McCleave, in that we have purchased a building in Moncton which will be developed into a production centre for the French language regional television service in the Maritimes. It will become the control point for French language television in the Maritimes in the same way that Halifax is the control point for English.

During the course of this year we will modify the building to television need, and at the moment we are hopeful to be in operation from that point with Maritime programming either very late this fall or very early next

[Interprétation]

**M. McCleave:** Était-ce avant la déclaration de la Commission?

**M. Davidson:** A ce moment-là, la déclaration de la Commission ne nous était pas encore parvenue.

**M. McCleave:** Pourriez-vous nous parler des projets d'expansion mis de l'avant pour cette année et concernant non seulement l'est du Canada, mais aussi les autres parties du pays?

**M. Davidson:** Monsieur le président, monsieur McCleave, est-ce que je peux demander à M. Fraser, qui est notre vice-président aux affaires générales, d'élaborer sur ces questions. Peut-être sera-t-il plus en mesure de répondre à vos questions.

**M. R. Fraser (Vice-président aux affaires générales, Société Radio-Canada):** Monsieur le président, je me demande s'il ne serait pas plus facile et plus rapide de déposer la liste des demandes que nous avons l'intention de présenter. Nos demandes portent sur de nombreux endroits et, plutôt que d'y aller province par province, nous pourrions...

**Le président:** Est-ce acceptable, monsieur McCleave?

**M. McCleave:** Je crois que oui.

**Le président:** Je me demande si le Comité accepterait d'ajouter ceci en annexe aux délibérations d'aujourd'hui.

**Des voix:** D'accord.

**M. McCleave:** Dans la déclaration du CRTC, on a parlé assez longuement de l'expansion du service de télévision de langue française dans l'est du Canada. Quels sont les projets de la société Radio-Canada en ce sens pour cette année?

**M. Fraser:** Certaines dispositions ont déjà été prises, monsieur le président. Nous avons fait l'achat d'un édifice à Moncton, édifice qui sera transformé en centre de production pour les services régionaux de télévision en langue française. Cet édifice deviendra le centre de contrôle pour les émissions de langue française comme Halifax l'est dans le cas des émissions de langue anglaise.

Dans le cours de l'année, nous adapterons l'édifice aux besoins de la télévision. Nous espérons pouvoir produire des émissions régionales dans ces locaux, soit à l'automne ou au début du printemps prochain. L'horaire

## [Text]

year. The time schedule is not specific yet; that is, so far as the production facilities are concerned. In addition to that, we plan to establish a news facility in the City of Fredericton, so far as New Brunswick is concerned, for both English and French.

In terms of rebroadcasting stations, at present we have an application in for a French language rebroadcasting station at Boisdale on Cape Breton Island near Sydney. We also are planning to make application for French rebroadcasters at Halifax and Yarmouth, and also at Saint John and Fredericton. The stations at Saint John and Fredericton are transmitters only and will be on the UHF band, not VHF, their being no VHF channels available.

All these rebroadcasters at the start will be fed the network programming of our French network from Montreal to a great extent, and this will be supplemented with Maritime-oriented programming which will be produced primarily in Moncton and supplemented with news items from the provincial capitals in French.

• 0950

**Mr. McCleave:** Are the feeds out of Moncton to Saint John and Fredericton into Cape Breton Island, and to Halifax and into Yarmouth by microwave?

**Mr. Fraser:** These will be by microwave, yes.

**Mr. McCleave:** You mentioned UHF broadcasting for Saint John and Fredericton. Would this not mean that anybody there who wished to listen to these broadcasts would have to make conversions to their television sets?

**Mr. Fraser:** Either conversions, Mr. McCleave, or purchase new sets. There has been some discussion with the manufacturers, who have expressed an interest in providing sets with this double capability of UHF and VHF to whatever areas are selected to carry UHF service. This is not ideal because, as you know, practically all of the sets today are VHF only but where there are no channels available there is no other choice.

**Mr. Perrault:** Mr. Chairman, I thought all new sets had to have VHF and UHF.

**Mr. Fraser:** It is mandatory in the United States.

## [Interpretation]

n'a pas encore été établi: du moins, en ce qui concerne les installations pour la production d'émissions. Nous voulons également établir un bureau de nouvelles pour le secteur français et le secteur anglais dans la ville de Fredericton, du moins, en ce qui concerne le Nouveau-Brunswick.

Pour ce qui est des postes de retransmission, nous avons à l'heure actuelle, une demande en vue de l'installation de postes de retransmission pour le secteur français à Boisdale, sur l'île du Cap-Breton, près de Sydney. Nous voulons également établir des postes de retransmission pour le secteur français à Halifax et à Yarmouth de même qu'à Saint-Jean et à Fredericton. A Saint-Jean et à Fredericton, il s'agira d'émetteurs, fonctionnant sur la bande UHF, car il n'y a plus de canaux THF disponibles.

Tous ces postes de retransmission recevront au début, dans une large mesure, le programmes du réseau français provenant de Montréal; à cela s'ajoutera une programmation centrée sur les Maritimes, qui sera réalisée à Moncton surtout et des nouvelles provenant des capitales provinciales compléteront la programmation.

**M. McCleave:** Est-ce que la transmission des programmes produits à Moncton et dirigés vers Saint-Jean, Fredericton, l'île du Cap-Breton, Halifax et Yarmouth se fera par micro-ondes?

**M. Fraser:** Oui, en effet.

**M. McCleave:** Le réseau UHF à St. John et à Fredericton ne signifie-t-il pas que ceux qui veulent écouter ces émissions devront faire transformer leurs postes?

**M. Fraser:** Ces personnes devront les convertir ou en acheter de nouveaux. Nous avons discuté avec les fabricants qui se sont dits intéressés à produire des postes comportant les deux éléments pour les régions desservies par les UHF. Ce n'est pas l'idéal car vous savez que la majorité des postes actuels ne sont équipés que pour les VHF, mais nous n'avons pas d'autre choix là où il n'y a pas de canaux de libres.

**M. Perrault:** Je croyais que tous les postes devaient être équipés pour les VHF et les UHF.

**M. Fraser:** C'est obligatoire aux États-Unis.



**Texte]**

**The Chairman:** I believe it is taking place in June or July of this year with new production runs.

**Mr. Osler:** In the opinion of the CBC would it be useful or necessary for government to intervene in this matter of UHF, or is it going to take care of itself without any help?

**Dr. Davidson:** Perhaps I can answer that by saying that it was not within my knowledge that any voluntary decision had been made by the manufacturers to switch over exclusively to the manufacture of the UHF-VHF sets as of the end of June of this year.

**Mr. Osler:** It has been made?

**Dr. Davidson:** I understood from the Chairman that this was the intention.

**The Chairman:** Yes. I understand this is the intention. Now whether anything has been done about it I am not sure.

**Mr. Davidson:** I know there has been under consideration for some time by the government the possibility that some order might be issued that would require this. Since this is the situation in the United States, I think this would probably be a desirable way of ensuring that we move over at a certain predetermined point in time to ensure that future sets are UHF as well as VHF capable.

**Mr. Fraser:** I have a supplementary comment. Apparently as an interim step Mr. Gilmore tells me that the manufacturers are leaving space for a plug-in unit whereby a set can utilize UHF.

**Mr. McCleave:** I suppose that the problem that in the New Brunswick channels, on the western side of New Brunswick with the Americans in there as well, the 13 spectrum filled in the VHF. Is this correct?

**Mr. Fraser:** Yes.

**Mr. McCleave:** This does not apply in Nova Scotia?

**Mr. Fraser:** No, in Nova Scotia there are still VHF channels available. There are two additional areas in the Maritimes at which we are looking. We do not have an answer for it yet. We had a very good meeting two weeks ago in Halifax to discuss this whole problem. And this is the problem of getting the French language service into Northeastern and Northwestern New Brunswick with a provincially oriented service. There appears to be a

**[Interprétation]**

**Le président:** Ce sera obligatoire en juin ou juillet de cette année.

**M. Osler:** Selon Radio-Canada, sera-t-il utile ou nécessaire que le gouvernement intervienne dans cette question des ondes UHF ou est-ce que cela va se régler tout seul?

**M. Davidson:** Je puis peut-être répondre. À ma connaissance, les fabricants ont décidé d'eux-mêmes de fabriquer des appareils UHF-VHF à partir de juin cette année.

**M. Osler:** La décision a été prise cette année?

**M. Davidson:** Je crois que c'est ce que les sociétés ont l'intention de faire.

**Le président:** Sauf erreur, c'est ce qu'elles ont l'intention de faire. Je ne sais pas s'il y a eu quelque chose de fait en réalité.

**M. Davidson:** Je sais que le gouvernement étudie depuis quelque temps la possibilité d'établir un décret à cet effet. Comme c'est la situation qui existe aux États-Unis, je crois que ce serait sans doute une bonne façon d'assurer que les appareils qui seront construits à l'avenir pourront capter les deux genres d'ondes.

**M. Fraser:** Monsieur Gilmore me dit que les fabricants laissent un espace pour y insérer un transformateur à ondes UHF. C'est une mesure temporaire.

**M. McCleave:** Je suppose que dans l'ouest du Nouveau-Brunswick, les treize canaux VHF sont déjà occupés à cause de la proximité des Américains.

**M. Fraser:** C'est exact.

**M. McCleave:** Cela n'est pas le cas en Nouvelle-Écosse?

**M. Fraser:** En Nouvelle-Écosse, il y a encore des canaux VHF non occupés. Il y a deux autres régions des Maritimes qui nous intéressent. Il y a eu une excellente réunion à Halifax il y a quelque temps pour discuter de la question. Le problème, c'est d'obtenir un service de langue française dans le nord-ouest et dans le nord-est du Nouveau-Brunswick, axé sur les besoins de la province. Il semble qu'il y ait une façon technique de procéder

[Text]

technical way of doing this but I have no details on it yet. We will develop this as rapidly as we can.

**Mr. McCleave:** To sum up, do you anticipate that this expansion of the French language broadcasting into these various areas you have mentioned will be complete by the end of next year, Mr. Fraser?

**Mr. Fraser:** I do not think we will be able to get all of them in by the end of next year, Mr. McCleave, but certainly I would expect by the following year, possibly with the exception of Northeastern and Northwestern New Brunswick, on which I cannot comment yet—and assuming the funds continue to be available.

**The Chairman:** Do you have a supplementary, Mr. Comeau?

**Mr. Comeau:** I was under the impression that we had had negotiations on the Yarmouth station, for example. This was expected in early 1969 but apparently it will not be in until late 1970.

**Mr. Fraser:** This will depend. I do not have the exact date at the moment. I can get it, Mr. Comeau, but it depends on the availability of the microwave service between Halifax and Yarmouth which we have now arranged for. We have entered into a contract for this but I do not have a completion date of that microwave service yet.

**Mr. Comeau:** Do you think it was October?

**Mr. Fraser:** That is October of this year.

**The Chairman:** Mr. Stanbury, and then Mr. Hymmen.

**Mr. Stanbury:** On a point of information, Mr. Chairman, there is a Governor in Council Order for all new television sets to include VHF and UHF capability but there was a

• 0955

period of several months given for manufacturers to adjust to this, as you said. May I ask if the list of applications for new television stations includes a French channel in Toronto?

**Mr. Fraser:** Yes. This is on our list, Mr. Chairman.

**Mr. Stanbury:** The application has been made?

**Mr. Fraser:** No. The application has not been made. The Toronto French station is tied in with the establishment of a new broadcasting tower in Toronto and until we

[Interpretation]

mais je n'ai pas de détails à ce sujet. Nous voulons procéder aussi vite que possible.

**M. McCleave:** En un mot donc, vous croyez que cette expansion dans ces régions de la radiodiffusion d'expression française sera chose faite à la fin de l'année prochaine?

**M. Fraser:** Je ne crois pas que tous ces problèmes soient résolus à la fin de l'année prochaine mais je crois que l'année suivante, à condition de disposer des sommes nécessaires, cela devrait être assez avancé, à l'exception du nord-est et du nord-ouest du Nouveau-Brunswick.

**Le président:** Avez-vous d'autres questions, monsieur Comeau?

**M. Comeau:** Je croyais que des négociations étaient en cours dans la région de Yarmouth, cela était attendu pour le début de 1969, mais ne viendra pas avant la fin de 1970.

**M. Fraser:** Je n'ai pas la date exacte mais je puis l'obtenir. Tout dépendra de nombreux facteurs, à savoir si nous pourrions obtenir le service de micro-ondes entre Halifax et Yarmouth que nous avons demandé. Nous avons signé un contrat à cet effet, mais il n'y a pas eu de date fixée pour la fin des travaux.

**M. Comeau:** Était-ce en octobre?

**M. Fraser:** Octobre de la présente année.

**Le président:** Monsieur Stanbury, et ensuite monsieur Hymmen.

**M. Stanbury:** A titre de renseignement, il y a un décret du gouverneur en conseil qui exige que tous les nouveaux postes de télévision puissent recevoir des émissions VHF et

UHF. On a accordé aux fabricants quelques mois pour se préparer à cette transformation. Est-ce que dans la liste des demandes il y a un poste d'expression française?

**M. Fraser:** Oui, cela figure à notre liste, monsieur le président.

**M. Stanbury:** La demande a été faite?

**M. Fraser:** Non, elle n'a pas encore été faite. Le poste français de Toronto dépend de l'établissement d'une nouvelle tour de transmission à Toronto. Jusqu'à ce que nous ayons

[Texte]

get a target date on that we will probably hold the application. At the moment the target date for that tower is the fall of 1970.

**Dr. Davidson:** Mr. Chairman, I should add that we have announced our intention to file application in the course of this present year.

**Mr. Stanbury:** Then is the tower location now settled?

**Mr. Fraser:** Not finally. We are now in the final throes of financial discussion with the people who are promoting the tower and when that is satisfactory, if that is satisfactory to us, we will conclude an agreement and proceed.

**Mr. Givens:** Mr. Chairman, is the site settled?

**Mr. Fraser:** The site is settled. As far as we are concerned the downtown site is the better site.

**Mr. Givens:** For the tower?

**Mr. Fraser:** For the tower.

**Mr. Givens:** Now when you say the target date is 1971...

**Mr. Fraser:** The fall of 1970 is the target date.

**Mr. Givens:** Is that the target date for commencement or completion?

**Mr. Fraser:** For the commencement of operation—for completion of the tower.

**Mr. Givens:** The completion of the tower by when?

**Mr. Fraser:** The fall of 1970.

**Mr. Givens:** The fall of 1970, so you can start transmitting then.

**Mr. Fraser:** Yes.

**Mr. Givens:** By the fall of 1970, and you have settled on a site downtown. The only thing that is in the way now, the only barrier, is the financial transaction.

**Mr. Fraser:** Yes. We have not signed the final tower agreement as yet, Mr. Givens.

**Mr. Givens:** Who do you intend to sign that with?

**Mr. Fraser:** This is with a subsidiary of Canadian National and Canadian Pacific.

**Mr. Givens:** CP. Pacific is down there.

[Interprétation]

une date de fixée à ce sujet, nous allons retenir la demande. C'est à l'automne 1970 que la tour de transmission doit être construite.

**M. Davidson:** Nous allons probablement présenter la demande au cours de l'année.

**M. Stanbury:** L'emplacement de la tour a-t-il été déterminé?

**M. Fraser:** Non. Nous sommes à discuter finances avec les promoteurs de la tour. Lorsque nous serons satisfaits, nous allons conclure une entente et procéder.

**M. Givens:** A-t-on décidé de l'emplacement?

**M. Fraser:** Oui. Selon nous, la basse ville constitue le meilleur emplacement.

**M. Givens:** Pour la tour?

**M. Fraser:** Oui.

**M. Givens:** Quand vous dites que la date limite est 1971...

**M. Fraser:** La date limite, c'est l'automne de 1970.

**M. Givens:** Est-ce la date de début ou de fin des travaux?

**M. Fraser:** C'est la date de fin des travaux, de début d'exploitation.

**M. Givens:** La tour sera terminée quand?

**M. Fraser:** A l'automne 1970.

**M. Givens:** C'est alors que vous allez commencer à diffuser?

**M. Fraser:** Oui.

**M. Givens:** A l'automne 1970 et vous avez décidé d'un emplacement dans la basse ville. Le seul obstacle, ce sont les transactions financières.

**M. Fraser:** Nous n'avons pas encore signé le contrat final.

**M. Givens:** Qui sera l'autre signataire?

**M. Fraser:** Nous voulons signer le contrat avec une filiale du National-Canadien et du Pacifique-Canadien.

**M. Givens:** Le CP est déjà là.



[Text]

**Mr. Fraser:** CN and CP.

**Dr. Davidson:** This depends, Mr. Givens, on our arriving at a satisfactory financial arrangement with our prospective partners.

**Mr. Givens:** I understand they drive a hard bargain.

**Mr. Fraser:** I hope that is mutual, Mr. Givens.

**Mr. Stanbury:** There is an alternative, is there not?

**Dr. Davidson:** There is an alternative proposal involving a tower at the site of North York. We have indicated that in principle and on technical grounds as well as on other grounds, we prefer the downtown location.

**Mr. Stanbury:** But you are not willing to pay through the nose to get it.

**Dr. Davidson:** That is correct.

**Mr. Givens:** Mr. Chairman, this is very important back home.

**The Chairman:** We all have to look after our constituencies, Mr. Givens.

**Mr. Givens:** Dr. Davidson, when you talk about the tower—I want to make this clear because it is very unclear back in Toronto—are you talking simply of the tower, with no other facilities?

**Dr. Davidson:** That is correct.

**Mr. Givens:** Then is it possible that you would construct the tower in downtown Toronto but that the other facilities would be constructed elsewhere in Metro Toronto?

**Dr. Davidson:** That is possible. That is an option that we want to leave open to us until such time as we can arrive at satisfactory financial arrangements.

**Mr. Givens:** When you say that is possible, do you mean economically possible or technically possible and technically feasible?

**Dr. Davidson:** Both.

**Mr. Givens:** Well, just as it is more desirable, as you have just said, to have the tower downtown, is it similarly desirable that the other facilities be downtown as well?

**Dr. Davidson:** It would depend very largely, Mr. Givens, on the financial arrangements that we would be able to make and we are not prepared to give any hostages to fortune with respect to a commitment on the plant, as distinct from the tower, until we see clearly what the financial involvements are.

[Interpretation]

**Mr. Fraser:** Le CN et le CP.

**M. Davidson:** Nous allons essayer d'obtenir des dispositions financières satisfaisantes de nos associés éventuels.

**M. Givens:** Je crois qu'ils sont assez durs n'est-ce pas?

**Mr. Fraser:** Cela vaut des deux côtés.

**M. Stanbury:** N'y a-t-il pas une autre solution?

**M. Davidson:** Il y a une autre proposition en ce qui concerne l'érection d'une tour dans North York. Pour des raisons techniques et de principe, nous préférons l'emplacement en ville.

**M. Stanbury:** Vous n'êtes toutefois pas disposés à payer la forte somme pour l'obtenir?

**M. Davidson:** C'est exact.

**M. Givens:** Monsieur le président, ceci est très important dans nos circonscriptions.

**Le président:** Nous avons tous à penser à nos électeurs.

**M. Givens:** Monsieur Davidson, lorsque vous parlez de la tour de transmission—je veux que cela soit clair, parce que ça ne l'est pas à Toronto—parlez-vous simplement de la tour de transmission et d'aucun autre édifice?

**M. Davidson:** C'est exact.

**M. Givens:** Il est donc possible que vous construisiez la tour en plein centre de la ville et que les autres installations seront faites ailleurs?

**M. Davidson:** C'est une possibilité que nous voulons conserver jusqu'à ce que nous ayons obtenu des dispositions financières satisfaisantes.

**M. Givens:** Quand vous dites que c'est possible, parlez-vous du point de vue économique ou du point de vue technique?

**M. Davidson:** Oui, aux deux points de vue c'est possible.

**M. Givens:** Comme il est souhaitable de construire la tour en ville, est-il de même souhaitable, du point de vue technique, de grouper les autres installations en ville?

**M. Davidson:** Ceci dépendra des arrangements financiers que nous pourrions conclure. Nous ne sommes pas prêts à courir le risque d'engager quelque chose à l'égard des autres édifices, séparés de la tour, avant de connaître toutes les répercussions financières.

[Texte]

**Mr. Givens:** The vibrations—that is the word that I was groping for—the vibrations from the tracks as they are presently being operated, the bulk of the traffic having been taking out of there, will give you no technical problems down at the CP-CN lakefront property?

**Mr. Fraser:** This, Mr. Chairman, Mr. Givens, would have to be shown. This could not be tolerated. We see nothing actually in the way of this problem that cannot be solved—if there is a problem.

**Mr. Givens:** But you have made feasibility studies, I take it; engineering feasibility studies to indicate one way or another whether...

**Mr. Fraser:** We have not made them ourselves, Mr. Givens. There have been some preliminary studies made by the people interested in having us locate downtown.

**Mr. Givens:** How long do you think you can put off the decision, regardless of what the condition precedents? How long do you think you can put off the decision with respect to the site of the other facilities in addition to the tower?

**Dr. Davidson:** May I try to answer that. Our first concern is to settle the arrangements with respect to the tower. Once we get those arrangements finalized, if we know that we are going to be in partnership or any mutual arrangement with the CN-CP group in downtown Toronto, then we will be willing to sit down and examine with that same group what arrangements could be made with respect to site location.

But we have, as you know, a property up at Don Mills now owned by the Corporation and we had originally intended to build out here. We located up there because at that time the standing rules of the Department of Transport were that no tower in excess of 1,000 feet in height could be built; consequently we made a decision to move out of the downtown area to the Don Mills location. Since then, the Department of Transport has modified its ruling. The proposed tower on the CN-CP site is now to be of the order of 1,650 feet and this makes that site location favourable, whereas it was not favourable before.

**Mr. Givens:** You say it is to be 1,650 feet. The Toronto-Dominion centre is about 750 feet, so this is about double that.

**Mr. Fraser:** Correct.

[Interprétation]

**M. Givens:** Les vibrations des voies, après en avoir supprimé le gros de la circulation ne vous causeront aucun problème technique si près du CN-CP?

**M. Fraser:** Il faudra que ceci soit bien démontré, car nous ne pourrions le tolérer. Ce problème n'est pas impossible à résoudre, si problème il existe.

**M. Givens:** Sauf erreur il y a eu des études de génie afin de déterminer si cela va causer des problèmes.

**M. Fraser:** Il y a eu des études préliminaires qui ont été effectuées par les personnes intéressées à nous voir installés en ville.

**M. Givens:** Pendant combien de temps pourrez-vous remettre cette décision au sujet de l'emplacement des autres édifices de Radio-Canada en plus de la tour de transmission?

**M. Davidson:** Je vais tenter de répondre à cette question. Nous voulons d'abord régler certaines dispositions au sujet de la tour. Lorsque tout sera définitif, lorsque nous saurons si nous aurons le CN-CP comme associés ou autres, nous allons examiner avec le même groupe les dispositions possibles au sujet de l'emplacement de nos bureaux.

Nous avons toutefois une propriété à Don Mills où nous voulions au début nous établir. Nous nous sommes établis là-bas parce qu'à ce moment-là, le ministère des Transports avait décidé qu'aucune tour de plus de 1,000 pieds ne pouvait être construite. Et c'est la raison pour laquelle nous avons décidé de quitter la basse ville pour nous rendre dans la région de Don Mills.

Depuis lors, le ministère des Transports a modifié son jugement, et la tour, qui doit être construite sur le terrain du CN-CP va mesurer environ 1,650 pieds ce qui rend cet emplacement favorable tandis que ce n'était pas le cas avant.

**M. Givens:** Vous dites qu'elle sera 1,650 pieds de haut. Le Centre de la banque Toronto-Dominion mesure environ 750 pieds, ce sera alors à peu près le double?

**M. Fraser:** C'est juste.



[Text]

**Mr. Givens:** That is a tall tower.

**Dr. Davidson:** It is a tall tower.

**Mr. Stanbury:** I have no particular preference, Mr. Chairman, but I would like to see the thing built. The other questions I wanted to ask on this point had to do with the acquisition of a site, if you were to acquire another site. Have you had an offer from the municipal authorities in Toronto which is similar to the one you had in Montreal for your consolidation there?

**Dr. Davidson:** I do not quite understand your question.

**Mr. Stanbury:** I understand there was some assistance from the City of Montreal with respect to the acquisition of a site in Montreal to join together the various pieces...

**Dr. Davidson:** If we were to decide to locate our plant anywhere other than on the property that we now own, I think it would almost certainly be in conjunction with the CN-CP group. They are the ones who already have control of the property on which the buildings would be located. So far as I can foresee there would be no question of a special arrangement being made by the City of Toronto to assist us in acquiring a location of our own at anything less than commercial rates.

**Mr. Stanbury:** What was the arrangement in Montreal?

**Dr. Davidson:** I will have to call upon Mr. Gilmore to give us the detail on this, because it was before my time.

**Mr. James Gilmore (Vice-President, Planning, and Assistant Chief Operating Officer, Canadian Broadcasting Corporation):** Mr. Chairman, the arrangement in Montreal was a combination of a joint relocation between the federal and provincial governments of the residential and commercial operations in that area of Montreal to aid in the redevelopment of what I think is about a 25 acre site by the CBC, together with a partial suspension of tax payments for about 17 years. In other words, it was a very complex arrangement but the net result was that the Corporation acquired the property at a very desirable price, based on the encouragement of the provincial government, the City of Montreal and the redevelopment funds available through CMHC.

[Interpretation]

**M. Givens:** C'est une très haute tour, n'est-ce pas?

**M. Davidson:** C'est une très haute tour.

**M. Stanbury:** Je n'ai pas de préférence, je voudrais la voir construite.

L'autre question que je voudrais poser à cet égard se rapportait à l'acquisition d'un emplacement. S'il faut acheter un autre emplacement, est-ce que les autorités municipales de Toronto vous ont fait des offres semblables à ceux que vous avez obtenus de la ville de Montréal pour votre consolidation là-bas.

**M. Davidson:** Je ne comprends pas tout à fait votre question.

**M. Stanbury:** Je crois que la ville de Montréal prêterait son concours quant aux emplacements possibles à Montréal afin de réunir les divers éléments.

**M. Davidson:** S'il faudrait décider de situer ces installations ailleurs que sur la propriété que nous possédons déjà, je crois que ce serait sans doute de concert avec le CN-CP. Ce sont eux qui contrôlent déjà le terrain sur lequel les immeubles seraient situés.

Comme je peux le prévoir il n'y aurait pas de question d'un arrangement spécial avec la ville de Toronto, en vue de nous aider à acheter un emplacement à des taux moindres que les taux commerciaux.

**M. Stanbury:** Quels étaient les arrangements à Montréal?

**M. Davidson:** Il faudrait que je demande à M. Gilmore pour vous donner des précisions à ce sujet parce que je n'étais pas encore là en ce moment.

**M. Gilmore (vice-président de la planification et chef adjoint de l'exploitation, Société Radio-Canada):** Monsieur le président, les arrangements à Montréal étaient un ensemble d'une relocalisation entre le gouvernement fédéral et les gouvernements provinciaux des opérations résidentielles et commerciales dans cette région de Montréal, pour aider au réaménagement de, je crois, 25 acres par Radio-Canada, ainsi qu'une suspension temporaire d'impôt pendant une période de 17 ans. En d'autres mots, c'était un arrangement assez complexe, ayant pour résultat que la Société a pu acheter le terrain à un prix très convenable, moyennant l'encouragement du gouvernement provincial, de la ville de Montréal et de fonds de réaménagement par l'intermédiaire de la Société Centrale d'hypothèques et de logements.



[Texte]

**Mr. Stanbury:** What would you estimate to be the subsidization of your site by the Province of Quebec and the City of Montreal?

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**Mr. Gilmore:** I am afraid I would have to get that figure. It has been calculated but I do not remember it, and it would be too dangerous for me to estimate it.

**Mr. Stanbury:** You could not make any estimate of it?

**Mr. Gilmore:** Yes, we have an estimate on file. I would rather not give a figure, Mr. Chairman.

**Mr. Stanbury:** It is very substantial.

**Mr. Gilmore:** It is substantial.

**Mr. Stanbury:** In the millions?

**Mr. Gilmore:** Yes.

**Mr. Givens:** Mr. Chairman, I would like to see those figures. My understanding is that the Montreal site was made possible because it was treated as an area of urban renewal and CMHC picked up a substantial part of the action. This is why it was possible.

**The Chairman:** That is correct.

**Mr. Givens:** Also, the Province of Quebec had to enact special legislation with respect to its partial tax suspension. If I may, Mr. Chairman, and with great respect, I would like to ask for a complete report as to the financing of this project—I do not mean a report running to 10, 15 or 20 pages, and I have seen such reports that were very voluminous—as to what part was played by each of the three levels of government in the acquisition of that site in Montreal.

**Dr. Davidson:** Mr. Chairman, we would be very glad to file a memorandum that could be attached as an appendix to today's proceedings, if that is acceptable to the Committee.

**The Chairman:** That is acceptable.

**Mr. Gilmore:** A one-page memorandum.

**Mr. Hymmen:** Mr. Chairman, we are considering Item 30, are we not?

**The Chairman:** Yes, but we are utilizing it as a springboard more than anything else. You are dealing with a supplementary to Mr. McCleave's question, so you are permitted at this time to ask questions concerning further construction and perhaps even the CBC's relationship with the CN-CP.

[Interprétation]

**M. Stanbury:** Quel serait le montant de la subvention accordée par la province de Québec et par la ville de Montréal?

**M. Gilmore:** Je crois qu'il faudrait que j'obtienne ces chiffres. Le calcul a été fait, mais je ne m'en souviens plus, et ce serait trop risqué pour moi de faire une estimation.

**M. Stanbury:** Pouvez-vous nous donner une idée?

**M. Gilmore:** Oui, nous avons des estimations dans nos dossiers, mais j'aimerais mieux ne pas me hasarder, monsieur le président.

**M. Stanbury:** C'est un chiffre assez élevé, je suppose.

**M. Gilmore:** En effet.

**M. Stanbury:** Dans des millions?

**M. Gilmore:** Oui, c'est cela.

**M. Givens:** M. le président, j'aimerais avoir ces chiffres. Si j'ai bien compris, l'emplacement de Montréal a été rendu possible parce que c'était une région de réaménagement urbaine, et la SCHL y a contribué pour une grande partie. C'est la raison pour laquelle la chose a été rendue possible.

**Le président:** C'est juste.

**M. Givens:** La province de Québec a aussi dû décréter des mesures législatives spéciales à l'égard de cette suspension partielle d'impôt. Si possible, j'aimerais obtenir une étude assez approfondie quant au financement de ce projet. Je n'entends pas un document de 10, 15 ou 20 pages. J'ai vu de ces études qui sont très volumineuses, quant au rôle qui a été joué par les trois paliers du gouvernement lors de l'achat de cet emplacement à Montréal.

**M. Davidson:** Monsieur le président, nous avons justement un mémoire que nous pourrions annexer au procès-verbal d'aujourd'hui, si cela convient au Comité.

**Le président:** Ou, c'est acceptable.

**M. Gilmore:** Un mémoire d'une page.

**M. Hymmen:** Monsieur le président, nous sommes à l'étude du crédit 30, n'est-ce pas?

**Le président:** Oui, mais nous le considérons plutôt comme un tremplin qu'autre chose. Vous avez affaire à une question supplémentaire à celles qu'on a posées à M. McCleave, alors nous vous permettons de demander des questions se rapportant à la construction et aux rapports entre la Société Radio-Canada et CN-CP.

[Text]

**Mr. Hymmen:** That is exactly what I was going to say, that we are on supplementaries to a previous question and I will withdraw until a later time.

**The Chairman:** All right. Are there any more questions dealing with further CBC construction or even with the CBC's relationships with the CRTC?

**Mr. Comeau:** I have heard that a French program in the Yarmouth area was given priority to another English station. Is this correct?

**Mr. Fraser:** In Yarmouth?

**Mr. Comeau:** Yes.

**Mr. Fraser:** I suppose this would be up to the CRTC. As you know, we have our own English language outfit there and we certainly will be applying for one. We are in accord with the CRTC, that so far as we are concerned the next need is a French outlet. It could only be a decision by the CRTC if it were decided to put a second English service in there.

**Mr. McCleave:** I have a couple of short questions I would like to ask about this expansion in the CRTC relationship, if I may, Mr. Chairman.

**The Chairman:** Yes.

**Mr. McCleave:** Dr. Davidson, in connection with expansion plans, does the CBC have its own researchers who look into the question of where next to develop?

**Dr. Davidson:** Up until the present time we have accepted the responsibility for developing our own plans, setting our own priorities—the Board makes the final decisions as to what the priority should be—and submitting our capital budget to the Treasury Board on that basis. We have the facilities and the resources to continue to do so.

**Mr. McCleave:** Does this involve a staff devoted entirely to these objectives, Dr. Davidson?

**Dr. Davidson:** In the planning department we have a staff that is responsible for developing our future plans. Station by station, area by area, in some detail and with the help of the engineering department they test out the site location, the power requirements and other technical aspects of any location where we propose to make an application. As you know, we have to file a substantial plan with the CRTC. It is not just a request to install a station in some location.

[Interpretation]

**Mr. Hymmen:** C'est ce que je voulais dire. Ce sont des questions supplémentaires aux questions précédentes. Alors, je me retire pour le moment.

**Le président:** D'accord, y a-t-il d'autres questions se rapportant aux constructions de Radio-Canada ou des rapports de Radio-Canada avec le CRTC?

**Mr. Comeau:** J'ai entendu dire, en ce qui a trait à la région de Yarmouth, que la programmation francophone a un droit prioritaire quant aux postes anglophones? Est-ce juste?

**Mr. Fraser:** A Yarmouth?

**Mr. Comeau:** Oui.

**Mr. Fraser:** Je crois que cela dépend du CRTC. Comme vous savez, nous avons nos propres installations en langue anglaise et nous en demanderons certainement. Nous nous sommes mis d'accord avec le CRTC. Quant à nous, il faudrait peut-être établir un service francophone. Seul le CRTC décidera d'installer une deuxième station anglophone.

**Mr. McCleave:** Est-ce que je peux poser encore quelques questions au sujet de l'expansion des rapports du CRTC?

**Le président:** D'accord.

**Mr. McCleave:** Monsieur Davidson, quant à l'expansion est-ce que le CRTC a ses propres chercheurs qui décident où le développement doit être fait?

**Mr. Davidson:** Jusqu'à présent, nous avons accepté la responsabilité de mettre au point nos propres plans et d'établir nos propres priorités. La Commission prend les décisions définitives en ce qui concerne les priorités. Elle soumet le budget d'immobilisation au Conseil du Trésor. Nous avons les moyens et les ressources de le faire.

**Mr. McCleave:** Monsieur Davidson, est-ce que cela implique un personnel à plein temps qui s'occupe de ces objectifs?

**Mr. Davidson:** Oui, nous avons un personnel de planification chargé de mettre au point nos plans à venir. Station par station, région par région, en détail, et à l'aide du Service du génie, ils étudient l'emplacement, les besoins de puissance et d'autres aspects techniques de tout emplacement où nous proposons de faire une demande. Comme vous savez, nous devons présenter un projet important au CRTC. Il ne s'agit pas seulement de présenter une demande pour l'installation d'une station à n'importe quel emplacement.



[Texte]

**Mr. McCleave:** You have to justify your request?

**Dr. Davidson:** Correct.

**Mr. McCleave:** Does the CRTC have a staff to deal with expansion of services across Canada?

**Dr. Davidson:** I could not answer for the CRTC in detail. However, I think perhaps Mr. Fraser could indicate his understanding of the way in which the CRTC approaches a problem such as is presented by the alternative service question.

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**Mr. Fraser:** Mr. Chairman and Mr. McCleave, I do not know the details of this but I understand they have a planning group. For example, in connection with the decision relative to the Maritimes I believe the planning group did do some field work, especially in New Brunswick and, I believe, in Prince Edward Island. I was told that they were down there studying the situation. I have no personal knowledge of how this group operates.

**Dr. Davidson:** Could I just add, Mr. McCleave, that our planning group of course deals only with the Corporation's own plans and priorities, and I would assume that the CRTC would have to take into account not only any plans we might have but any plans that the private broadcasting agencies might have.

**Mr. McCleave:** But you would be pretty well above in expanding into certain areas that could not otherwise be served except with the help of public moneys, would you not?

**Dr. Davidson:** I think so, yes.

**Mr. McCleave:** My final question here, Mr. Chairman, arises again out of the statement of the CRTC which came out after the CBC had presented its capital budget for this fiscal year.

Did you find different priorities in the suggestions of the CRTC as opposed to your own projection of a program of capital development for Atlantic Canada?

**Dr. Davidson:** Yes, sir.

**Mr. McCleave:** Are you going to change our own projection of plans as a result of the CRTC approach? How are you going to solve the difference?

**Dr. Davidson:** I have already had a number of discussions with the chairman of the CRTC.

[Interprétation]

**M. McCleave:** Faut-il justifier votre demande?

**M. Davidson:** Oui, c'est cela.

**M. McCleave:** Est-ce que le CRTC a un personnel qui doit étudier l'expansion des services au Canada?

**M. Davidson:** Je ne peux vous répondre en détail pour le CRTC, mais M. Fraser va peut-être répondre pour expliquer comment le CRTC traite le problème tel qu'il est présenté par la contrepartie.

**M. Fraser:** Monsieur le président, monsieur McCleave, je ne connais pas les détails mais je crois qu'ils ont un groupe de planification. Par exemple, à l'égard de la décision concernant les Maritimes, je pense que l'équipe de planification a fait du travail sur place, particulièrement au Nouveau-Brunswick et sur l'Île-du-Prince-Édouard. On m'a dit qu'ils étaient là-bas pour étudier la situation. Je ne sais pas comment ils travaillent.

**M. Davidson:** Est-ce que je peux juste ajouter, monsieur McCleave, que notre équipe de planification n'étudie que nos propres plans en priorité, et je crois que le CRTC devrait tenir compte non seulement de nos plans, mais aussi des plans des organismes privés de radiodiffusion.

**M. McCleave:** Mais, il serait indiqué de s'entendre à certaines régions qui ne pourraient pas être servies autrement sauf à l'aide des fonds publics.

**M. Davidson:** Je pense que oui.

**M. McCleave:** Ma dernière question, monsieur le président, provient de la déclaration du CRTC. Après que Radio-Canada eût soumis ses prévisions budgétaires d'immobilisation pour cette année financière. Avez-vous trouvé un différent ordre de priorités dans les propositions du CRTC à comparer avec votre propre projet d'un programme de développement d'immobilisation pour les provinces de l'Atlantique.

**M. Davidson:** Oui, monsieur.

**M. McCleave:** Alors, allez-vous changer vos propres extrapolations en conséquence? Comment allez-vous résoudre cette différence?

**M. Davidson:** Nous nous sommes déjà entretenus avec le président du CRTC. Au



**[Text]**

In at least one of these discussions we were joined by the Chairman of the executive board of the CTV, which is also involved in the same area and is directly involved in some of the switches and rearrangements that are proposed by the CRTC.

I have no doubt that in some respects our plans would be revised to take account of the indications that the CRTC has given as to what they consider to be desirable priorities. I do not anticipate that we will have any serious difficulty in reaching an understanding with the CRTC as to the relative ordering of the priority in which different proposals of theirs should be tackled. We have discussed with the chairman of the CRTC and reached agreement on the establishment of a consultative committee made up of officers of the CRTC and of ourselves to work on ways and means of reconciling any differences that there may be in the priorities that we had previously established.

**Mr. McCleave:** Would CTV be asked in on this discussion, if only to be there as an informal presence, Dr. Davidson?

**Dr. Davidson:** They would certainly be welcome. We have not yet gone beyond the point of agreeing in principle that there should be a consultative committee established.

**Mr. McCleave:** Is it not true that a large part of the change that will happen in Atlantic Canada is due to the fact that the CRTC has altered the situation as far as the private network is concerned, that they are now to go into places that previously they resisted going into? I have in mind such places as Moncton.

**Dr. Davidson:** I could not answer that question from my own knowledge.

**Mr. McCleave:** I see.

**Mr. Dinsdale:** Could Dr. Davidson indicate whether the planning resources of the CBC in combination with the CRTC will be called upon in implementing the proposed ETV service.

**Dr. Davidson:** All I can say on that, Mr. Chairman, is that there has been established a task force, which I am sure you are familiar with, to advise the government on the working out of arrangements with the provinces which will make possible the establishment of an ETV agency to be made available for provincial use. I understand that task force includes a representative of the CRTC. The terms of reference of that task force include a reference to the fact that technical advisory services are to be obtained from the

**[Interpretation]**

cours du moins un de ces entretiens, nous avions parmi nous le président de CTV, qui est aussi impliqué dans le même secteur et dans certains changements et réorganisations proposés par le CRTC. Je suis certain qu'à certains égards nos plans seront révisés pour tenir compte des indices donnés par le CRTC, en ce qui a trait aux priorités souhaitables à leur avis. Je ne crois pas que nous ayons aucune difficulté quant à établir l'ordre des priorités de diverses propositions. Nous nous sommes entretenus avec le président du CRTC et nous sommes tombés d'accord pour établir un comité consultatif composé de leurs fonctionnaires qui travailleront avec nous pour établir des voies et des moyens pour réconcilier les différences de l'ordre prioritaire que nous avons établi auparavant.

**M. McCleave:** M. Davidson, est-ce que la CTV sera appelée à participer à cette discussion en tant que présence officielle?

**M. Davidson:** Ils seraient les bienvenus. Nous n'avons pas encore avancé au-delà de l'accord en principe qu'il devrait y avoir un comité consultatif.

**M. McCleave:** N'est-ce pas vrai qu'un bon nombre de changements dans les provinces résultent du fait que le CRTC a changé la situation, en ce qui concerne les réseaux privés, et qu'ils s'établissent maintenant dans les endroits auparavant rejetés. Je pense à Moncton, par exemple?

**M. Davidson:** Je ne peux répondre à cette question à ma propre connaissance.

**M. McCleave:** Je vois.

**M. Dinsdale:** Une question supplémentaire. Je me demande si M. Davidson peut dire si des ressources de planification de Radio-Canada, de concert avec ceux du CRTC, seront utilisées pour mettre en opération des services ATV?

**M. Davidson:** Tout ce que je peux dire à cet égard, c'est qu'on établit une équipe de travail. Vous êtes sans doute au courant de sa constitution. Cette équipe doit conseiller le gouvernement quant au fonctionnement des ententes avec les provinces qui rendront possible l'établissement des services ATV à l'utilisation des provinces. Je crois que cette équipe de travail est composée d'un représentant du CRTC. Ses attributions consistent d'obtenir des services techniques consultatifs de Radio-Canada. La CBC ne figure pas au

[Texte]

CBC as required. The CBC is not represented on the task force but it is at the disposal of the task force for technical advice and service as required.

• 1015

**Mr. Dinsdale:** At the moment then the relationship between CBC and ETV is merely of an advisory capacity. For example, CBC would not be asked to operate these facilities?

**Dr. Davidson:** I think the government has already tabled its legislation.

**The Chairman:** Yes.

**Dr. Davidson:** I have not seen that but my understanding is that it is proposed that a separate ETV agency be established.

**The Chairman:** That is correct.

**Mr. Dinsdale:** We will know more about that in due course.

**The Chairman:** Mr. Comeau.

**Mr. Comeau:** I am on a new subject.

**The Chairman:** Are there any further questions on this particular item?

**Mr. Osler:** Is this the time to talk about satellites, or should I wait?

**The Chairman:** I think you had better wait.

**Mr. Perrault:** This is the construction of the new studios, Mr. Chairman.

**The Chairman:** Yes, we are talking about the extension of CBC services and the relationship between the CRTC and the CBC.

**Mr. Perrault:** May I ask a question.

**The Chairman:** By all means.

**Mr. Perrault:** How is the critical path of construction of new facilities in Vancouver proceeding? Is everything on schedule?

**Mr. Davidson:** We have, as you may know, a commitment to begin construction in Vancouver not later than December 1971. We have retained the services of a firm of consultant architects who have furnished us with the design for the plant. We have accepted that design as being in accordance with what we would like to see developed on the site. As you know, we have the site already acquired.

We are now in the process of setting aside a sum of money, the amount of which I can-

[Interprétation]

nombre des membres de l'équipe de travail, mais il est à leur service, lorsqu'ils en ont besoin pour les conseils ou services techniques.

**M. Dinsdale:** Donc, Radio-Canada, à l'heure actuelle, la fonction de Radio-Canada et de l'ATV n'est que consultative. Par exemple, ne pourrait-on pas demander à Radio-Canada d'exploiter ces services?

**M. Davidson:** Je crois que le gouvernement a déjà déposé ces mesures législatives.

**Le président:** Oui.

**M. Davidson:** Je ne l'ai pas vu personnellement, mais je crois qu'un organisme ATV distinct sera établi.

**Le président:** C'est bien cela.

**M. Dinsdale:** Alors, nous en saurons plus long plus tard.

**Le président:** Monsieur Comeau.

**M. Comeau:** Entamons un nouveau sujet.

**Le président:** Un nouveau sujet: Y a-t-il d'autres questions au sujet de ce poste?

**M. Osler:** Je me demande si c'est le moment de parler de satellites. Faudrait-il attendre?

**Le président:** Il vaut mieux attendre.

**M. Perrault:** Nous parlons d'étendre les studios, M. le président.

**M. le président:** Oui, nous parlons d'étendre les services de Radio-Canada et les rapports entre le CRTC et Radio-Canada.

**M. Perrault:** Puis-je poser une question, alors?

**M. le président:** Mais certainement.

**M. Perrault:** Où en est la construction du nouveau projet à Vancouver?

**M. Davidson:** Vous savez, nous nous sommes engagés à commencer la construction à Vancouver, au plus tard, en décembre 1971. Nous avons engagé des services d'architectes-conseils qui nous ont donné le plan pour cette installation. Ce dessin a été approuvé en étant conforme à nos idées sur la réalisation. Nous avons déjà acheté l'emplacement.

Et, à l'heure actuelle, nous mettons une certaine somme de côté, dont je ne puis vous

[Text]

not give you at this point in time, out of our 1969-70 capital budget, which will permit us to move from the design stage to the stage of developing detail plans and specifications. And between April 1969—that is next month, when we will be in a position to move into that phase—and December 1971 we will have to plan the development of floor plans and specifications and decide on the method of financing the cost of the construction.

**Mr. Perrault:** Do you have an approximate idea of the cost based on these new designs?

**Dr. Davidson:** Yes.

**Mr. Perrault:** What will it run in the order of?

**Mr. Davidson:** I am told that the cost will run to an estimated \$20 million inclusive of all the electronic equipment.

**Mr. Perrault:** Is that in today's dollars.

**Mr. Davidson:** That is in today's dollars.

**The Chairman:** Are there any further questions on this subject?

**Mr. Mongrain:** My question does not relate to construction. You are a member of the CRTC board, Dr. Davidson?

**Dr. Davidson:** No.

**The Chairman:** Mr. Mongrain, on a new subject.

**M. Mongrain:** Monsieur le président, je pense qu'après mon préambule il ne serait pas mal venu de préciser certaines choses. Pour le bénéfice de M. Davidson et de ses collègues, je voudrais d'abord préciser ma position vis-à-vis de Radio-Canada. Je suis un admirateur de Radio-Canada; je crois que c'est un organe dont le Canada peut être fier, et je suis convaincu qu'il y a là des hommes de grande valeur, des techniciens de compétence indiscutable.

Je veux que cela soit bien entendu. Cet espèce d'interrogatoire que je vous fais subir, monsieur Davidson, ne tend pas du tout à détruire Radio-Canada. La limite extrême où j'irais peut-être, s'il était impossible de nous entendre, serait de demander au gouvernement de vendre la Société à l'entreprise privée. Mais je crois quand même à Radio-Canada. J'ai aussi confiance en la nouvelle direction, et le but de mes questions, est d'aider la nouvelle direction à crever certains abcès que dénonce le public.

Vous savez, monsieur Davidson, qu'il y a quatre ans, des femmes canadiennes ont fait

[Interpretation]

donner le chiffre pour le moment. Cela provient de notre budget d'immobilisation de 1969-1970. Ce qui nous permettrait de passer de la conception à la planification de plans détaillés et aux devis prévus. Et, entre avril 1969, c.-à-d. le mois prochain, au mois décembre 1971, il faudrait mettre au point les devis nécessaires et décider sur la méthode de financer les coûts de la construction en question.

**M. Perrault:** Avez-vous une idée des coûts?

**M. Davidson:** Oui.

**M. Perrault:** Quels sont-ils?

**M. Davidson:** On me dit que les coûts s'élevaient à environ 20 millions de dollars y compris tout l'équipement électronique.

**M. Perrault:** S'agit-il de la valeur actuelle des dollars?

**M. Davidson:** Oui, c'est cela.

**Le président:** Y a-t-il d'autres questions à cet égard?

**M. Mongrain:** Une petite question qui n'a pas trait à la construction. Mais, vous êtes membre de la commission du CRTC, ou non?

**M. Davidson:** Non.

**Le président:** Monsieur Mongrain, pour une nouvelle question.

**Mr. Mongrain:** Mr. Chairman, I think that after the preamble I made it might be a good idea to explain a few things. For the benefit of Dr. Davidson and his colleagues; I want first of all, to specify my personal position with regard to the CBC. I admire the CBC. I think that it is an organization of which Canada can be proud, and I am convinced that it has people of great value, and technicians whose competence is beyond doubt.

I want this to be clearly understood. This questioning that I am putting you through, Mr. Davidson, is not to destroy the CBC. The extreme limits I might go to if it were impossible for us to reach an understanding, would be to ask the government to sell the Corporation to private enterprise. But I want it understood that I have faith in the CBC. I also have faith in the new management, and the purpose of my questions is to help the new management clear up certain ills denounced by the public.

You know Mr. Davidson, that four years ago Canadian women signed a petition and



## [Texte]

signer une requête par environ 75,000 ou 85,000 personnes. Cette requête exprimait des griefs à l'endroit de Radio-Canada. Mon impression est qu'on n'a pas tellement corrigé les maux qui ont amené ces griefs.

Des types d'émissions sont disparus, des physionomies sont disparues, mais le fond du problème semble encore subsister. Je crois que 75,000 ou 85,000 signatures, cela commence à être important. Nous, les députés, recevons régulièrement du courrier. Une partie, évidemment, est écrite par des gens mesquins ou étroits d'esprit, mais enfin, nous sommes quand même obligés d'en tenir compte.

Voici ce que je vous reproche: l'affaire des anarchistes, des athées, tout ce que vous savez. Je vous reproche dans certains cas aussi le fait de donner toute liberté à vos réalisateurs, parce que d'après une partie de votre témoignage, d'après un témoignage que M. Thibault a fait l'an dernier devant ce Comité, et devant certaines déclarations que j'ai glanées ici et là...

**M. Davidson:** L'an dernier?

**The Chairman:** Is it about the program "Seven Days"?

**Mr. Mongrain:** Yes. Mr. Thibault gave us a very long report.

**M. Davidson:** Il y a trois ans.

**The Chairman:** In 1966.

**Mr. Mongrain:** You know what it is all about. It is not the date that is important.

J'en déduis que vos réalisateurs ont une liberté à peu près complète, et je ne vois aucun organisme, au sein de Radio-Canada, qui établisse des normes pour diriger le travail des réalisateurs ou pour juger si ce que produisent certains réalisateurs est correct, et ensuite leur donner des directives, comme: "Telle chose, ce n'est pas conforme aux règles" tacites ou écrites qui devraient régir Radio-Canada.

Y a-t-il un tel organisme qui juge de ces choses-là et qui contrôle le travail des réalisateurs?

**Dr. Davidson:** There are, Mr. Chairman, a series of what we call policy papers dealing with controversial broadcasting, dealing with questions of good taste, and a series of guides that have been developed by the Corporation over the years, which the French network and the English network use in administering their respective operations. How those guidelines are applied in detail would be something about which I think I would have to call upon the Vice-Presidents of the two networks to give further indications.

## [Interprétation]

got some 75,000 or 85,000 signatures. The petition was about grievances against the CBC. And I get the feeling that these grievances have not been heeded very much. Certain types of programs have disappeared, some faces have disappeared, but the basic problem still subsists. I think 75,000 or 85,000 signatures are important. We, the Members of Parliament get mail regularly. Of course, some of this mail is written by people who are pretty or narrow minded, but nevertheless we are obliged to take it into account.

What I criticize you for is this question of anarchists and atheists. You know all about this matter. I reproach you in some respects also for the fact of giving complete freedom to your producers, because according to part of your own evidence, according to the evidence Mr. Thibault gave last year before this Committee, and according to certain information we got here and there...

**Mr. Davidson:** Last year?

**Le président:** Au sujet de "Seven Days"?

**M. Mongrain:** Oui. Monsieur Thibault avait déposé un très long rapport.

**Mr. Davidson:** Three years ago.

**Le président:** En 1966.

**M. Mongrain:** Vous savez de quoi il s'agit. Ce n'est pas la date qui est importante.

So, I deduce that your producers have almost complete freedom, and I see no body within the CBC, to set up standards to direct the work of the producers or to judge whether what some producers are producing is correct, and then give them some guidelines, such as: "this is not in agreement with the regulations", whether written or unwritten, that ought to govern the CBC.

Is there any control agency of this type?

**M. Davidson:** Il existe en fait une série de documents sur les émissions controversables et sur ce qui est acceptable ou non, il existe également une série de directives établies par Radio-Canada, que les réseaux français et anglais suivent dans l'administration de leurs postes respectifs. Je ne sais pas comment ces principes directeurs sont appliqués: les vice-présidents des deux réseaux vous donneront d'autres précisions à ce sujet.

[Text]

**Mr. Mongrain:** What I would like to know is who is the judge to decide that the guidelines have been...?

**Dr. Davidson:** The responsible Vice-Presidents of the English, the French, and the regional broadcasting entities are the ones who are responsible to the Executive Vice-President and to myself for carrying on the affairs of the network in the way that is contemplated by the Corporation.

**Mr. Mongrain:** Would you care to give us the names of those gentlemen?

**Dr. Davidson:** The Vice-President of the French network is Mr. Raymond David whom you know. Of the English network it is Mr. Eugene Hallman whom you know, I think. And the Vice-President of regional broadcasting is Mr. Charles Jennings, who is responsible for the regional centres of production.

**M. Mongrain:** Monsieur Davidson, dans votre dernier témoignage vous avez dit, je crois, quelque chose comme ceci: «ce n'est pas précisément notre rôle de bâtir l'unité nationale du Canada.»

Or je vois ici dans les projets de budget pour 1969-1970 des directives du gouvernement. Il y en a quatre, et la quatrième dit:

contribuer au développement de l'unité nationale et assurer l'expression constante de l'identité canadienne

Et puis je retrouve ici, dans le rapport Fowler, ce n'est qu'une recommandation au gouvernement mais tout de même c'est une recommandation dont le gouvernement s'inspire le plus possible. Je vois ici, à la page 138 de la version française, au paragraphe B:

*Facteur d'unité nationale:* Radio-Canada doit servir de trait d'union entre les diverses régions du pays, et cela de deux façons:

(i) Son programme doit porter sur une grande variété d'émissions d'intérêt commun, et de portée nationale;

(ii) ses ressources matérielles doivent servir à mettre son programme à la portée du plus grand nombre possible de Canadiens, compte tenu de ses ressources financières. Il n'est que juste que la radio-télévision nationale soit aussi adéquatement et équitablement que possible au service de tous, qu'ils vivent dans les régions éloignées ou les centres urbains.

et à l'item C—

*Canadianisme authentique*

Radio-Canada doit, par la teneur et le caractère canadien de ces émissions,

[Interpretation]

**M. Mongrain:** Je voudrais savoir qui peut dire que ces principes directeurs ont été...

**M. Davidson:** Les vice-présidents des réseaux français et anglais et de la radiodiffusion régionale sont responsables au vice-président et à moi-même dès qu'il s'agit d'administrer les réseaux conformément aux vœux de la Société.

**M. Mongrain:** Pourriez-vous nous donner leurs noms?

**M. Davidson:** Le vice-président du réseau français est M. Raymond David, que vous connaissez; celui du réseau anglais est M. Eugene Hallman, que vous devez également connaître, et le vice-président de la radiodiffusion régionale est M. Jennings, qui est responsable des centres régionaux de production.

**Mr. Mongrain:** Mr. Davidson, in your last evidence given you said, I believe, something like this:

"It is not precisely our role to build national unity in Canada."

The 1969-70 Estimates for the Department of the Secretary of State lists four program objectives, the fourth one of which reads as follows:

To contribute to the development of national unity and provide for a continuing expression of Canadian identity.

And then here I find in the Fowler Report that it is only a recommendation to the government but it is nonetheless a recommendation on which the government bases itself as much as possible. I see here, on page 138, of the French version, that according to subsection (b), the mandate that the CBC conceives it has received from the Parliament is:

(b) to link all parts of the country in two ways

(1) through the inclusion of a wide variety of national and common interests in its program services;

(2) by using its physical resources to bring the national program service to as many Canadians as finances allow. Whether Canadians live in remote or heavily populated areas the national system should serve them as adequately and equitably as possible.

And according to subsection (c):

to be predominantly Canadian in content and character. It should serve Canadian needs and bring Canadians in widely separated parts of the country closer



[Texte]

répondre aux besoins du pays, favoriser le rapprochement entre les Canadiens séparés par l'immensité du territoire, contribuer à la sauvegarde et au progrès de l'unité nationale et toujours permettre au canadianisme authentique de s'exprimer.

Et cela continue, Caractère biculturel.

Ce serait peut-être une réponse à ceux qui disent, comme par exemple M. Thibault dans son témoignage, que Radio-Canada n'est pas là pour bâtir l'unité nationale. Non, mais la Société n'est pas là pour la débâter non plus, n'est-ce pas? Il vous faudrait peut-être le rappeler à vos responsables des affaires publiques.

**Dr. Davidson:** Mr. Mongrain, are you suggesting that I have said anywhere that it is not the responsibility of the Canadian Broadcasting Corporation to contribute...?

**M. Mongrain:** J'ai dit tout à l'heure que l'on pouvait déduire de vos remarques un peu la même idée que M. Thibault lui, a exprimée bien clairement dans le rapport qu'il a déposé à ce Comité il y a 3 ou 4 ans.

**Dr. Davidson:** In order to remove any doubt that may be in your mind or that of any of the members of the Committee, I refer you not to the Fowler Committee report but to the Broadcasting Act that was passed by the last Parliament in April, 1968, in which it is clearly stated that:

...the national broadcasting service should

(i) be a balanced service of information, enlightenment and entertainment for people of different ages, interests and tastes covering the whole range of programming in fair proportion,

(ii) be extended to all parts of Canada, as public funds become available,

(iii) be in English and French, serving the special needs of geographic regions, and actively contributing to the flow and exchange of cultural and regional information and entertainment, and

(iv) contribute to the development of national unity and provide for a continuing expression of Canadian identity;...

Now, I accept that.

**Mr. Mongrain:** Good.

**Dr. Davidson:** I have no alternative but to accept it, and I have always accepted it, and

[Interprétation]

together, contributing to the development and preservation of a sense of national unity. It must provide for a continuing self-expression of the Canadian identity.

And so it goes, stressing bilingualism.

This might be an answer to those who say, as Mr. Thibault did for instance in his evidence, that the CBC is not there to build Canadian unity. No, but the Corporation is not there to break it down either. You might perhaps remind your public affairs officials of this.

**M. Davidson:** Voulez-vous dire, monsieur Mongrain, que j'aurais prétendu qu'il n'incombait pas à la Société Radio-Canada de contribuer...

**Mr. Mongrain:** I said a while ago that we could deduce from your comments somewhat the same idea that Mr. Thibault expressed quite clearly in his report that was tabled in this Committee some three or four years ago.

**M. Davidson:** Pour enlever tout doute qui pourrait subsister dans votre esprit ou dans celui des membres du Comité, je vous renvoie non pas au rapport Fowler, mais à la Loi sur la radiodiffusion adoptée en avril 1968, qui dit clairement que:

...le service national de radiodiffusion devrait

(i) être un service équilibré qui renseigne, éclaire et divertisse des personnes de tous âges, aux intérêts et aux goûts divers, et qui offre une répartition équitable de toute la gamme de la programmation

(ii) être étendu à toutes les régions du Canada, au fur et à mesure que des fonds publics deviennent disponibles

(iii) être de langue anglaise et de langue française, répondre aux besoins particuliers des diverses régions et contribuer activement à la fourniture et à l'échange d'informations et de divertissements d'ordre culturel et régional, et

(iv) contribuer au développement de l'unité nationale et exprimer constamment la réalité canadienne;...

Ce sont des directives que j'accepte.

**M. Mongrain:** Bon.

**M. Davidson:** Je n'ai pas le choix, je les ai toujours acceptées, et tout élément de la



**[Text]**

every element of the Canadian Broadcasting Corporation is obligated under the law to accept what is the law of land and the mandate of the Canadian Broadcasting Corporation.

**Mr. Mongrain:** Good.

**Dr. Davidson:** So let there be no doubt about that in anyone's mind.

**M. Mongrain:** Bon, nous nous comprenons. A partir de là, monsieur Davidson, si vous voulez nous faire la même concession, nous allons vous demander de surveiller...

**M. Davidson:** Ce n'est pas une concession, monsieur.

**M. Mongrain:** Vous venez de concéder que nous nous comprenons. Nous avions l'impression de ne pas nous comprendre avant!

Do you see what I mean? Good.

Nous avons l'impression qu'il y a beaucoup de vos employés, au service des nouvelles qui ne comprennent pas cela. Peut-être y a-t-il des choses qui vous échappent, monsieur Davidson, mais nous savons par exemple qu'il y a des reporters ou des gens qui, sans nécessairement travailler à l'émission de nouvelles elle-même, mais aux émissions d'affaires publiques, de commentaires sur les nouvelles se vantent d'être séparatistes! Nous avons des noms! Je ne voudrais pas les jeter sur la table ici parce que ces gens-là ont des familles, mais vienne une enquête, que ce soit une «enquête maison» ou une enquête royale, nous vous donnerons des noms et des faits.

Je peux vous citer des paroles d'un interviewé (ce n'était pas à Radio-Canada)—il a dit: «Le Canada n'est pas mon pays» et «Je hais le Canada». Et il était payé avec les fonds de Radio-Canada. Il est passé depuis à une autre compagnie de la Couronne. Il est payé à même les taxes des Canadiens.

Il y a plus que cela. Je comprends que ce n'est pas de votre faute, mais un président ou un agent d'affaires d'un syndicat qui représente des employés de Radio-Canada est un organisateur notoire de M. Bourgault. Ça doit ressembler à un séparatiste, un tel personnage. Je cite tout cela pour vous montrer que nous pouvons avoir raison de nous inquiéter. Et je pourrais vous signaler d'autres cas semblables.

Je continue, monsieur le président, à vous faire part de certains griefs qui nous sont transmis, soit dans des témoignages à ce Comité, soit dans notre correspondance. On reproche à Radio-Canada, à cause de ce manque de contrôle sur les réalisateurs, de produire à l'occasion ce que je pourrais appeler

**[Interpretation]**

Société est contraint de se conformer à la loi d'accepter le mandat de Radio-Canada.

**M. Mongrain:** Bon.

**M. Davidson:** Tout est donc très clair.

**Mr. Mongrain:** Good, we understand each other. In view of this, Mr. Davidson, if you would make the same concession to us, we are going to ask you to control...

**Mr. Davidson:** That is not a concession, sir.

**Mr. Mongrain:** You just conceded that we are in agreement. We felt that we were not understanding on another before!

Vous voyez ce que je veux dire? Parfait.

We are under the impression that many of your people in the news service do not understand that. Perhaps there are things of which you are not aware, Mr. Davidson, but we know for instance, that you have reporters or people who, without necessarily working on the news programs themselves, but on public affairs programs and programs that comment on the news, who boast of being separatists! We have names! I am not going to mention them here though, because these people have families, but should an investigation be carried out, whether by the Corporation itself or through a Royal Commission, we shall give you names and facts.

I can quote someone who said in an interview it was not on the CBC: "Canada is not my country", and "I hate Canada". And he was paid with CBC funds. And now he is working in another Crown Corporation and he is being paid from taxes paid by Canadians.

There is more than that. I understand that this is not your fault, but there is a president or a business agent for an union representing CBC employees who is a well-known organizer for Mr. Bourgault. This sort of person must be a separatist. I refer to these matters to show you that perhaps we are right to be concerned. And I could mention other similar cases.

I shall go on, Mr. Chairman, expressing certain grievances that we receive either through evidence given in this Committee, or in our correspondence. The CBC is criticized, due to this lack of control over its producers, for producing what I might call duds that really should not happen at the CBC, which

## [Texte]

«des navets», «navets» qui n'ont pas leur place à Radio-Canada, qui seraient peut-être tolérables d'ailleurs, mais pas d'un organisme de l'envergure et du prestige de Radio-Canada.

J'ai presque envie de vous citer un exemple de navet. Il n'y a pas très longtemps au cours d'une émission, on a saigné un porc et quelqu'un se badigeonnait avec le sang du porc, et puis tandis qu'une petite gonze se promenait avec une croix! Vous auriez dû voir la réaction du public canadien. Pour de telles raisons, je vous dis: Y a-t-il un contrôle quelque part pour juger de l'acceptabilité de ces choses-là?

On reproche aussi à Radio-Canada d'être prodigue avec les deniers publics. Et je vous avouerai qu'il y a bien des cas où l'on est porté à penser que c'est vrai.

J'ai ici par exemple, la liste du personnel de Radio-Canada qui voyage depuis février et qui va continuer pendant quelques mois, et le détail des voyages que ces gens feront. Je constate que dans la plupart des cas, ces gens-là voyagent avec leur épouse, quelquefois avec leur secrétaire, alors que les députés ne voyagent pas avec leur épouse aux frais de la Couronne. Vous le saviez? Les députés n'ont pas le droit de voyager avec leur épouse aux frais de la Couronne! Pas même avec leur secrétaire! Imaginez, la mienne a 74 ans et on ne me permet pas de voyager avec elle! Ou du moins aux frais de la princesse!

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Je vous ferai grâce de tout le détail, mais pour quelques mois seulement, il y en a pour un million ou un million et demi de dollars.

Évidemment, je comprends que vous ayez décidé que Radio-Canada «*would be the best in the world*»! Et là, par fierté nationale, nous sommes normalement avec vous. Mais il ne faudrait pas oublier que nous vivons dans un contexte d'austérité financière où le gouvernement est obligé de faire des coupures extrêmement douloureuses dans bien des domaines. On se demande si Radio-Canada joue véritablement le même jeu.

Je sais que vous aviez demandé à peu près 18 ou 30 millions de dollars d'augmentation et qu'on l'a coupé à \$14,500,000. D'accord, c'est déjà une coupure impressionnante. Mais je ne demande si vous n'en avez pas demandé plus pour en avoir moins.

Il me semble, à voir tous ces détails qu'il y a véritablement de la prodigalité, que dans le contexte de 1969 vous devriez être les premiers à vous dire: «nous allons nous serrer la ceinture nous aussi».

## [Interprétation]

might be tolerated in another agency, but not in an organization with the CBC's prestige and size.

I almost feel like quoting you an example. Not so long ago, during a program, someone bled a pig and someone sprinkled himself with this blood while a little walked around with a cross! You should have seen the reaction of the Canadian public. So that is why I say to you: Is there some kind of control somewhere to judge whether these things are acceptable or not?

The CBC is also criticized for spending the taxpayer's money rather freely. And I must confess that in a good many cases one is inclined to think that this is true.

I have a list here, for instance, of the CBC staff travelling since February and that will continue doing so for the next few months, and the details of the places they are going to visit. I see that in most cases these people travel with their wives, sometimes with their secretaries, while the Members of Parliament do not travel with their wives at the cost of the Crown. Did you know that? Members of Parliament are not entitled to travel with their wives at the cost of the Crown! Not even with their secretaries! Just imagine, I have a secretary whose age is 74 and I am not allowed to travel with her! Or at least at the expense of the state!

So I will spare you all the details, although a million and a half is going to be spent in the span of a few months only. Naturally, I understand that you have decided that the CBC would be the best in the world. And of course, we normally agree with this out of national pride. But we must not overlook the fact that we live in a time of financial austerity where the government has to make extremely drastic cuts in many fields. One wonders though whether the CBC is really pulling in the same direction.

I know that you had asked for about \$28 or \$30 million increase and this was cut to \$14,500,000. I agree that this is already quite an impressive reduction. But I am wondering if you did not just ask for more, thinking you were going to get less. It seems to me, when I see all these details, that there really is wastefulness, and that in the context of 1969 you should be the first to tell yourselves: "We also are going to tighten our belts."



[Text]

Would you insist on my reading the whole thing...

**Mr. Davidson:** I have no idea what it is.

**Mr. Mongrain:** It goes all around the world. I will give you an idea. Let us read part of it. It is entitled "CBC Personnel and Crews Abroad"—and, by the way, I see that most of your vice-presidents will be going overseas with their wives and that one or two of them have already been there. Mind you, I am not blaming them—I am not saying it is wrong—but I am saying that when one looks at the whole picture it seems to be out of line with the policy of the government to cut to the bone...

**Mr. Davidson:** Mr. Chairman, may I ask Mr. Mongrain if he is saying that some of our vice-presidents have been overseas with their wives at CBC expense, or will be?

**Mr. Mongrain:** Will be, at CBC expense.

**Mr. Davidson:** That is not correct.

**Mr. Mongrain:** All right; if that is not correct, I will apologize. That is the information I received, and I got it from the inside.

**Mr. Davidson:** You got it from the wrong side, if I may say so.

**Mr. Mongrain:** That may be; but it is printed on your paper, with your equipment.

**Mr. Davidson:** But it is not signed by anybody but the person who...

**Mr. Mongrain:** No; I have a name, but you will understand...

**Mr. Davidson:** But I want to make it quite clear that there is no provision in the Canadian Broadcasting Corporation for the wives of vice-presidents, or, for that matter, those of any other members of the staff, to travel at CBC expense.

**Mr. Mongrain:** Let me read part of it and you will better understand, I think, what I am saying.

Leo Rampan and film crew to Auschwitz, Poland end of May. Sports crews from Winnipeg and Toronto—15 people...

**Mr. Stanbury:** Mr. Chairman, on a point of order. If a document is going to be read from we should know what it is, where it comes from, and it should be available to all members of the Committee.

[Interpretation]

Voulez-vous que je vous lise tout?

**M. Davidson:** Je n'ai aucune idée de ce que cela peut être.

**M. Mongrain:** Je vais vous donner une idée. C'est intitulé: Personnel de la Société Radio-Canada à l'étranger. La plupart des vice-présidents vont aller à l'étranger avec leurs épouses et deux d'entre eux y sont déjà. Je ne m'oppose pas à cela. Je ne dis pas que c'est une erreur mais toutefois, lorsque l'on jette un coup d'œil à l'ensemble du tableau ça ne semble pas être conforme à la politique du gouvernement qui veut limiter les dépenses au minimum.

**M. Davidson:** Vous dites que certains vice-présidents sont allés ou iront à l'étranger avec leurs épouses aux frais de la Société Radio-Canada?

**M. Mongrain:** Ce sont les renseignements que j'ai reçus.

**M. Davidson:** Je pense que vous avez reçu ces renseignements d'une mauvaise source.

**M. Mongrain:** Très bien, si mes renseignements sont faux, je vais m'excuser. Ce sont les renseignements que j'ai reçus de bonne source.

**M. Davidson:** Vos sources sont mal informées.

**M. Mongrain:** Peut-être, mais c'est imprimé sur votre papier, avec votre équipement.

**M. Davidson:** Ce n'est pas signé par personne mais...

**M. Mongrain:** Non, j'ai un nom mais vous comprendrez...

**M. Davidson:** Je veux vous dire qu'au sein de la Société Radio-Canada, on ne prévoit pas que les épouses des employés de la société, et même celles des vice-présidents puissent voyager aux frais de la Société Radio-Canada.

**M. Mongrain:** Permettez-moi de vous lire un bref extrait qui vous permettra sans doute de comprendre ce que je dis:

Léo Rampan et équipe cinématographique à Auschwitz (Pologne) fin mai, commentateur sportif de Winnipeg et Toronto, 15 personnes.

**M. Stanbury:** Si ce document doit être lu, nous devons savoir ce que c'est, d'où il vient et en avoir tous une copie.



[Texte]

**Mr. Mongrain:** I did not insist on reading it. It was a question that was proposed to me. It is not something I was considering as a substantial document, but apparently...

**Mr. Stanbury:** I have no objection to your reading it, Mr. Mongrain. I simply say that I think we all should know what it is.

**Mr. Mongrain:** I am reading it, and you will know what it is.

**The Chairman:** I believe the...

**Mr. Stanbury:** If you inform us what it is we can then all judge it for what it is.

**Mr. Mongrain:** I am reading it.

**The Chairman:** I think, properly, the document has to be identified so that we know its source.

**Mr. Mongrain:** You will understand, Mr. Chairman, that I am not going to give the name of the gentleman who supplied me with this and other information unless there is a royal commission somewhere. If you were in my place you would do the same.

All right; I will not read the document.

Let me come back to what I was saying at the beginning, Mr. Davidson.

**Mr. Davidson:** Mr. Chairman, if Mr. Mongrain, is not going to read the document, I want to make it quite clear on the record that the rules of the Canadian Broadcasting Corporation do not permit any employee of the Corporation to travel with his wife or anybody else at the expense of the Corporation.

There is nothing to prevent me from taking my own wife overseas, as I did last year, and paying the expense of her transportation out of my own pocket; and there is nothing to prevent Mr. Picard from doing the same. But I can assure you that the rules of the Corporation do not permit wives to travel at the expense of the Corporation.

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**Mr. Mongrain:** Voulez-vous répondre à une autre question, monsieur Davidson? N'est-il pas exact qu'un réalisateur de Radio-Canada aurait voyagé en dehors du pays avec sa petite amie, et que, Radio-Canada ayant réclamé remboursement des frais, la chose aurait été portée devant la cour et que le réalisateur aurait gagné sa cause?

**Mr. Davidson:** I cannot identify it. In my experience, no such event has happened.

[Interprétation]

**M. Mongrain:** Je n'ai pas insisté pour lire le document. C'est une question qui m'a été posée. Je ne considère pas cela comme un document important, mais il semble...

**M. Stanbury:** Je n'ai pas d'objection à ce que vous lisiez le document. Je crois seulement que nous devrions tous savoir ce que c'est.

**M. Mongrain:** Je vais vous le lire et vous allez savoir ce que c'est.

**Le président:** Je crois...

**M. Stanbury:** Dites-nous ce que c'est et nous pourrions alors juger.

**M. Mongrain:** Je vais le lire.

**Le président:** Je crois que le document doit être identifié afin que nous en connaissions la source.

**M. Mongrain:** Vous comprendrez que je n'ai pas l'intention de donner le nom de la personne qui m'a remis ces renseignements à moins qu'il y ait une commission royale d'enquête à ce sujet. Si vous étiez à ma place, vous feriez de même. Très bien, je ne lirai pas le document. Revenons donc à ce que je disais au début.

**M. Davidson:** Si M. Mongrain ne veut pas lire le document, je veux que ce que je vais dire figure clairement au compte-rendu de la présente séance: les règlements de la Société Radio-Canada ne permettent pas à un employé de la Société de voyager avec son épouse ou avec quelqu'un d'autre aux frais de la Société.

Rien ne m'empêche d'emmener ma femme à l'étranger avec moi—c'est ce que j'ai fait l'année dernière—mais je dois défrayer ses dépenses moi-même. Rien n'empêche M. Picard de faire de même. Je puis vous assurer que les règlements de la Société Radio-Canada ne permettent pas aux épouses de voyager aux frais de la Société.

**Mr. Mongrain:** Do you wish to answer another question, Mr. Davidson? Is it not true that a producer at the CBC travelled outside the country with his girl friend and when the CBC claimed to be reimbursed for expenses the matter was brought to the courts and the producer won his case?

**M. Davidson:** A ma connaissance rien de semblable ne s'est produit.

[Text]

**M. Mongrain:** Aucun de vos officiers n'en aurait eu connaissance?

**Mr. Davidson:** Mr. Chairman, Mr. Mongrain has put a very vague question. With all due respect, I think it should be put in more precise detail.

**Mr. Mongrain:** I will identify the case, and I will discuss it with you personally.

Je reviens à ce que je disais au début, monsieur le président: pour une foule de raisons, la plus flagrante étant qu'on demande 14.5 millions de dollars de plus sur un budget de 165 millions de dollars, le public canadien a l'impression que Radio-Canada fait preuve de prodigalité.

En tenant compte du contexte dont je vous ai parlé tout à l'heure, monsieur le président, la Société Radio-Canada ne pourrait-elle pas diminuer ses demandes d'augmentation de budget pour cette année?

**Mr. Davidson:** Mr. Mongrain, you are asking me the same question you asked me on February 18 and I am going to give you the same answer. The Corporation considers that the budget it has requested from the Parliament of Canada is the one that we require in order to carry out the responsibilities that are ours for 1969-70. We do not consider that we can, without sacrifice to the objectives of our program for 1969-70, accept any reduction of that amount.

**M. Mongrain:** Tous les ministères nous font la même réponse lorsque nous leur demandons une réduction, vous l'imaginez bien. Cela n'avance pas la compression du budget.

Monsieur le président, je passe à une autre plainte à l'endroit de Radio-Canada. Celle-là a son origine à l'intérieur de ce comité-ci. Les artistes reprochent à Radio-Canada de retenir trop souvent les services d'artistes étrangers et ils prétendent que cela porte préjudice à nos artistes canadiens.

**Mr. Davidson:** Is this suggested by the Corporation as a whole, Mr. Mongrain?

**Mr. Mongrain:** It has been told here, in this Committee.

**Mr. Davidson:** I would be most reluctant, in the first place, to establish within the Corporation a policy which would involve elements of discrimination as between people who are Canadian citizens by birth and those who are by naturalization, or even persons who are legally landed immigrants and who are making their livelihood and living their lives in Canada. If we are going to have a policy of

[Interpretation]

**Mr. Mongrain:** None of your officials would have heard about this?

**M. Davidson:** C'est là une question excessivement vague, monsieur le président. M. Mongrain se doit d'être plus précis.

**M. Mongrain:** Je vous donnerai tous les détails pertinents et j'en discuterai avec vous en particulier.

Coming back to what I said at the outset, Mr. Chairman: for a multitude of reasons, the most flagrant one being that \$14.5 million more is being asked on a budget of \$165 millions, and the Canadian public feels that the CBC is wasteful. Taking into account the context that I mentioned earlier, Mr. Chairman, could the CBC not reduce its requests for an increase in its budget for this year?

**M. Davidson:** Monsieur Mongrain, vous me posez les mêmes questions que vous m'avez posées le 18 février et je vais vous donner les mêmes réponses. La Société estime que le budget qu'elle a demandé au gouvernement canadien est un budget essentiel pour s'acquitter de ses responsabilités en 1969-1970. Nous ne croyons pas pouvoir, sans sacrifier les effectifs de notre programme de 1969-1970, accepter une réduction de ce montant.

**Mr. Mongrain:** All Departments give us the same answer when we ask them to make cuts. This does not help in reducing the budget.

Mr. Chairman, I wish to deal with another complaint about the CBC. And this complaint originated within this very Committee. As far as the artists or actors are concerned, it seems that the CBC uses too many foreign actors at the expense of Canadian actors.

**M. Davidson:** Est-ce que c'est suggéré par l'ensemble de la Société, monsieur Mongrain?

**M. Mongrain:** Cela s'est dit ici, au Comité.

**M. Davidson:** Je voudrais d'abord dire que j'hésiterais à établir au sein de la Société, une politique qui donnerait lieu à de la discrimination entre les Canadiens de naissance et les Canadiens qui sont d'origine étrangère et de ceux qui viennent d'obtenir leur statut d'immigrants. Si nous voulons une politique d'emploi juste, il nous faut embaucher les gens d'après leurs talents.



## [Texte]

fair employment practices we have an obligation to employ people on the basis of merit, and, as far as I am concerned, we should not be establishing, in the hierarchy any discrimination in favour of, or against, certain classes of Canadian residents.

**M. Mongrain:** Monsieur le président, les artistes se plaignent que, par exemple, les artistes canadiens ne peuvent pas facilement aller travailler disons, aux États-Unis, tandis que les artistes américains, eux, peuvent très facilement venir travailler à Radio-Canada. Ils sont même invités, enfin c'est ce que disent ces gens-là, moi, je ne juge pas, plus souvent qu'à leur tour, ces artistes étrangers qu'ils soient américains ou qu'ils soient français ou anglais.

**Mr. Davidson:** I am sorry; I misunderstood your question previously. My reply was not appropriate to your question—and I am not repeating what you suspect me of having done on the first day of my testimony, which was of giving answers to questions you had not asked.

May I ask Mr. Picard to comment on the question you have raised?

**Mr. Mongrain:** That will be fine.

**M. Laurent Picard (vice-président exécutif):** Monsieur Mongrain, je ne peux pas vous donner de chiffres exacts là-dessus. Cette question, nous l'avons discutée avec les représentants d'ACTRA et avec les représentants de FAAC. Le problème des revenus des comédiens au Canada est un problème extrêmement grave. Ils nous en ont fait part, et nous avons même convenu d'une entente avec eux cette année. Maintenant, il reste toujours le fait que marginalement il y a un certain nombre d'artistes étrangers qui sont intégrés dans des programmes canadiens. L'objectif poursuivi la plupart du temps, est d'amener un grand artiste étranger et de lui donner le support d'artistes canadiens, soit des acteurs, des chœurs, des chanteurs et ainsi de suite.

Cette question n'a jamais été absolument clarifiée avec ACTRA et FAAC mais il est intéressant de voir que les positions des deux parties sont souvent différentes, et que, par exemple, certains groupes d'artistes insistent pour qu'on amène des acteurs étrangers pourvu qu'on en amène peu, qu'ils ne monopolisent pas le spectacle, qu'ils soient supportés par des artistes canadiens et qu'ils aident les artistes canadiens.

D'autres artistes canadiens s'opposent à cette politique, mais je pense qu'en réalité, le problème est beaucoup moins grave que le prétendent certains groupes. A ce sujet, nous

## [Interprétation]

Il ne faut pas tenter de faire, dans la hiérarchie, de la discrimination à l'endroit de certains groupes ou en faveur d'autres.

**Mr. Mongrain:** Mr. Chairman, artists complain that, for instance, Canadian artists cannot go to work in the United States easily, whereas American actors can come and work at the CBC quite easily. It seems they are even invited more often than they should be, these foreign artists or actors whether they be American, French or English. Mind you, I am not judging them.

**M. Davidson:** Je suis désolé, j'avais mal compris votre question. Je ne veux pas répondre à côté de la question comme on m'a déjà accusé de l'avoir fait. Je vais demander à M. Picard de vous répondre.

**M. Mongrain:** Très bien.

**Mr. Laurent Picard (Executive Vice-President):** Mr. Mongrain, I cannot give you precise figures on that. We have discussed this with representatives of ACTRA and FAAC. The problem of incomes of actors in Canada is very serious. They have informed us of this and we have even reached an agreement with them this year. But nevertheless, the fact remains that, marginally, there are certain foreign artists who are integrated into certain Canadian programs. The objective that is followed most of the time is to bring in a major foreign artist and he is given a Canadian supporting cast either actors, choirs, singers and so forth.

This question has never been completely cleared up with ACTRA and FAAC, but it is interesting to notice that the positions of the two parties are often different, and that, for instance, certain groups of actors insist that we bring in foreign actors, providing this be only in small numbers, and that they do not monopolize the show, that they be supported by Canadian actors and that they assist Canadian actors.

Other Canadian actors object to such a policy, however, I think that actually, the problem is far less serious than certain groups claim. We have reached a certain



[Text]

sommes arrivés à une certaine entente avec l'ACTRA et FAAC, entente qui ne les satisfaisait pas complètement et qui ne nous satisfaisait pas complètement non plus. Mais c'est là un aspect très marginal des opérations de Radio-Canada. Notre position et la position des groupes d'artistes ne divergeaient que quant à la quantité. C'était qu'il faut amener des artistes étrangers, justement pour donner à la production canadienne une certaine couleur, et dans certains cas, une certaine valeur.

**M. Mongrain:** Ils ne semblent pas satisfaits parce que quand ils ont comparu devant nous récemment, c'est l'un des griefs qu'ils ont mentionnés.

**M. Picard:** Je ne pense pas pouvoir dire qu'ils sont absolument satisfaits. Ils reviennent encore sur la question. Mais nous étions parvenus à une certaine entente qui avait été acceptée par les deux groupes, l'an dernier, et à partir de laquelle nous devons discuter. Je pense, monsieur Mongrain, que ce qui les préoccupe plus que la présence de l'artiste américain ou français, c'est le problème des gains totaux des artistes canadiens à la télévision, à la radio, au théâtre, ou en spectacle.

**M. Mongrain:** Monsieur Picard, les gens de cinéma eux aussi prétendent que Radio-Canada leur fait une concurrence ruineuse qui empêche l'industrie cinématographique canadienne de se développer.

**M. Picard:** Je ne peux pas voir comment nous leur faisons une compétition ruineuse: Ils oeuvrent dans un domaine qui, au fond, est différent du nôtre. Certains aspects se ressemblent, et je pense que le réseau français a acheté un certain nombre de productions des cinéastes privés, ou de l'ONF; c'est vrai aussi du réseau anglais. Je ne pense pas qu'il y ait concurrence ruineuse.

**M. Mongrain:** Remarquez qu'ils reprochent la même chose à l'Office national du film.

**M. Picard:** C'est vrai.

**Mr. Osler:** Mr. Chairman, I have a distinct impression that the figure we were given by some of the film groups concerning the amount of business they do with CBC was not accurate. The President of the CBC will probably remember what I am talking about and he might have some figures that will be useful.

**Mr. Picard:** The money spent on ACTRA is more than \$6 million a year. The money spent on FAAC is more than \$3 million a year, and

[Interpretation]

agreement on this subject with ACTRA and FAAC. It is an agreement that does not satisfy them completely and does not satisfy us entirely either. But this is a very marginal aspect of the operations of the CBC. Our position and that of the groups of actors differed only in so far as quantity was concerned. It is a matter of having to bring in foreign actors to give a certain flavour, and in some cases, a certain value to Canadian productions.

**Mr. Mongrain:** They do not seem to be satisfied because when they appeared before us recently, this was one of the complaints they made.

**Mr. Picard:** I really cannot say that they are entirely satisfied. They have brought the question up again. But we had reached some kind of an agreement that had been accepted by the two groups, last year, and on the basis of which we have to negotiate. However, Mr. Mongrain, I think that what worries them more than the presence of the American actors or the French actors, is the total salary received by Canadian actors in television, radio, theatre or in show business.

**Mr. Mongrain:** Mr. Picard, it is the same problem with film producers. They claim that the CBC competes ruinously with them to the point of preventing the Canadian film industry from developing.

**Mr. Picard:** I do not see how we can compete ruinously with them. They are in a different field, which is fundamentally different from ours. There are certain similar aspects, and I believe that the French network has bought a few films produced either by NFB or certain private film makers. This is also true of the English network. I do not think that there is any ruinous competition.

**Mr. Mongrain:** It is a fact they criticize the National Film Board for the same thing.

**Mr. Picard:** That's true.

**M. Osler:** Il me semble que les chiffres que certains groupes cinématographiques nous ont donnés ne sont pas tout à fait justes. Le Président de Radio-Canada se souvient probablement de ce que je veux dire et il a peut-être des chiffres qui nous seraient utiles.

**M. Picard:** L'argent dépensé pour l'ACTRA est de plus de 6 millions de dollars par année. On dépense environ 3 millions de dollars par

[Texte]

the money spent on all kinds of artists, writers and so on is close to \$25 million a year.

**M. Mongrain:** Savez-vous combien vous avez payé aux membres de l'Union des artistes?

**M. Picard:** Il s'agit de FAAC, n'est-ce pas.

**M. Mongrain:** Ah bon.

**M. Picard:** Plus de 3.6 millions de dollars ou environ, je ne peux pas vous donner le chiffre exact: plus de trois millions de dollars.

**Mr. Osler:** But there was something that had to do with film companies, if I remember correctly.

**Dr. Davidson:** The brief presented to the Committee—I am not certain about the time—by the Society of Cinematographers, the Montreal section, stated on page 19:

We might now mention that the CBC's policy of producing the large majority of its program requirements within its own facilities has also constituted a great loss for the private Canadian film industry.

This statement is not correct in relation to the CBC's present or past practices. For about the first 10 years of television production the CBC spent about 80 per cent of its film production dollar in private industry. That ratio has changed over the past few years because the demands of production and programming and the relating of our requirements to private industry are becoming increasingly complex. During the past three or four years the ratio of expenditure in private industry to CBC's own internal expenses for film production has been 55 to 45. It appears likely that the proportion will remain about where it is.

**Mr. Osler:** Is that for both networks, one network, or what?

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**Mr. Picard:** I think the French is about 0-50 now and the English is about the same.

**Mr. Osler:** Thank you, very much.

**Dr. Davidson:** It would be correct to state that at no time since the beginning of television has our share of film production ex-

[Interprétation]

année pour la FAAC, et l'argent dépensé pour l'ensemble des artistes, auteurs et autres s'élève à près de 25 millions de dollars par année.

**Mr. Mongrain:** Do you know how much you have paid the members of the *Union des Artistes*?

**Mr. Picard:** You mean FAAC, don't you?

**Mr. Mongrain:** Right.

**Mr. Picard:** More than \$3.6 million or thereabouts. I cannot give you the exact figure: over \$3 million.

**Mr. Osler:** Il y avait quelque chose à voir avec les sociétés cinématographiques, n'est-ce pas?

**M. Davidson:** Je crois que le mémoire qui a été présenté au Comité, je ne sais pas exactement quand, par la société des cinématographes, groupe de Montréal, mentionnait à la page 19:

«Il serait bon de mentionner que la politique de Radio-Canada de réaliser la grande majorité de ses émissions grâce à ses propres installations a également constitué une grande perte pour l'industrie cinématographique privée au Canada».

Cette assertion n'est pas juste en ce qui concerne les pratiques présentes ou passées de Radio-Canada. Pendant les dix premières années de son réseau de télévision, la Société Radio-Canada a consacré environ 80 p. 100 de son budget pour la réalisation de films à l'industrie privée. Cette proportion a changé depuis quelques années à cause des demandes de production et de programmation et que nos besoins correspondent de moins en moins à l'industrie privée. Au cours des trois ou quatre dernières années, le rapport des achats auprès de l'industrie privée aux dépenses de Radio-Canada pour la production de films est de 55 à 45. Il semble que la proportion restera à ce niveau.

**M. Osler:** Est-ce que vous parlez de tous les réseaux?

**M. Picard:** Je crois que pour le réseau français, c'est à présent un rapport de 50 à 50, et à peu près la même chose pour le réseau anglais.

**M. Osler:** Merci.

**M. Davidson:** Il est juste de dire qu'en aucun moment depuis le début des émissions à la télévision, notre part des dépenses enga-

[Text]

penditures placed with the private sector of the industry been less than 50 per cent.

**Mr. Osler:** Just to be perfectly fair to these people, I wonder whether the ratio of videotape work and that sort of thing has gone up to the point where your film production has gone down and therefore your ratios are meaningless, if you see what I am getting at.

**Mr. Davidson:** I have no doubt that our video tape production has gone up over these years, but to give you some indication of the relative health of the film industry, it is stated in the memoranda I have that in the last five or six years the compound rate of growth of the Canadian film industry has been 50 per cent higher than the rate of increase of the gross national product.

There is clear evidence in the statistics that the private film industry is a growing industry in Canada. It is growing at a rate in excess of the rate of growth of the economy as a whole and the share that we place with private industry is in excess of one half of our total film production requirements.

**Mr. Osler:** That does not quite answer what I am asking, Mr. Chairman. Have your film requirements, in absolute footage, gone down or up?

**Dr. Davidson:** In dollars, you mean?

**Mr. Osler:** In footage. I always say "footage" because it is a constant and dollars are not.

**Mr. Picard:** It has gone up.

**Mr. Osler:** So your videotape has not replaced your film, or anything like that.

**Mr. Picard:** Videotape has increased because operations have increased, but the film has gone up.

**Mr. Osler:** Thank you.

**The Chairman:** Where does the additional commercial material come from? Has the Canadian film industry been providing the commercial film that is used for commercials?

**Dr. Davidson:** I have been informed by the people in our Commercial Policy Division that the proportion of television commercials manufactured by Canadian film manufacturers has been increasing over the years. I cannot give you the exact percentages, but that is the information I have been given.

**The Chairman:** Do you have a supplementary, Mr. Perrault? Is it on the same subject?

**Mr. Perrault:** Yes; I want to ask Mr. Davidson just how they allocate these produc-

[Interpretation]

gées pour la réalisation de films par le secteur privé a été inférieure à 50 p. 100.

**M. Osler:** Pour être tout à fait juste, je me demande si le rapport des émissions préparées au magnétoscope a augmenté au point que la production de films a baissé et que vos rapports ne signifient rien, si vous voyez ce que je veux dire.

**M. Davidson:** Il est certain que les réalisations au magnétoscope se sont accrues depuis quelques années, mais pour vous donner une idée de l'état dans lequel se trouve l'industrie cinématographique, il est dit dans ce mémoire que le taux de croissance de l'industrie cinématographique a été de 50 p. 100 plus élevé que le taux moyen de croissance du Produit national brut.

Les statistiques prouvent que l'industrie cinématographique privée connaît un essor considérable au Canada. Elle croît à un rythme plus rapide que l'ensemble de l'économie et la part de travail que nous confions à l'industrie privée représente plus de la moitié de nos besoins cinématographiques.

**M. Osler:** Monsieur le président, cela ne répond pas tellement à la question. Est-ce que vous avez besoin de plus de films, en métrage absolu, qu'avant?

**M. Davidson:** En termes de dollars?

**M. Osler:** En métrage. Je parle toujours de «métrage» car c'est une valeur constante tandis que le dollar ne l'est pas.

**M. Picard:** Ils ont augmenté.

**M. Osler:** De sorte que vos bandes magnétoscopiques n'ont pas remplacé les films.

**M. Picard:** L'usage de magnétoscopes a augmenté parce que notre exploitation a augmenté, mais le nombre de films a augmenté aussi.

**M. Osler:** Merci.

**Le président:** D'où vient le matériel publicitaire commercial supplémentaire? De l'industrie cinématographique canadienne?

**M. Davidson:** Les gens de la Division de la politique commerciale m'ont dit que la proportion des annonces commerciales préparées et réalisées par l'industrie cinématographique canadienne s'est accrue depuis quelques années. Je ne peux pas vous fournir les chiffres exacts, mais c'est ce qu'on m'a dit.

**Le président:** Monsieur Perrault, vous avez une question supplémentaire à ce sujet?

**M. Perrault:** Je voudrais demander à M. Davidson comment les dollars consacrés à la



[Texte]

tion dollars. There is a feeling on the West Coast that perhaps they are not originating as much live program or film production as was the case 10 or 15 years ago, and that more and more we see a centralization of this production in Toronto and Montreal.

One of the objects of the Corporation, we feel, should be to develop talents all across the country. What I am going to say now is not directly germane to film production, but we have local news broadcasts at eight o'clock in the morning and six o'clock at night. These have been taken out of the hands of Western producers and are now produced in Toronto, and they lace in some items relating to B.C. regional news and that is our prime morning broadcast on the CBC.

**Dr. Davidson:** This is the National News?

**Mr. Perrault:** Yes; I want to ask the Corporation, when we are looking at this budget, how many dollars are going to be allocated for film production in the major population centres of this country. I am very interested as well in knowing how many production dollars are going to be assigned to Vancouver, Winnipeg, Montreal and Toronto, because if we are going to develop unity, then we want a fair share out on the West Coast, for one place.

**Dr. Davidson:** We can give you those figures, Mr. Perrault. It may take a little while to get them, but may I just remind you that a factor affecting our ability to produce, certainly in our own Vancouver studio, is our facilities. As you well know from, I am sure, having visited the facility, we are operating in a garage, a converted bus terminal, as I recall, the maximum height of which is 12 feet. You can imagine trying to mount anything like a worth-while television film drama if you are working in a studio where the roof gives you only 12 feet in terms of setting up your sets.

**Mr. Perrault:** Mr. Chairman, I quite understand that. I think the facilities on the West Coast are totally primitive and this new facility is badly required. This is the reason I ask the question. I fully support it, but at the same time I would express the hope that that new facility will result in far more programs originating from the West Coast. I think Dr. Davidson must agree that B.C. Regional has contributed more than its share of award-winning series in the past to the Canadian and we concern out there about this continuing departure of productions and talent to Eastern Canada.

[Interprétation]

réalisation sont répartis. On croit parfois, sur la côte ouest, que nous ne réalisons pas autant d'émissions en direct ou de films qu'il y a 10 ou 15 ans, et que de plus en plus, les réalisations semblent être centralisées à Toronto ou à Montréal.

Alors, en réalité, un des buts de la Société devrait être d'encourager les articles d'un bout à l'autre du pays. Il y a une émission de nouvelles locales à 8h. le matin et à 18h. le soir, on en a maintenant retiré la réalisation des mains des réalisateurs de l'ouest pour la faire préparer à Toronto; ils y glissent quelques nouvelles d'intérêt local pour la Colombie-Britannique, et c'est la principale émission du matin à Radio-Canada.

**M. Davidson:** Il s'agit des Nouvelles Nationales?

**M. Perrault:** Oui. Je voudrais demander à la Société, alors que nous étudions son budget, quelles sommes d'argent seront consacrées à la réalisation de films dans les principales villes du pays. Je voudrais également savoir quelles sommes d'argent destinées à la réalisation de films seront accordées à Vancouver, Winnipeg, Montréal et Toronto, car si vous voulez encourager l'unité, il faudrait qu'on en envoie une part équitable sur la côte ouest.

**M. Davidson:** Nous pourrions vous donner ces chiffres. Mais permettez-moi de vous dire que les installations sont un facteur qui influe sur notre production; à Vancouver, nous sommes installés dans un ancien terminus d'autobus dont le plafond est à une hauteur de 12 pieds. Il est très difficile de travailler dans un studio où on ne dispose que de 12 pieds de plafond.

**M. Perrault:** Je crois que les installations de la côte ouest sont tout à fait primitives et je crois qu'on devrait améliorer la situation. J'espère aussi que ces nouvelles installations permettront de réaliser beaucoup plus de programmes sur la côte ouest. M. Davidson conviendra que la région de la Colombie-Britannique a fourni d'excellents programmes à Radio-Canada par le passé, et on s'inquiète beaucoup là-bas du départ des artistes et des productions pour l'est du Canada.

[Text]

• 1050

[Interpretation]

**Dr. Davidson:** May I ask Mr. Hallman to put himself on the spot and comment on that? He is the Vice-President of the "Hog Town" network.

**Mr. E. Hallman (Vice-President and General Manager, English Networks, Canadian Broadcasting Corporation):** Mr. Chairman, I think this is the kind of question that we hear not only from the west coast but from Winnipeg, Halifax and other points as well. I think one of the difficulties we have is this. It is not just a question of facilities as far as the other areas are concerned. We ourselves are experiencing in the network centre a talent drain to the United States: You have an award winning series, you have a major production series which all Canadians enjoy, and immediately your writers, your producers and your performers are frequently attracted to London, New York or Hollywood.

Obviously the west coast has provided over the years a great many talented people to national broadcasting and we really want to have access to those people for major productions not just in Vancouver but across the whole system.

**Mr. Perrault:** Why should the nation's productions originate primarily in Toronto? Why could not Vancouver or Winnipeg be a major production centre? Why is the percentage lower now than it was 10 years ago—and I believe that that can be substantiated?

**Mr. Hallman:** I do not really think it is lower than it was 10 years ago.

**Mr. Perrault:** I am referring to network programming, not record shows.

**The Chairman:** There is no live network programming anymore.

**Mr. Hallman:** I do not think it is radically reduced. Of course, there is a good deal of local and regional production going in out there as well.

**Mr. Perrault:** Yes, there is a fair amount. But, Mr. Chairman, the question still has not been answered. For example, why should a group of newsmen in Toronto produce the B.C. regional news from Toronto, pay expensive land line costs across this country to get the news from Toronto to the people of British Columbia every morning at eight o'clock? Why could not at least a section of that program be originated by our highly talented news people out on the west coast. I must say that I listen to it every morning.

**M. Davidson:** Je vais demander à M. Hallman de vous répondre.

**M. E. Hallman (vice-président et directeur général de la radiodiffusion (réseau anglais)):** Cette question se pose non seulement dans le cas de la côte Ouest, mais ailleurs également. Il ne s'agit pas simplement des installations, nous avons dans des centres de production le problème des artistes qui s'en vont aux États-Unis. Lorsqu'il y a un bon programme, dans bien des cas, les réalisateurs, les écrivains et les artistes s'en vont ensuite aux États-Unis ou en Angleterre. Nous voulons pouvoir avoir accès aux artistes de Vancouver non seulement dans leur ville, mais à travers tout le Canada.

**M. Perrault:** Comment se fait-il que bien des programmes sont réalisés à Toronto au lieu d'être réalisés à Vancouver, ou à Winnipeg. Pourquoi le pourcentage est-il plus faible qu'il y a dix ans.

**M. Hallman:** Je ne crois pas qu'il soit moins élevé qu'il ne l'était il y a dix ans.

**M. Perrault:** Je parle des programmes du réseau, non des enregistrements.

**Le président:** Les programmes en direct du réseau n'existent plus.

**M. Hallman:** Je ne crois pas que la production ait beaucoup baissé. Il y a également beaucoup de production locale.

**M. Perrault:** C'est une question qui n'a pas reçu une réponse, comment se fait-il qu'on prépare des bulletins de nouvelles régionales de la Colombie-Britannique à Toronto? On paye des frais très importants de location de ligne à travers le pays de Toronto à Vancouver pour les nouvelles de 8 heures du matin. Pourquoi ne pas en laisser la responsabilité aux reporters et aux journalistes de la côte Ouest.

[Texte]

**Mr. Hallman:** Is this "The World at Eight"?

**Mr. Perrault:** Yes, and I think it is a fine production.

**Mr. Hallman:** I would hope that it is really a world view rather than just a Toronto view, and this is why it has been systematized on the basis that we can collect news from across the country and around the world to provide the country with a shared experience of that kind of first class news service.

**Mr. Perrault:** I think we could still send through the international tapes to the regional production centres in Winnipeg and Vancouver and still have a far more comprehensive service to the respective regions by having regional news people doing the local part of it.

**Dr. Davidson:** Mr. Chairman, if I understand Mr. Perrault, what he is talking about here is the national news broadcast.

**Mr. Perrault:** I am talking about the national news broadcast on the radio at eight in the morning and in the evening at six o'clock.

**Dr. Davidson:** Yes.

**Mr. Perrault:** I am attempting to make the case, Dr. Davidson, that there is a high competence in Winnipeg and Vancouver and other high population centres.

**Dr. Davidson:** I know that because I come from Vancouver myself.

**Mr. Perrault:** In my view we do not have to have the people of Toronto write and produce the regional B.C. newscast which is fed from Toronto to Vancouver every morning at eight o'clock for the consumption of the people in Vancouver.

**Dr. Davidson:** Are you talking about the regional newscast?

**Mr. Perrault:** I am talking about the regional newscast at eight o'clock, which is produced in Toronto for the people of Vancouver.

**Dr. Davidson:** The national news.

**Mr. Perrault:** The national news.

**Dr. Davidson:** How can you have the national news...

**Mr. Perrault:** No, no, Dr. Davidson. I hope you have listened to the broadcast. It is a tailor made broadcast for B.C. regional which was written and produced in Toronto and

[Interprétation]

**M. Hallman:** Est-ce l'émission «The World at Eight»?

**M. Perrault:** Oui, et c'est une très bonne émission.

**M. Hallman:** Je pense qu'il s'agit d'une revue mondiale plutôt qu'une revue torontoise de l'actualité. C'est pourquoi cette revue a été systématisée afin de pouvoir recueillir plus facilement les nouvelles du monde entier et de tout le pays afin de faire partager à tout le monde ces services de premier ordre.

**M. Perrault:** Il est certain que vous pourriez envoyer ces renseignements à Winnipeg et à Vancouver et offrir un service beaucoup plus complet à chaque région en laissant les gens de chaque région préparer la partie qui leur revient.

**M. Davidson:** On parle à l'heure actuelle des nouvelles nationales.

**M. Perrault:** Je parle des nouvelles nationales de huit heures du matin et de six heures le soir.

**M. Davidson:** Oui.

**M. Perrault:** Je crois qu'à Winnipeg et à Vancouver, il y a amplement de personnes compétentes là-bas. Nous ne voulons pas...

**M. Davidson:** Je viens de Vancouver moi-même.

**M. Perrault:** Nous n'avons pas besoin des gens de Toronto pour rédiger et lire les nouvelles régionales qui sont envoyées chaque matin à huit heures de Toronto à Vancouver.

**M. Davidson:** Parlez-vous des nouvelles régionales?

**M. Perrault:** Je parle des nouvelles régionales de huit heures qui sont produites à Toronto pour les gens de Vancouver.

**M. Davidson:** Les nouvelles nationales?

**M. Perrault:** Les nouvelles nationales.

**M. Davidson:** Comment peut-il s'agir...

**M. Perrault:** C'est un programme destiné à la Colombie-Britannique, c'est réalisé à Toronto mais diffusé en Colombie-Britannique; la même chose se produit dans le cas des



## [Text]

sent out to British Columbia—just as they do now for the people in the Maritimes. I have listened to the Maritimes and there is a Maritime edition of the same news broadcast.

I am simply suggesting, and I think the CBC does excellent work in news coverage, that perhaps it is carrying the concept of centralization too far to have Toronto produce and write a newscast primarily designed for British Columbia. It is written in Toronto and every morning it is exported out to the west coast for the enlightenment of the west coast natives. I think that at some point your CBC people out there, who have demonstrated high competence should be given a chance to produce all or part of that production.

**Mr. Davidson:** You are talking about a regional broadcast?

**Mr. Perrault:** I am talking about a nationally-produced regional broadcast for British Columbia which comes out every morning at eight o'clock in the morning and at six in the evening. They even have the Vancouver weather forecast read by the Toronto announcer sent 3,000 miles across the country on your microwaves for the enlightenment of the people out in British Columbia.

**Mr. Davidson:** I will certainly take a look at this. I am trying to make the point that if we are going to have a national news broadcast...

**Mr. Perrault:** Dr. Davidson, this is not the same as your 11 o'clock CBC national news broadcast at night. This is a tailor-made broadcast for British Columbia which is put together in Toronto—a special production for us—and sent out to us every morning at eight o'clock. I think the people in Toronto have great competence, but I just happen to think the people in western Canada have some competence in this area as well.

**Mr. Hallman:** Could I say, Mr. Chairman, that there are five editions of "The World at Eight" and as many for "The World at Six". It is, as you say, Mr. Perrault, tailored for the B.C. consumption but with a national and international base that is shared by the country as a whole. I think radio has been neglected so far as local news is concerned. One of the motives for this whole operation is that we can release reporters in each of the regions to do a better job at the local and regional base, and I think this is on the way to that point.

**Mr. Perrault:** But I tell you as someone with some knowledge of the industry, that you are being scooped by the other radio broadcasters in the area who are on the spot

## [Interpretation]

Maritimes, il semble qu'il y ait une édition du même programme pour les Maritimes. Je crois que la Société Radio-Canada fait un excellent travail dans ce domaine mais je crois qu'on centralise un peu trop lorsqu'on demande à Toronto de réaliser un programme qui est destiné à la Colombie-Britannique, ce programme est relayé vers la Colombie-Britannique à tous les matins. Je crois que les gens de la Société Radio-Canada à Vancouver devraient pouvoir réaliser leurs propres programmes.

**M. Davidson:** Vous parlez d'une émission régionale?

**M. Perrault:** Je parle d'une émission de nouvelles régionales qui est diffusée à dix heures le soir et à huit heures le matin, il y a même les pronostics de la température qui sont lues à Toronto et qui sont envoyées dans l'Ouest...

**M. Davidson:** Il est certain que je vais étudier la question. J'essaie de démontrer que si nous avons un service de nouvelles nationales...

**M. Perrault:** Si nous devons avoir une émission nationale, ce n'est pas la même chose monsieur Davidson. Ceci n'est pas l'émission de onze heures le soir, il s'agit d'une émission de nouvelles qui est destinée particulièrement à la Colombie-Britannique et qui nous est envoyée à huit heures tous les matins. Je crois que les gens de Toronto sont très compétents mais je crois que les gens de l'Ouest sont tout aussi compétents.

**M. Hallman:** Comme vous l'avez dit monsieur Perrault, ces nouvelles sont destinées à tout le pays mais avec un élément qui intéresse particulièrement l'Ouest. Nous croyons qu'on peut faire un meilleur travail à l'échelon national, mais je vous dis que les autres réalisateurs de la région font un bien meilleur travail sur le plan local.

**M. Perrault:** Si vous avez une connaissance suffisante du métier, vous reconnaîtrez que les radiodiffuseurs vous prennent vos «scoops». Lorsque j'entends une nouvelle de

[Texte]

and get far better local news coverage. When I hear an item from the preceding evening put on "The World at Eight" in the morning, obviously having been teletyped down there, churned through three rewrite desks and then fed back to us like Pablum at eight o'clock in the morning, I must tell you that there are patterns of resentment which merge within my soul.

**The Chairman:** You are a good separatist, Mr. Perrault.

**Mr. Perrault:** I am not a separatist. I am just saying that there is competence in Winnipeg, there is competence in the Maritimes, and there is competence on the west coast. I think these national news broadcasts are fine, but if we are going to have "The World at Eight" push it to one-half hour and have a quarter hour produced by the competent people in Manitoba, Vancouver and other centres across the country.

**The Chairman:** Mr. Picard has a reply to an earlier question of Mr. Perrault.

**Mr. Picard:** I just wanted to give the breakdown, as requested, between French and English on the regional network. The English is about \$59 million, the French \$54 million and the regional network about \$36 million. Obviously the production of the regional network cannot be as high as the network, the English and French networks, but we feel there is a good relationship between the three.

**The Chairman:** Mr. Comeau.

**M. Comeau:** Seulement une question sur l'émission de nouvelles, *National News*.

**M. Mongrain:** Monsieur le président, j'invoque le Règlement. Je crois que nous nous entendons pour traiter d'un sujet, et près seulement passer à un autre. J'avais commencé à énoncer un grief contre Radio-Canada, et sur une remarque incidente que j'ai faite, on commence à discuter d'autre chose.

If you would be willing to allow me another two minutes I will complete my remarks. I will even leave about three-quarters of the remarks I had to make in my files so as to give time to my colleagues. However, it will not make any sense if I do not conclude now.

**The Chairman:** You introduced this particular topic in the course of your remarks.

[Interprétation]

la veille à l'émission «The World at Eight», transmise à Toronto, délayée par les scripteurs et retransmise le matin comme un bol de céréales, la moutarde me monte au nez.

**Le président:** Vous êtes un bon séparatiste, monsieur Perrault.

**M. Perrault:** Je ne suis pas séparatiste. Je veux simplement dire qu'il y a des gens compétents à Winnipeg, dans les Maritimes, comme il y en a aussi sur la côte Ouest. Je pense que ces nouvelles nationales sont bien conçues, mais si nous devons écouter l'émission «The World at Eight» durant une demi-heure, nous pourrions avoir un quart d'heure de l'émission qui pourrait être réalisée par les employés compétents de Winnipeg, de Vancouver et des autres centres répartis à travers le pays.

**Le président:** M. Picard veut répondre à une des questions précédentes de M. Perrault.

**M. Picard:** Je veux juste vous donner la répartition des montants alloués aux réseaux français et anglais et au réseau régional. Le réseau anglais reçoit \$59 millions environ, le réseau français \$54 millions et le réseau régional environ \$36 millions. Il est évident que la production du réseau régional ne peut pas être aussi importante que celle du réseau national anglais ou français. Mais nous pensons qu'il existe une relation heureuse entre ces trois chiffres.

**Le président:** Monsieur Comeau.

**Mr. Comeau:** Only a question regarding the news program *National News*...

**Mr. Mongrain:** Mr. Chairman, on a point of order. I believe that we had agreed to deal with one subject and to deal with another only afterwards. I had started explaining a complaint made against the CBC, and thanks to an incidental remark I made, the discussion has veered to another topic.

Si vous voulez bien m'accorder encore deux minutes, j'en terminerai avec mes remarques. Je laisserai même tomber les trois quarts des commentaires que j'ai dans mes dossiers afin de laisser du temps à mes collègues. Cependant, cela n'aurait aucun sens si je ne les termine pas maintenant.

**Le président:** Vous avez parlé de ce sujet particulier au cours de vos commentaires.

[Text]

**Mr. Mongrain:** No, I did not. I introduced grievances against the CBC. I am perfectly willing to relinquish the floor but please allow me another minute or two to conclude.

**The Chairman:** I think there would be general agreement to give you about two minutes to conclude. Then we will go on to Mr. Comeau and Mr. Dinsdale on supplementaries.

**Dr. Davidson:** Mr. Chairman, could I just say to Mr. Perrault, before Mr. Mongrain commences, that I get the message loud and clear, and we will look at it. That is all I will say at the moment. I get your point and I would want to re-examine this with our colleagues.

**Mr. Osler:** Mr. Chairman, could I ask one supplementary on that very point.

**The Chairman:** No, we are going to recognize Mr. Mongrain. You can come back after Mr. Comeau and Mr. Dinsdale.

**Mr. Osler:** But in Ottawa and Winnipeg and other places you have local news at 8.30 which follows "The World at Eight", which is completed at 8.15. I do not know how much local news you need.

**M. Mongrain:** Monsieur le président, je vais essayer de conclure très vite, pour ensuite, laisser la parole à mes collègues.

• 1100

Monsieur le président, voici un autre grief: on nous affirme qu'il y a du favoritisme dans l'embauchage et dans l'octroi de certains contrats à Radio-Canada. Voici ma position: à cette séance des Comité, je me proposais de recommander qu'on fasse rapport à la Chambre pour demander une enquête sur la régie interne de Radio-Canada. Je ne désire pas une enquête dans le genre de l'enquête Fowler, sur les structures, mais sur l'administration interne de la Société.

Je me proposais aussi de demander à la Chambre de couper de quelques millions votre augmentation de 14 millions de dollars. Et finalement, je me proposais de demander qu'on étudie la possibilité de confier Radio-Canada à une entreprise mixte, contrôlée par des individus conjointement avec le Gouvernement. Mais, d'abord, il y a un nouveau bureau de direction; la direction générale est rajeunie et j'ai confiance aux hommes qui sont là, les nouveaux comme les anciens.

[Interpretation]

**M. Mongrain:** Non, je ne l'ai pas fait. J'ai seulement parlé de mes griefs envers Radio-Canada. Je veux volontiers céder la parole, mais j'aimerais quand même que l'on m'accorde une ou deux minutes pour conclure.

**Le président:** D'accord. Je pense que l'accord est général quant à vous laisser encore deux minutes; je passerai ensuite la parole à M. Comeau et à M. Dinsdale au sujet de questions supplémentaires.

**M. Davidson:** Monsieur le président, puis-je juste dire à M. Perrault, avant que M. Mongrain continue, que j'ai reçu le message distinctement et que nous examinerons la chose. C'est tout ce que je veux dire pour le moment. J'ai compris votre point de vue et je veux l'examiner avec mes collègues.

**M. Osler:** Monsieur le président, puis-je poser une question supplémentaire au sujet de ce point particulier?

**Le président:** Non, car nous allons entendre M. Mongrain. Vous pourrez poser votre question après M. Comeau et M. Dinsdale.

**M. Osler:** Mais à Ottawa et à Winnipeg et en d'autres lieux, vous avez un bulletin de nouvelles locales à 8 h. 30, qui suit immédiatement l'émission «The World at Eight». Je ne sais pas de combien de nouvelles locales vous avez besoin.

**Mr. Mongrain:** Mr. Chairman, I will try to conclude quickly in order to leave the floor to my colleagues.

Mr. Chairman, here is another complaint: it is claimed that favouritism is practiced in hiring and in the granting of certain contracts at the CBC. Here is my position: at this meeting of the Committee, I intended to recommend that we report to the House in order to request an inquiry into the internal administration at the CBC. I do not want an inquiry along the lines of the Fowler inquiry on structures, but rather on the internal administration of the Corporation.

I also intended to ask the House to cut off a few millions from your \$14 million increase. And finally, I also intended to ask to study the possibility of entrusting the CBC to a joint company controlled by individuals jointly with the government. But as there is a new management office and that the general management is rejuvenated, and that I have faith in the men that are there, the new and the old ones alike.



[Texte]

Dernièrement les journaux ont écrit en manchette qu'il y aurait une réorganisation en ce qui concerne les programmes des affaires publiques. Je s'père que ce sera une réorganisation en profondeur. Il y a des personnes qui disparaissent et qui ne sont pas nécessairement coupables de ce qu'on reproche à Radio-Canada. Mais, on vous fait confiance jusque-là.

Vu que vous faites face à une extension considérable de services au Canada, vu l'érection dispendieuse d'un siège social et vu la menace actuelle d'une grève ruineuse, je ne poursuivrai pas davantage. D'autres députés et moi-même, nous vous accorderons une trêve d'une autre année pour faire vos preuves. Seulement, je vous prévins que si l'année prochaine vous revenez et si les mêmes griefs existent encore, nous devons être très sévère. Et nos griefs, vous les comprenez, n'est-ce pas? Je n'ai pas besoin de répéter tout ce qu'on a dit jusqu'à maintenant.

Vous avez admis indirectement qu'il y avait tout de même un problème. Je pense, monsieur Davidson, que votre attitude de vouloir prendre tout le blâme et de vouloir exonérer tous vos collègues est une attitude honorable. Car, en somme, vous êtes président non seulement pour les honneurs, mais aussi pour rendre les blâmes.

J'aurais aimé tout de même voir comparaître M. Thibault. Comme je vous l'avais dit, j'ai un faible pour lui. Vous lui direz tout de même qu'il n'est pas objectif dans ses nouvelles, parce qu'il ne m'a pas invité à donner mon point de vue, alors que les autres réseaux m'ont invité à le faire. J'ai terminé, monsieur le président.

**M. Picard:** On va essayer de remédier à la situation.

**M. Dinsdale:** Is this a new subject?

**The Chairman:** No; this is a supplementary on the question of regional newspapers.

**M. Dinsdale:** I am a little uncertain about what topic we are now on. We have been floating rather freely.

**The Chairman:** Mr. Mongrain has been floating freely. The whole Committee has been floating freely.

**An hon. Member:** On general grievances.

**The Chairman:** Yes; and I think we are going to have to lay down some rules about general grievances and how to express them. Mr. Dinsdale?

[Interprétation]

Lately, the newspapers have said that there would be reorganization in the public affairs programs. I hope this will be a thorough reorganization. Some people disappear that are not necessarily guilty for what the CBC is criticized. But we'll give you the benefit of the doubt.

As you are faced with extending your services quite considerably in Canada, as you are setting up a head office which is expensive, and as you are threatened at the present time by a ruinous strike, I will not go any further. Other members along with myself will give you a truce of one more year to prove yourselves. But I am warning you that if next year you come back and the same grievances still exist, we shall have to be very strict. You understand our complaints, don't you? I do not have to repeat what has been said up to now.

You admitted, indirectly, that there was a problem. And I think, Mr. Davidson, that your attitude of wanting to take all the blame on yourself to exonerate all your colleagues is a very honourable attitude. Because, in fact, as the President you must not only reap the honours but also take the blame.

However, I would have liked to see Mr. Thibeault here; as I mentioned, I have a weakness for him. You can tell him that he is not objective in his news because he never asked me to give my point of view, whereas other networks did ask me to do so. I'm through, Mr. Chairman.

**Mr. Picard:** We shall try to correct the situation.

**M. Dinsdale:** Est-ce un nouveau sujet?

**Le président:** Mon, c'est une question supplémentaire, sur le problème des journaux régionaux.

**M. Dinsdale:** Je ne suis pas tout à fait sûr du sujet que nous discutons maintenant. Nous avons passablement divagué.

**Le président:** C'est M. Mongrain qui a divagué. Tout le Comité a divagué.

**Une voix:** A propos des griefs généraux.

**Le président:** Oui, et je crois qu'il faudra donner certaines directives quant à la façon d'exprimer les griefs. Monsieur Dinsdale?

[Text]

**Mr. Dinsdale:** My subject is programming. For a while I thought we were on programming.

**The Chairman:** No; we were on the news question. Perhaps I can go to Mr. Comeau, and then you can have the floor to deal with programming.

**Mr. Dinsdale:** All right.

**M. Comeau:** Monsieur le président, c'est au sujet des nouvelles de 11 heures à Radio-Canada. J'en ai déjà parlé à M. Davidson. Je vous ai envoyé une lettre à ce sujet. Selon moi, les nouvelles de 11 heures à Radio-Canada sont beaucoup trop régionales et pas assez nationales. Je dis cela, parce que, personnellement,...

**M. Davidson:** Sur le réseau français?

**M. Comeau:** Sur le réseau français, selon moi, les nouvelles ne sont pas nationales. Personnellement, je ne regarde pas ces nouvelles de 11 heures à Radio-Canada, tout simplement, parce qu'elles ne reflètent pas l'esprit ou l'idée du Canada. Avez-vous des commentaires là-dessus?

**Dr. Davidson:** Mr. Chairman, I think Mr. Comeau or some other member of the Committee raised precisely the same point at the last meeting of the Committee. I believe it was Mr. Stanbury, in fact, who raised it, but perhaps not. In any event, I did point out in reply that one of the facts that we face in the French network is that although we refer to it as our French network, as though it extended from one end of Canada to the other, it is essentially a Quebec-based network with Ontario and New Brunswick making up the bulk of the listening audience and only rather faint tentacles reaching down into the other Maritime Provinces and out to the West.

Rightly or wrongly, this to some extent conditions the programming and the news selection, because these are geared to what are considered to be the requirements of the 90 per cent or the 95 per cent of the audience that is concentrated in the eastern provinces. This is not a good thing, and one of my real objects, in my view, is to see the French network extended across the country to include, on a general national network, all of the French Canadians in the different provinces of Canada.

I believe that that will enlarge the perspective and open the eyes of the persons responsible for French network programming to the fact that they have a nation-wide audience

[Interpretation]

**M. Dinsdale:** Moi, je parlais de la programmation. Pendant un moment, j'ai vu qu'il en était question.

**Le président:** Non. Nous parlons de l'information. Je donne d'abord la parole à M. Comeau, puis vous pourrez ensuite parler de programmation.

**M. Dinsdale:** Bien.

**M. Comeau:** Mr. Chairman, I wish to talk about the 11 o'clock news on the CBC. I have already mentioned this to Mr. Davidson. I have sent you a letter on this subject. In my opinion, the 11 p.m. news on the CBC is much too regional and not national enough. I say this, because, personally,...

**Mr. Davidson:** On the French network?

**Mr. Comeau:** On the French network according to me, the news is not national. Personally, I do not listen or look at the 11 o'clock CBC news simply because it does not reflect the spirit or idea of Canada. Do you have any comments about that?

**M. Davidson:** Je crois, monsieur le président, que M. Comeau, ou un autre député, a soulevé la même question déjà, lors de la dernière séance du Comité. Je crois que c'était M. Stanbury, mais peut-être que non. En tout cas, j'ai signalé, en réponse, que l'une des situations auxquelles nous sommes aux prises, en parlant de notre réseau français, c'est qu'il s'agit surtout d'un réseau québécois avec un rayonnement jusqu'en Ontario et au Nouveau-Brunswick, même si le réseau s'étend d'un bout à l'autre du Canada. Il n'y a qu'un faible rayonnement vers les provinces Maritimes et vers l'Ouest.

A tort ou à raison, cette situation-là influe sur la programmation et sur le choix des nouvelles, parce que celles-ci visent surtout les 90 ou 95 p. 100 de l'auditoire qui est concentré dans les trois provinces de l'Est. J'avoue que ce n'est pas une bonne chose, et mon but, c'est d'élargir les services du réseau français jusqu'à ce qu'il comprenne toute la collectivité canadienne-française.

Je crois que cela va ouvrir les perspectives et les yeux des responsables de la programmation du réseau français et les sensibiliser au fait qu'ils ont à desservir un auditoire à la

**Texte]**

rather than a regional audience to serve in their network programming—and that includes the news.

I have not made a detailed analysis of the content of the French network news compared with the English network news. It has been suggested to me on more than one occasion that the point you have made is a valid point, and it is one that I would be prepared to examine relative to the detail of what it is we put out over the news over a period of time.

**M. Comeau:** Monsieur le président, monsieur Davidson, si je suis du Nouveau-Brunswick ou de la Nouvelle-Écosse, les nouvelles sont rédigées pour cette région, mais je n'entends pas beaucoup parler, par exemple, de Vancouver. Il me semble que ce n'est pas là apporter les nouvelles de tout le Canada; c'est plutôt un rapport régional. C'est tout ce que je veux dire.

**Dr. Davidson:** Would you care to comment on that, Mr. David?

**M. R. David (vice-président et directeur général de la radiodiffusion française):** Monsieur le président, monsieur Comeau, il faut d'abord faire une distinction entre nos nouvelles à la radio et nos nouvelles à la télévision. Dans nos nouvelles à la radio, nous faisons une place beaucoup plus large à toutes les nouvelles venant du Canada, pour la simple raison que nous avons, comme le président le disait tantôt, des centres de production. Comme vous le savez, nous avons des bulletins de nouvelles à toutes les heures et ces bulletins viennent à la fois de Moncton, de Toronto et même de Vancouver. À ce moment-là, ce sont les centres de nouvelles qui alimentent les bulletins de nouvelles. C'est un reproche qui nous est fait depuis longtemps.

Mais je pense que depuis quelques années, malgré que plusieurs critiques ne soient pas encore satisfaits, nous avons élargi de beaucoup notre intérêt pour des nouvelles de l'extérieur de la province. Et ceci est dû au fait que depuis trois ans nous avons des correspondants, un à Moncton, un à Toronto, et un aussi à Winnipeg, pour couvrir les Prairies. Mais, comme le réseau ne fonctionne pas dans ces deux sens, il arrive que, un circuit n'étant pas toujours disponible, nous devons recevoir des nouvelles sur film. C'est pourquoi elles sont déjà en retard sur l'actualité, et que souvent, elles sont écartées.

Mais, vous remarquerez que, par exemple, à l'ouverture des législatures provinciales, il y a presque toujours un résumé de la nouvelle législation des diverses provinces. Il est bien

**[Interprétation]**

largeur du Canada, et non un auditoire régional, tant pour la programmation que pour l'information.

Je n'ai pas fait l'analyse détaillée de la teneur des nouvelles du réseau français, comparativement à celle du réseau anglais, mais on m'a déjà dit, à plusieurs reprises, que ce que vous venez de dire est valable, et je suis disposé à étudier le contenu des nouvelles pendant une période donnée.

**Mr. Comeau:** Mr. Chairman, Mr. Davidson, if I am from New Brunswick or Nova Scotia, the news will be prepared for this area, but I will not hear much about Vancouver, for instance. I find that this is not reporting the news from Canada as a whole. It is rather a regional report. That is all I want to say.

**M. Davidson:** Monsieur David, avez-vous quelque chose à dire à cet égard?

**Mr. R. David (Vice President and Director General of the French Network):** Mr. Chairman and Mr. Comeau, I think first of all we have to establish a distinction between our radio news and our television news. In our radio news we have a much broader coverage for all news originating in Canada, for the simple reason that, as the President said earlier, we have production centres. As you know, we have news reports every hour, and these reports come from Moncton, Toronto and even Vancouver. In this case, it is the news that feed the newscasts. But people have been complaining about this since a long time.

But I think that since a number of years, in spite of the fact that several critics are not yet satisfied, we have significantly broadened our interest with regard to news from outside the province. And this is due to the fact that over the past three years we have had a correspondent in Moncton, one in Toronto and also one in Winnipeg to cover the Prairies. But as we do not have reversible network, it happens that a circuit over which we were to get this news film is not available. That is why this news lags behind current events, and is often dropped.

But you will notice that when, for instance, the various provincial legislatures are opened there is nearly always a summing up of the new legislation of the various provinces.



## [Text]

sûr aussi que, le Québec comprenant 80 p. 100 de la population canadienne-française, très souvent des nouvelles qui sont d'une importance capitale pour la grande majorité des Canadiens français peuvent ne pas dire grand-chose à des Canadiens français demeurant très loin de la province. Et par conséquent, il peut y avoir une tendance à contester l'importance de certaines nouvelles provinciales par rapport à des nouvelles venant d'autres régions du pays. Je pense que l'on n'évitera jamais cela tout à fait.

Je pense que nos gens sont polarisés beaucoup plus par des nouvelles de législature québécoise qu'ils peuvent l'être par des nouvelles provenant de la Saskatchewan ou de la Nouvelle-Écosse. A un Canadien français qui habite dans une autre province, cela peut paraître assez provincial, et le fait est que ce l'est. Mais, je pense que c'est l'une des contraintes de la vie canadienne, et que, même en faisant l'effort qu'il faut, c'est inévitable. Quand nous aurons des salles de nouvelles bien équipées en dehors d'Ottawa, Québec et Montréal la situation sera meilleure.

Comme vous le savez, à Moncton, notre salle des nouvelles ne produit que pour la radio, parce que nous n'avons pas de centre de production de télévision.

Donc, le jour où nous pourrions recevoir des nouvelles ou des messages des correspondants directement de ces salles de nouvelles, je pense que notre bulletin de nouvelles sera plus complet.

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**Dr. Davidson:** May I just say, Mr. Comeau, that, just as Mr. Perrault is unhappy because the news he gets in Vancouver is too national and you are concerned because the news you get is too regional, you have company, in the person of Premier Smallwood of Newfoundland, who wrote me recently to complain that "The World at Eight", which Mr. Perrault complains about going into Vancouver, was not going in its original, national form to the Newfoundland area but was being replaced by some regional news about Nova Scotia and New Brunswick and the other Atlantic Provinces.

**Mr. Mongrain:** You are not telling the whole story. He also said there are too many stories in the CBC.

**Mr. Davidson:** Mr. Mongrain, do not steal my French line, I was coming to that. I wanted Mr. McCleave, Mr. Comeau and Mr. Dinsdale to notice that we were honoured with the charge last week that the Newfoundland

## [Interpretation]

Another thing is certain, as Quebec represents 80 per cent of the French Canadian population, it often happens that news which is of great importance to the great majority of the French Canadians is not of too much interest to those who live very far from the province. Consequently, there may be a tendency to contest the importance of some provincial news in relation to news from other regions of the country. I don't think that we shall ever completely avoid that.

I think our people are far more interested in news from the Quebec legislature than they could be in news from Saskatchewan or Nova Scotia. For a French Canadian living in another province this may appear rather provincial, and in fact that is what it is. I think though that this is one of the limitations of Canadian life, and that even though the required effort be made, it will remain inevitable. When we shall have well-equipped newsrooms outside of Ottawa, Quebec City and Montreal, the situation will improve.

As you know, in Moncton our newsroom produces for radio only because we have no television production centre.

Thus, the day we will be able to receive news and correspondents' reports directly from these newsrooms, then our newscasts will be much more complete.

**M. Davidson:** Je veux simplement dire, monsieur Comeau, que M. Perrault se plaint du fait que les nouvelles, à Vancouver, sont trop nationales, et vous, vous vous plaignez que les nouvelles sont trop régionales. Alors, j'aimerais vous dire aussi que le premier ministre Smallwood est d'accord avec vous; il m'a écrit récemment pour se plaindre que l'émission «The World at Eight», dont se plaint M. Perrault, n'est pas transmise dans sa forme originale à Terre-Neuve, mais est remplacée par des nouvelles régionales qui ont trait à la Nouvelle-Écosse, au Nouveau-Brunswick et aux autres provinces Maritimes.

**M. Mongrain:** Mais vous ne racontez pas toute l'histoire, il a dit également qu'il y avait trop de conservateurs à Radio-Canada.

**M. Davidson:** Justement, vous me volez la parole. J'y arrivais. Je voulais que M. McCleave, M. Comeau et M. Dinsdale remarquent que, la semaine dernière, nous avons été honorés de l'accusation que la station de

[Texte]

broadcasting unit was nothing but a mess of stories. We have now been called everything that I can think of.

**Mr. Osler:** Mr. Chairman, the CBC put these news people into the other centres to gather news for the French network, and they had a great deal of difficulty in doing his except in certain spots. However, it is done and I would like to know if anybody has run a check on what percentage of items originate from these centres. I suspect that it is very difficult for the correspondent in Winnipeg to get on the French network because the news editor in Montreal does not appreciate the hierarchy of values that management is perhaps trying to incorporate, and that a news item from your correspondent in Manitoba or Vancouver may not reach the French network because it is so regionally oriented that it does not appear to be relevant to 80 per cent of the listening audience in Quebec.

**M. David:** Je n'ai pas la proportion du matériel utilisé. Il est bien certain que, là encore, on frappe le jugement éditorial du comité. Il est bien sûr que nous recevons moins de nouvelles des Prairies que, par exemple, de Moncton où l'alimentation est beaucoup plus courante; et je crois que nous en recevons plus de Toronto, ou du moins que nous en passons plus, en provenance de Toronto que des Prairies. Il est certain que si nous recevons une nouvelle qui sera importante pour les agriculteurs de l'Ouest, elle peut paraître, à Montréal, comme étant moins importante qu'une nouvelle qui touchera, par exemple, les chantiers maritimes de Lauzon, bien que dans l'économie canadienne la première nouvelle soit plus lourde de conséquences. Mais je ne peux pas vous donner la proportion actuellement.

Je sais que je reçois régulièrement des nouvelles de M. Sénéchal à Winnipeg ou de M. McAndrews à Toronto, mais de là à vous dire la proportion d'utilisation là, je serais bien en peine.

**The Chairman:** Mr. McCleave.

**Mr. McCleave:** I would like Dr. Davidson's comment on my brief comment which followed Mr. Perrault's remarks on the national broadcasts which are heard regionally, and I made it as a newsman of over 20 years and one who wrote news for the CBC, believe it or not, 16 years ago. I think the CBC should be encouraged in its use of regional reporters. I do not know how well they work on the West Coast, but I know that Mr. Curtis in Atlantic Canada does a superb job. Mr. Per-

[Interprétation]

diffusion de Terre-Neuve n'était qu'un ramassis de conservateurs. On nous a traités de tous les noms imaginables.

**M. Osler:** Radio-Canada a mis ses correspondants dans d'autres centres pour recueillir de l'information pour le réseau français. Ils ont eu bien du mal à le faire, sauf à certains endroits. Cependant la chose a été faite. Alors, je me demande si quelqu'un a vérifié pour voir quel est le pourcentage d'informations provenant de ces centres. Je crois qu'il est très difficile pour le correspondant de Winnipeg d'avoir du temps d'antenne sur le réseau français parce que le rédacteur des informations à Montréal est conscient de la hiérarchie des valeurs que veut peut-être établir la direction et qu'une information en provenance du Manitoba ou de Vancouver pourrait ne pas parvenir au réseau français parce que son orientation est tellement régionale qu'elle pourrait ne pas paraître pertinente à 80 p. 100 de l'auditoire du Québec.

**Mr. David:** I do not have the proportion of news that is used. And there again we have to take into account the editorial judgment at the editor's desk. Of course, we get less news from the Prairies than we get from Moncton, for instance, where news is much more regular. And we get more from Toronto, I believe, or at least we handle more from Toronto than from the Prairies. And one thing is certain, if we receive news that will greatly concern the western farmers, it may appear in Montreal to be of lesser importance than news concerning the Lauzon Shipyards, for instance, although in the Canadian economy, the former is really more important. But I cannot give you the present proportion.

I know that I receive news regularly from Mr. Sénéchal in Winnipeg or from Mr. McAndrew in Toronto, but to tell you the proportion of use is something I cannot do.

**Le président:** Maintenant, c'est à monsieur McCleave.

**M. McCleave:** J'aimerais que le docteur Davidson commente l'opinion que j'ai exprimée à la suite des remarques de M. Perrault sur les émissions nationales entendues au plan régional, ce que j'ai fait à titre de nouvelliste ayant plus de 20 ans d'expérience et qui, croyez-le ou non, a rédigé des informations pour Radio-Canada, il y a de ça 16 ans. Je crois que Radio-Canada devrait être encouragée pour l'emploi qu'elle fait des reporters régionaux. Je ne connais pas le travail qu'ils



## [Text]

rault remarks that people are getting scooped. This will happen to any newsman. The thing is to come up with your own share of the same. I would really take a long look at anything which would tend to weaken the use of the regional reporter system where, instead of the reporter being chained to an editorial room, he now has the right to get out with a

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camera or a tape recorder and do some honest to God footwork, and I just want to offer a note of appreciation in this respect. I think CBC news in that regard has improved tremendously in the last 10 years.

**The Chairman:** Mr. Dinsdale, on a new subject.

**Mr. Dinsdale:** Before I get on to a new subject, I have been trying to ask a supplementary and with your permission, Mr. Chairman, I would just like to comment on this discussion of the problems of regional, national and world news. I think part of the problem is that we are not differentiating between radio and TV and I think most of our discussion has revolved around radio. Radio seems to be coming more a news media and TV an entertainment media, and I will go into this when I get to the general question of programming. There is a regional news program—it appears in Manitoba over CBW at 9 o'clock—which is geared to the local area. The only complaint and criticism I have to make of that program is that it is very brief. It is not as comprehensive as what I believe is called "The News of the World".

**Mr. Fraser:** "The World at Eight".

**Mr. Dinsdale:** It is very brief and abrupt and we might partially deal with this problem by strengthening the 9 o'clock regional news. Radio seems to be geared more for the housewife than it is for the busy executive. If you could listen to CBC all day long you would get all sorts of regional comments that would broaden the national perspective. However, that is not the main subject that I am interested in at the moment.

I want to continue a line of questioning that began the last time Dr. Davidson was before the Committee, and I particularly like to refer to a comment he made with respect to the permissive aspects of television broad-

## [Interpretation]

font sur la côte ouest, mais je sais que M. Curtis d'*Atlantic Canada* fait un travail superbe. Lorsque M. Perrault dit «que les gens se font voler leurs informations» cela arrive à tout le monde. Ce qui importe c'est de remettre la monnaie à son tour. Je crois que j'étudierais longuement toute mesure qui pourrait affaiblir le système du reportage

régional où le reporter, au lieu de rester enchaîné à son pupitre, a maintenant le droit de sortir muni de son magnétophone et de sa caméra et d'aller user ses semelles. Je voudrais seulement dire un mot d'appréciation à ce sujet. Je crois que dans ce domaine, Radio-Canada s'est amélioré considérablement au cours des dix dernières années.

**Le président:** Monsieur Dinsdale?

**M. Dinsdale:** Avant de passer à un autre sujet j'ai essayé de poser une question supplémentaire et, avec votre permission, monsieur le président, j'aimerais dire un mot à propos de cette discussion au sujet du problème des nouvelles régionales et nationales. Je crois qu'une partie du problème c'est que nous n'établissons pas la différence entre les nouvelles à la radio et à la télévision. La radio semble devenir davantage un organe d'information tandis que la télévision devient un organe de divertissements. Alors j'en reviens à la question générale de la programmation. Il y a un programme d'information qui passe au Manitoba sur les ondes de CBW, à 9 heures, qui est réalisé à l'intention de la région. La plainte et la critique que je désire faire au sujet de cette émission, c'est qu'elle est beaucoup trop brève. Elle n'est pas aussi globale que ce qu'on appelle, je crois, «Les nouvelles mondiales».

**M. Fraser:** «The World at Eight».

**M. Dinsdale:** C'est un programme court et précipité; nous pourrions peut-être remédier partiellement au problème en étoffant les nouvelles régionales de 9 heures. La radio semble s'adresser davantage à la maîtresse de maison, qu'à l'homme d'affaires pris par son travail. Si vous pouviez écouter Radio-Canada toute la journée vous entendriez un éventail d'informations régionales qui élargirait la perspective nationale. Toutefois, ce n'est pas le principal sujet qui m'occupe présentement.

Je voudrais continuer un enchaînement de questions qui a été commencé la dernière fois que M. Davidson s'est présenté devant le Comité et je voudrais en particulier me reporter à une remarque qu'il a faite au sujet



[Texte]

casting. This arose from a comment I made that we need a Hyde Park corner more than we need access to the tremendous impact of CBC television. At that time Dr. Davidson suggested that the CBC might be regarded as fulfilling the function and the role of a Hyde Park corner.

The reason I raise the matter again is because I have had a substantial feedback from the public of Canada on this thesis propounded by Dr. Davidson which seems to suggest a permissive attitude in the role of TV programming. More especially, I made a statement to the effect that the tremendous visual and audio impact of television has helped to aggravate the proverbial generation gap. I even got a kickback from Rochdale College, that high rise hippydom in Toronto, which might be most typical of the problems of the generation gap.

Mr. Mongrain raised this subject in broad terms earlier, and I would like to pinpoint it by asking Dr. Davidson if there are no criteria, other than the dictates of the Broadcasting Act, which determine the programming emphasis on television? Is there no committee or no way of evaluating just how the CBC is going to carry out this very difficult role of promoting national unity and programming excellence other than by the general terms of the Broadcasting Act?

**Dr. Davidson:** First of all, Mr. Chairman, as Mr. Dinsdale knows, there is a board of directors of the Corporation which has the over-all responsibility for determining Corporation policy and the ways in which the Corporation is to endeavour to discharge its mandate. Within that board of directors there is a program committee of the board which spends at least half a day at each board meeting—and according to the law we have to meet six times a year—reviewing program questions. This is in the larger policy area rather than in the review of individual programs, although individual programs are discussed as they relate to the broad framework of policy within which the Corporation endeavours to operate.

Over the years there has also been built up—and I referred to this earlier—policy papers that the Corporation has developed on such matters as controversial broadcasting, good taste in broadcasting and a variety of other papers relating to such things as violence on children's programs, and these form the basis of the corporate position as they

[Interprétation]

de l'indulgence de la télédiffusion. Cela émanait d'une remarque que j'avais faite que nous avions davantage besoin d'un plus grand nombre de *Hyde Parks* que nous avions besoin de l'impact énorme de la télévision de Radio-Canada. A ce moment-là, le docteur Davidson, avait dit que Radio-Canada pouvait être considéré comme remplissant le rôle de *Hyde Park*.

La raison pour laquelle je soulève de nouveau la question c'est que j'ai reçu beaucoup de commentaires du public au sujet de la thèse du docteur Davidson, qui semble indiquer une attitude assez indulgente quant à la programmation de la télévision. Et, entre autre, moi-même j'avais fait une déclaration à l'effet que l'effet visuel et auditif de la télévision avait aggravé l'écart entre les générations. J'ai même eu une réaction du collège Rochdale à Toronto, ce sanctuaire gratte-ciel du monde «hippie», qui pourrait servir d'exemple le plus typique des malaises de l'écart entre les générations.

M. Mongrain a abordé cette question en termes généraux précédemment et je voudrais la cerner en demandant au D<sup>r</sup> Davidson s'il existe des critères, autres que les directives de la Loi sur la radiodiffusion, qui régissent la programmation de la télévision. N'y a-t-il pas de comité ou un autre moyen d'évaluer comment Radio-Canada peut s'acquitter du rôle difficile de promouvoir l'unité nationale et maintenir l'excellence de sa programmation autrement qu'en appliquant les principes généraux de la Loi sur la radiodiffusion?

**M. Davidson:** Tout d'abord, monsieur le président, M. Dinsdale le sait déjà, qu'il y a un conseil d'administration de la société qui a la responsabilité d'ensemble de déterminer la ligne de conduite en vertu de laquelle la société peut remplir son mandat. Parmi ce conseil d'administration, il y a un Comité des programmes qui passe une demi-journée à chaque réunion du conseil, et nous devons nous réunir six fois l'an aux termes de la Loi, dans le but d'étudier les programmes, c'est-à-dire la politique d'ensemble plutôt qu'une révision d'émissions en particulier, bien que les émissions en particulier soient discutées en fonction de cadres plus généraux à l'intérieur desquels la société s'efforce d'exercer son action.

Au cours des années, j'en ai déjà parlé, des documents ont été rédigés par la Société quant à la politique à suivre en matière d'émissions controversées, de bon goût dans les émissions, de violence dans les émissions destinées aux enfants, et ces documents constituent la substance sur laquelle se fonde la Société en fonction du sujet traité dans des

*[Text]*

relate to the subject matter of these individual policy papers. Since Mr. Picard and I have become associated with the Corporation we have, with the Board's approval, initiated a review of all of the policy papers that have been developed over the years as guidelines for the Corporation.

We expect to present to the Board at the end of this month when it meets in Toronto, the first of these revised policy papers. This one happens to deal with the question of violence on television, the interest which was stimulated by the events of last summer when there was a great upsurge of concern, which has continued, in the U.S. and in Canada over the subject of violence on television arising out of the assassination of Senator Robert Kennedy.

We will successively review and update these policy papers and I would hope that as that review can be completed it will provide us really with the framework within which we can expect the networks to give direction to the supervisors and to the producers of the various programs which form a part of our total complex of programming.

**Mr. Dinsdale:** Are those policy papers available to members of the Committee, or are they for internal distribution only?

**Dr. Davidson:** There has been no distribution up to this date, Mr. Dinsdale—publicly, that is to say—with possibly one exception, and that is our policy paper on controversial broadcasting which was accepted by the former Board of Broadcast Governors and issued by them as their document, designed to provide guidance to broadcasters generally with respect to controversial broadcasting.

I would wish to consider, if you do not mind my putting it this way, the implications of making public policy papers of this kind. I think probably it would be well for me to discuss the matter with the Board of Directors before coming to any conclusion about what we should do.

**Mr. Dinsdale:** Well Mr. Mongrain has indicated that there will be a suspended action, and perhaps I could join him in supporting that viewpoint. Then we could at least discuss these matters when you have the privilege and pleasure of coming before this Committee again, Dr. Davidson.

**Dr. Davidson.** The sword of Damocles traditionally hangs over the President of the Canadian Broadcasting Corporation and I am quite willing to have it hang for another year, before I do.

*[Interpretation]*

documents de directives. Depuis que M. Picard et moi-même faisons partie de la société, nous avons entrepris, avec l'approbation du Conseil, une révision de tous les documents qui ont été établis au cours des années, comme étant les principes directeurs de la société.

Nous avons l'intention de présenter à la réunion du Conseil qui se tiendra à Toronto à la fin de ce mois-ci, la première tranche de ces documents révisés. Cette tranche porte sur la question de la violence à la télévision, c'est-à-dire sur l'intérêt qui a été stimulé par les événements de l'été dernier, lorsqu'on a constaté une recrudescence d'inquiétude aux États-Unis et au Canada à propos des programmes de violence à la télévision découlant de l'assassinat du sénateur Robert Kennedy. Nous allons successivement réviser et mettre à jour tous ces documents et ces directives, et j'espère qu'à la fin de ces travaux, nous disposerons d'une structure dans le cadre de laquelle les réseaux pourront donner les directives nécessaires aux superviseurs et réalisateurs des divers programmes qui forment une partie de tout le complexe de la programmation.

**M. Dinsdale:** Ces documents sont-ils mis à la disposition du Comité, ou sont-ils destinés uniquement à la distribution interne?

**M. Davidson:** On n'a pas fait de distribution jusqu'ici, monsieur Dinsdale, c'est-à-dire publiquement, sauf dans le cas de notre document de politique sur la radiodiffusion controversée qui a été accepté par l'ancien Bureau des gouverneurs de la radiodiffusion et qu'ils ont publié comme étant leur document avec l'intention de fournir des directives aux radiodiffuseurs en général concernant la radiodiffusion controversée. J'aimerais exposer l'effet que pourrait avoir la publication de documents de ce genre. Je pense qu'il vaudrait mieux que je discute de la question avec le conseil d'administration avant de décider de la marche à suivre.

**M. Dinsdale:** M. Mongrain a indiqué que l'on remettrait la question à plus tard, et je crois que je me joindrai à son point de vue. Nous pourrions alors discuter au moins de ces questions lorsque vous aurez le privilège et le plaisir de revenir devant ce comité, monsieur Davidson.

**M. Davidson:** L'épée de Damoclès pend traditionnellement sur la tête du président de Radio-Canada et je veux bien la laisser pendre encore un an avant que je ne me présente devant vous.



[Texte]

**Mr. Osler:** Mr. Chairman, it seems to me that the details of such papers are none of our business. The simple thing is that the CBC either performs according to the wishes of the people of Canada or the people who are running the CBC get fired. I think if all members of the Committee, all members of Parliament and all members of the public start discussing the intricacies of their working papers we would do nothing but impede them.

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**The Chairman:** I have a very vague recollection, and the Clerk has been confirming it, that some of these papers have already been circulated back in 1966 when we were having the "Seven Days" meetings. Perhaps those members who are interested might check into the past records. I think you will probably find most of the information which you require already has been before this Committee. They may not have been printed; they may only have been distributed. However, if you like I will look into this. There must be some available from the Clerk's office but we will have to look into it. Mr. Hymmen?

**Mr. Hymmen:** Mr. Chairman, I have been trying to get a question in for two hours, and I think I finally can under a supplementary.

**The Chairman:** Good.

**Mr. Hymmen:** I would like to explain that I arrived on this Committee on short notice and I have not the benefit of the background testimony, although I did serve on this Committee for quite some time in the last Parliament. I would like to ask Dr. Davidson a direct question: regardless of any papers that have been published, what is the present policy of the CBC on contentious broadcasts?

I admit that all the news media—and this includes the press, radio and television—seem to think that unless something is contentious no one is going to look at it. I could refer to the controversy in Algonquin Park on logging, or air pollution in the Dunville area, or strip mining out West. Some years ago, I recall, there was a program explaining a problem concerning accommodation for temporary help down in the tobacco harvesting area, in which whoever arranged the program gave a completely one-sided story. You know, there are two sides to every story.

[Interprétation]

**M. Osler:** Monsieur le président, il me semble que les détails de ces documents ne nous concernent pas.

Il s'agit simplement que Radio-Canada fonctionne selon la volonté du peuple canadien sinon ceux qui dirigent la société seront remerciés. J'ai l'impression que si tous les membres du Comité, tous les députés et tout le public commencent à discuter de la complexité des documents de travail, nous ne ferions qu'entraver leurs travaux.

**Le président:** Il me semble que certains de ces documents ont déjà été publiés en 1966, quand le Comité s'était réuni pour discuter du programme «This Week has Seven Days»; ceux dont ce cas intéresse peuvent trouver ces documents dans les dossiers passés. Je crois que probablement vous trouverez qu'une grande partie des renseignements que vous cherchez ont déjà passé devant ce Comité. Il se peut qu'ils n'aient pas été imprimés ou simplement distribués. Toutefois, si vous le voulez je m'en occuperai. Vous en trouverez peut-être dans le bureau du Greffier, mais nous verrons.

**M. Hymmen:** Monsieur le président, pour les deux dernières heures, j'essayais de poser une question et je crois que finalement je peux le faire.

**Le président:** C'est bien.

**M. Hymmen:** Je voudrais vous dire que j'ai rejoint ce comité à bref délai et par conséquent, je n'ai pu prendre connaissance des témoignages précédents bien que j'aie servi au sein de ce comité pendant un certain temps lors de la dernière législature.

J'aimerais poser au Dr Davidson une question directe: Sans parler des documents qui ont été publiés, quelle est la politique, actuelle, de Radio-Canada, à l'égard des émissions controversées?

Je reconnais que tous les moyens d'information c'est-à-dire la presse, la radio et la télévision semblent croire qu'un programme ne peut intéresser le public que s'il est controversé. Je peux mentionner la controverse de *Algonquin Park* au sujet de l'exploitation forestière, ou la pollution de l'air dans la région de Dunville, ou les exploitations minières dans l'Ouest.

Je me souviens d'un programme, voilà déjà quelques années, qui portait sur le logement du personnel à temps partiel dans les plantations de tabac où celui qui a organisé le programme n'a donné qu'un seul côté de l'affaire.

Vous devez savoir qu'une histoire comporte toujours deux versions.



[Text]

**The Chairman:** First, what is your definition of a contentious program?

**Mr. Hymmen:** "The Way It Is". I just wonder what the present policy is, because one of the directors of one of the programs of the CBC told a colleague of mine that he did not give a darn whether two sides of a viewpoint were shown at all as long as they presented his program. Now, if the object of the CBC is to promote national unity, unless you show all sides of a question you are creating disunity in the country instead of unity.

I think this is most important, because we have, for example, in the press editorial experts who know the answers to everything in that private operation and certainly the government does not subsidize the press. They are entitled to their opinion. However, the CBC, which is a wholly-owned corporation paid for with Canadian funds, in all fairness somehow has to show the various sides of a very contentious problem.

This is one thing that is bothering me. Perhaps there have been papers and perhaps there is a policy, but I would like to know what the policy is.

**The Chairman:** Mr. Hymmen, you might know that when Mr. Kierans appeared before the Broadcasting Committee on the postal estimates he indicated that the government was subsidizing the press on their mailing rates.

**An hon. Member:** As in the past.

**An hon. Member:** Still!

**The Chairman:** Dr. Davidson?

**Dr. Davidson:** I was just wondering if Mr. Givens was raising the same point.

**Mr. Givens:** No, not on this point.

**Dr. Davidson:** Mr. Chairman, Mr. Hymmen has referred to contentious broadcasting, and contentious programming is part of our total programming. I think it is a part which, within reason, forms a proper part of the discharge of our mandate. I would be wrong if I left the impression—and I am sure Mr. Hymmen did not intend to leave this impression—that we do nothing but contentious broadcasting. The bulk of our programming is non-contentious. There are certain program periods...

**An hon. Member:** They are pretty dull.

[Interpretation]

**Le président:** Comment définissez-vous un programme controversé?

**M. Hymmen:** Le programme «The Way It Is». Je me demande en quoi consiste la politique actuelle, parce que le directeur d'un des programmes de Radio-Canada avait dit à un de mes collègues qu'il s'en fichait pas mal si les deux versions de l'histoire étaient publiées pourvu que l'on présente son programme. A présent, si l'objectif de Radio-Canada consiste à promouvoir l'unité nationale, à moins que vous ne diffusiez les deux versions d'une affaire, vous êtes en train de désunir le pays au lieu de l'unir.

Ceci, à mon avis, est très important, parce qu'il y a dans les journaux des éditorialistes-experts qui connaissent tous les dessous de l'opération et il est certain que le gouvernement ne subventionne pas la presse. Ils ont droit à leur propre opinion. Toutefois, la Société Radio-Canada qui est une société de la Couronne, les fonds lui viennent de l'État et par conséquent elle se doit de montrer les divers aspects d'un problème qui prête à controverse. Voilà ce qui me préoccupe. Il y a eu peut-être des documents et peut-être une politique, mais j'aimerais savoir en quoi consiste cette politique.

**Le président:** Monsieur Hummen, pour votre information, M. Kierans a comparu devant le comité de la radiodiffusion chargé d'étudier les prévisions budgétaires postales. Il a indiqué que le gouvernement subventionnait la presse pour le tarif postal d'envoi des journaux.

**Une voix:** Comme dans le passé.

**Une autre voix:** Silence.

**Le président:** Monsieur Davidson?

**M. Davidson:** Je me demande si M. Givens soulevait la même question?

**M. Givens:** Non, pas cette question.

**M. Davidson:** Monsieur le président, M. Hymmen a parlé de la radiodiffusion controversée, et la programmation controversée fait partie de l'ensemble de la programmation. Je crois que c'est une partie qui constitue, dans les limites raisonnables, une bonne part de l'exécution de notre mandat. J'aurais tort de donner l'impression tout comme monsieur Hymmen d'ailleurs, que tous nos programmes prêtent à controverse. La plupart de nos programmes ne prêtent pas à controverse. Il y a toutefois des programmes...

**Une voix:** Qui sont ennuyeux.

[Texte]

**Dr. Davidson:** I hope that remark does not get on the record, Mr. Chairman, because I would have to challenge the suggestion that some of our programs are dull.

Certain programs are designed to be controversial and where they are in the area of contentious programming, or controversial broadcasting, the policy paper that I have referred to on controversial broadcasting is the guideline that we endeavour to follow.

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Coming to the point, we recognize that we have a responsibility to provide for the airing of all sides of a controversial story and we have our choice—and I touched upon this in reply to some questions by Mr. Givens at the last meeting—at a variety of ways and means of trying to maintain or establish balance in the broadcasting of a certain program subject.

The simplest way to do it, of course, is to include within an individual program two points of view, either by having a confrontation of the parties representing two differing viewpoints or in a sequence, one side presented after another. The simplest and most direct way is to provide for both sides of a controversial subject to be dealt with in the same program. That is not always possible because of the length of time we can devote to an individual subject and we may have to endeavour to achieve balance in programming a controversial topic over a series of programs by stating that one side is going to be given on one occasion and the other side on a later occasion.

The third way in which we endeavour to achieve balance in broadcasting may be to achieve balance over a period of time, and more and more it is becoming necessary to think of these other alternatives because, quite frankly, if you limit yourself to the fairly rigid framework of a single broadcast in which you endeavour to present the pros and the cons it becomes increasingly difficult to make an interesting and lively program.

These are various ways in which we attempt to achieve a balance in the presentation of views on controversial subjects and I indicated in my reply to Mr. Givens that there was also what I call a "compensatory" kind of programming where, after having done an unbalanced job, we endeavour to rectify what we have done by coming back with the other side of the story. I referred precisely to the Algonquin Park presentation on "The Way It Is" as an example of that kind of rectification of imbalance that may have been created by our initial program.

[Interpretation]

**M. Davidson:** J'espère que cette remarque n'est pas enregistrée, monsieur le président, car autrement je me verrais dans l'obligation de contester la déclaration selon laquelle certains de nos programmes sont ennuyeux. Certains programmes sont spécialement conçus pour prêter à controverse et si tel est le cas les directives dont je faisais allusion, constituent la ligne de conduite que nous nous efforçons de suivre.

A ce sujet, nous admettons être chargés de faire entendre toutes les versions en cause, lorsqu'une question prête à controverse, et nous avons le choix—ceci est pour répondre à certaines questions posées par M. Givens lors de la dernière réunion—de plusieurs moyens pour essayer de maintenir ou d'établir un équilibre dans la diffusion d'un certain sujet. Le plus simple serait d'inclure au programme individuel deux points de vue en confrontant les deux parties dont les vues sont différentes, ou en une séquence présentant les deux versions l'une après l'autre.

Le moyen le plus simple et le plus direct serait de permettre aux deux parties en cause d'exposer leurs points de vue au cours du même programme. Ce n'est pas toujours possible à cause du temps qui peut être consacré à chaque question.

On peut parfois être obligé de tenter d'établir l'équilibre dans la programmation d'un sujet controversable en une série d'émissions en déclarant qu'on traitera aujourd'hui d'un aspect et que l'autre partie exposera sa thèse la prochaine fois.

Le troisième façon de procéder, pour arriver à un équilibre sur une certaine période de temps, et il est de plus en plus nécessaire de songer à ces solutions car il est vrai que, si on se limite au cadre rigide d'une seule émission, pour présenter les arguments pour ou contre, il est de plus en plus difficile d'offrir une émission qui soit intéressante et vivante.

Voilà donc des façons de présenter divers points de vue sur des questions qui prêtent à controverse. Et j'ai dit, monsieur Givens, qu'il y a également un élément «compensatoire» quand, après avoir fait un programme qui n'est pas très équilibré, nous tentons de rectifier ce qui a été fait et de présenter d'autres aspects de la question. Je songe, par exemple, à l'émission sur le parc Algonquin, dans *The way it is*. On a tenté de rectifier une certaine impression fautive qui aurait pu avoir été créée à la suite de la première émission.



[Text]

**Mr. Hymmen:** I agree, Dr. Davidson. The latter method you mentioned is wrong; only after public reaction are you forced to do this. I think your initial suggestion of a series in which you show all angles and let the public reach its own conclusion is a very proper way to do it. Not having seen nor read the papers which the Chairman referred to, I just wanted to make sure that this was present policy. Mr. Chairman, are we still on programming?

**The Chairman:** That is what I understood the question was about.

**Mr. Hymmen:** No, no; I have a direct question that I would like to ask. I do not know whether it is allowed or not.

**The Chairman:** Well, ask it and find out.

**Mr. Hymmen:** Mr. Mongrain suggested something that has been bothering some of us, regardless of Dr. Davidson's many years of experience in the Treasury Board and has substantiation of the estimates as presented. I would like to know, if possible, what is the average weekly cost of operation of "The Way It Is"—the Sunday night program. The only reason I ask this is because most of us watch this program and we watch a program on another network which has no open-ended budget, and I had some information, which I can get again, that there was quite a disparity between the budgets of these two programs.

I am wondering again whether the austerity program we are supposed to be undertaking in order to give some leadership is taking place in the CBC or not. I do not expect someone to pull these figures out of a hat, but I would certainly like to get them.

**Dr. Davidson:** Mr. Chairman, I have to say I would be somewhat concerned about producing figures for individual programs. If we embark on this course we are going to be led down a trail that I think would present us with very considerable difficulties. We are not only in production ourselves, but we are in competition with other broadcasting agencies operating in the private field, and I think it would not be sound in principle that we should be required to give detailed figures of cost on individual programs if there is any way of avoiding it.

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**Mr. Hymmen:** The only reason I asked the question is because I notice in the estimates a

[Interpretation]

**M. Hymmen:** Je suis de votre avis, monsieur Davidson, mais je trouve que la dernière méthode dont vous parlez est fausse car vous ne réagissez que lorsque l'opinion publique vous force à le faire.

Je crois qu'une série dans laquelle vous exposez tous les angles et laissez au public le soin de tirer ses propres conclusions me semble être la vraie solution.

Je n'ai pas lu les documents que le président a mentionnés, mais je voulais m'assurer que c'était bien la politique que vous suiviez.

Sommes-nous toujours à parler de la programmation?

**Le président:** Je le crois.

**M. Hymmen:** Il y a une question que j'aimerais vous poser. Je ne sais pas si elle est acceptable ou non.

**Le président:** Allez-y, nous verrons bien.

**M. Hymmen:** M. Mongrain a dit quelque chose qui nous inquiète un peu, quelle que soit l'expérience de M. Davidson au Conseil du Trésor et de la valeur des prévisions budgétaires qu'il a soumises. Je voudrais savoir quel est le coût moyen de la production hebdomadaire de l'émission *The Way It Is*, qui passe en onde le dimanche soir.

La plupart d'entre nous regardons cette émission et nous regardons également des émissions qui ne jouissent pas d'un budget illimité et il semble qu'il y ait une grande différence dans le budget réservé aux deux émissions. Je me demande encore si le programme d'austérité que nous sommes censés appliquer, est en vigueur à la Société Radio-Canada? Je ne crois pas que vous pourriez donner magiquement ces chiffres, mais j'aimerais les connaître.

**M. Davidson:** Monsieur le président, je suis quelque peu mal à l'aise de présenter des chiffres au sujet d'un programme en particulier. Ceci pourrait nous créer des problèmes assez considérables. Il ne s'agit pas seulement de production. Nous devons faire concurrence avec trop d'agences de radiodiffusion du secteur privé et je crois qu'il ne serait pas bon de donner des détails sur le coût de chaque programme.

**M. Hymmen:** La seule raison pour laquelle j'ai posé cette question, c'est que j'ai noté



[Texte]

\$20 million increase under programs, and I understand also from the other type of estimates we have that in Centennial Year the 1967 provision for Expo and Centennial programming amounted to \$11 million, and I do not know whether that was the total or whether it was a supplementary.

**The Chairman:** That question was dealt with at the last meeting we held with the CBC. It is in Issue No. 13 of our Minutes of Proceedings and Evidence.

**Mr. Hymmen:** I will read the proceedings.

**The Chairman:** Fine.

**Mr. Hymmen:** I have one final question.

**Dr. Davidson:** We are not continuing "The Way It Is" next year.

**The Chairman:** Is it on this subject?

**Mr. Hymmen:** It is on programming.

**The Chairman:** I think we should go back to Mr. Dinsdale because the supplementaries are designed to clear up a point, not to permit you to go on to your own independent line of questioning. You will have to wait your turn.

**Mr. Hymmen:** I am new on this Committee which operates considerably different from other committees that I have been on and...

**The Chairman:** We try to provide freedom for you to find out what you want to know.

**Mr. Dinsdale:** Mr. Chairman, I was asking a question concerning a specific aspect of programming and that is the problem of the aggravation of the "generation gap" by reason of the exposure of children to the television eye. It has been said that TV has become the baby sitter and the parental substitute, and so forth. Before I move to another aspect of this line of questioning I would like Dr. Davidson to indicate whether he really believes—this was reported in the press and I think he can clarify it—that television is a sort of electronic Hyde Park?

**Dr. Davidson:** I would not want to be taken as literally as all that, Mr. Dinsdale. The point I was trying to make is that Hyde Park served in a certain era, and still does to some extent, as a place where different points of view are freely aired, and it seems to me that in accordance with our mandate that corresponds to an interesting degree to the mandate that has been given to the Corporation by Parliament.

[Interprétation]

dans les prévisions budgétaires il y a une augmentation de \$20 millions sous la rubrique «Programmation», et au cours de l'année du centenaire, les programmes du centenaire et les émissions de l'expo se sont chiffrés à \$11 millions. Je ne sais pas s'il s'agit du total ou d'une écriture complémentaire.

**Le président:** La question a été traitée lors du dernier comité tenu avec la Société Radio-Canada. Cela se trouve à la Question 13 du procès-verbal.

**M. Hymmen:** Je lirai le procès-verbal.

**Le président:** Bien.

**M. Hymmen:** Une dernière question.

**M. Davidson:** L'émission *The Way It Is* se termine cette année.

**Le président:** Est-ce à ce sujet?

**M. Hymmen:** C'est au sujet de la programmation.

**Le président:** Je crois qu'il faudrait revenir à M. Dinsdale. Les questions supplémentaires ont pour but d'éclaircir la question et non pas de servir les propres fins de la personne qui interroge. Il vous faudra attendre votre tour.

**M. Hymmen:** Le comité ne fonctionne pas comme les autres comités. Il semble que certains membres aient le monopole.

**Le président:** Nous essayons de vous donner la chance de trouver ce que vous voulez savoir.

**M. Dinsdale:** Je vous ai posé une question concernant un aspect particulier de la programmation, l'écart entre les générations. Les enfants sont de plus en plus exposés à la télévision. On dit parfois que la télévision est devenue un substitut aux parents, une sorte de gardienne. Avant d'en venir à un autre aspect de la question, je voudrais demander au Dr Davidson s'il croit vraiment que la télévision est une sorte de *Hyde-Park* électronique.

**M. Davidson:** Je ne voudrais pas que vous me preniez au pied de la lettre, monsieur Dinsdale. *Hyde-Park* a servi à une certaine époque et encore aujourd'hui dans une certaine mesure, en tant qu'endroit où on expose librement divers points de vue, et il me semble que conformément à notre mandat, ceci correspond dans une certaine mesure au mandat qui a été accordé à la Société Radio-Canada par le Parlement.

## [Text]

If I may just read you will see why I have tried to make this allusion connecting the process of television broadcasting, not in a literal sense but metaphorically, with the process that you referred to as the Hyde Park soap box. Section 2(c) of the Broadcasting Act reads:

It is hereby declared that

2 (c) all persons licensed to carry on broadcasting undertakings have a responsibility for programs they broadcast but the right to freedom of expression and the right of persons to receive programs, subject only to generally applicable statutes and regulations, is unquestioned; (d) the programming provided by the Canadian broadcasting system should be varied and comprehensive and should provide reasonable, balanced opportunity for the expression of differing views on matters of public concern, and the programming provided by each broadcaster should be of high standard, using predominantly Canadian creative and other resources;...

There is another reference here, which I will read:

(g) the national broadcasting service...

this is the CBC as distinct from the Canadian broadcasting system which includes both the public and private.

(g) the national broadcasting service should

(i) be a balanced service of information, enlightenment and entertainment for people of different ages, interests and tastes covering the whole range of programming in fair proportion,

**Mr. Dinsdale:** Perhaps the use of the phrase "Hyde Park" is an unhappy one. Hyde Park, as you know, features all the crackpots that have bees in their bonnets.

**The Chairman:** Not only crackpots.

**Mr. Dinsdale:** Well...

**Dr. Davidson:** It is a sort of CBC. I did not create the story but I hear it from time to time.

**Mr. Dinsdale:** Let me proceed with this problem of the generation gap. There was a meeting in Ottawa recently of the Citizens' Committee on Children. It was reported:

Claude Caron of Montreal, supervisor of youth programming for the French

## [Interpretation]

Permettez-moi de vous lire ceci et vous comprendrez la raison pour laquelle nous avons tenté de rattacher les émissions de télévision au concept de Hyde-park.

L'article 2. c) de la Loi sur la radiodiffusion prévoit:

Il est, par les présentes, déclaré

2c) que toutes les personnes autorisées à faire exploiter des entreprises de radiodiffusion sont responsables des émissions qu'elles diffusent, mais que le droit à la liberté d'expression et le droit des personnes de capter les émissions, sous la seule réserve des lois et règlements généralement applicables, est incontesté; d) que la programmation offerte par le système de la radiodiffusion canadienne devrait être variée et compréhensive et qu'elle devrait fournir la possibilité raisonnable et équilibrée d'exprimer des vues différentes sur des sujets qui préoccupent le public et que la programmation de chaque radiodiffuseur devrait être de haute qualité et utiliser principalement des ressources canadiennes créatrices et autres;

Voici un autre point de référence:

g) que le service national de radiodiffusion...

C'est la Société Radio-Canada, en tant que réseau de radiodiffusion canadienne qui compte à la fois le secteur privé et public.

g) que le service national de radiodiffusion devrait

(i) être un service équilibré qui renseigne, éclaire et divertisse des personnes de tous âges, aux intérêts et aux goûts divers, et qui offre une répartition équitable de toute la gamme de la programmation.

**M. Dinsdale:** L'emploi de l'expression Hyde-Park est peut-être mal choisie. Les gens de Hyde-Park sont souvent considérés comme étant un peu fous.

**Le président:** Pas seulement des fous.

**M. Dinsdale:** Enfin...

**M. Davidson:** C'est une sorte de Société Radio-Canada. Je n'ai pas inventé l'histoire de toutes pièces mais j'en ai entendu parler de temps en temps.

**M. Dinsdale:** Laissez-moi préciser le problème de l'écart entre les générations. Il y a eu à Ottawa dernièrement une réunion du comité des citoyens sur l'enfance. On a rapporté que monsieur Claude Caron, directeur de la programmation pour les jeunes, à Mont-

## [Texte]

television network, told the committee that because CBC's budget is resting more and more on commercials it...

and the "it" refers to quality.

...will grow worse all the time.

Mr. Caron is the

...Father of two children under 12, Mr. Caron said he, like other supervisors, can't do anything about this.

"But I think you can," he told the parents. "If you feel things, you should yell them."

Obviously the public is yelling in very loud terms today.

**Dr. Davidson:** Are they?

**Mr. Dinsdale:** Yes, there was quite a response from the public over this general problem.

The other day Dr. Davidson indicated that CBC is being tied to the commercial aspects of broadcasting, particularly in the evening hours, which does not necessarily conform to the policy laid down by the Act which says we promote Canadianism and national unity. This subject has been under discussion in the United States since the assassination of Robert Kennedy and Martin Luther King and so forth. There has been an assessment of the quality of the programs that have the highest ratings from the standpoint of entertainment value and they have been listed in *The Christian Science Monitor* as the following: Felony Squad, Daniel Boone, Mission: Impossible, Big Valley, Star Trek, Gunsmoke, Mod Squad, Guns of Will Sonnett, Name of the Game, and N.Y.P.D., whatever that is.

How many of these programs is the CBC carrying?

**Mr. Davidson:** Three: Name of the Game, Mission: Impossible, and, locally only, Felony Squad.

**Mr. Dinsdale:** Does the CBC carry "The Avengers"?

**Dr. Davidson:** No. Do you want to know who does? It is carried on the French network.

**Mr. Dinsdale:** This is an amazing phenomenon. I do not want to draw any conclusions from it but these are all the top-rated programs and they are all saturated with violence. Interesting enough "Bonanza" comes under the rather critical scrutiny of the FCC which has been investigating the problem of the impact that the mass media, television in particular, are making on the younger generation.

## [Interprétation]

réel, a dit pour le réseau français, qu'étant donné que le budget de la Société Radio-Canada dépendait de plus en plus des annonces publicitaires, la qualité diminuera de plus en plus. Monsieur Caron est père de deux enfants de moins de 12 ans et, tout comme d'autres directeurs, il ne peut rien faire à ce sujet. Il a dit aux parents «Vous pouvez faire quelque chose. Si vous sentez quelque chose, vous devriez le crier». Il est évident que la population proteste en termes très forts aujourd'hui.

**M. Davidson:** Le fait-elle?

**M. Dinsdale:** Oui, c'est certain. La population s'inquiète beaucoup de ce problème.

L'autre jour, le Dr Davidson a dit que la société Radio-Canada était liée par l'aspect commercial de la radiodiffusion, surtout le soir, ce qui n'est pas nécessairement conforme à la politique établie par la *Loi de la radiodiffusion*, qui vise à promouvoir l'unité nationale. Cette question a fait l'objet de discussions aux États-Unis depuis l'assassinat de Robert Kennedy et de Martin Luther King. On a tenté d'évaluer la qualité des émissions qui avaient le taux d'écoute le plus élevé et voici la liste publiée par «The Christian Science Monitor»: Felony Squad, Daniel Boone, Mission Impossible, Big Valley, Star Trek, Gunsmoke, Mod Squad, Guns of Will Sonnett, Name of the Game et N.Y.P.D. si quelqu'un sait ce que c'est.

Combien de ces programmes sont diffusés par la Société Radio-Canada?

**M. Davidson:** Trois: «Name of the Game», «Mission Impossible» et localement «Felony Squad».

**M. Dinsdale:** Est-ce que Radio-Canada diffuse «The Avengers» (les Incorruptibles)?

**M. Davidson:** Non. Du moins pas sur le réseau anglais. Cette émission est diffusée sur le réseau français.

**M. Dinsdale:** Je ne veux pas tirer de conclusion de cela, mais il s'agit des programmes les plus écoutés et ce sont tous des programmes où la violence abonde. Il est assez intéressant de noter que «Bonanza» a été plutôt critiqué par la FCC qui a étudié le problème des répercussions qu'ont les moyens de communications, et notamment la télévision, sur la jeune génération.



[Text]

Coming back to the comments of Mr. Caron, he pointed out to the Citizens' Committee on Children's Programming that the only way you can really make public opinion or parental opinion felt is through direct protest on the part of the parents. He used the phrase "if you yell loud enough". Is this true, or is there not some internal control of the quality of programs?

**Dr. Davidson:** This is not correct. Mr. Caron is indulging in the privilege of all Hyde Park orators who get up on a soap box in public to express their views. Frankly I was surprised to read this because this viewpoint has never been expressed in my presence within the Corporation. But there certainly is no truth in the suggestion that the management of the Corporation is not quite open to receive representations either from parents or from within the Corporation. If those responsible for the children's programming on the two networks feel as they do, they are perfectly free, without any embarrassment to themselves, to express themselves forcibly within the Corporation and, of course, to accept ultimately the decision of the management of the Corporation as to the adjustments, if any, that are made in the program.

**Mr. Osler:** With Mr. Dinsdale's permission may I ask a question to clarify this? Are we talking here so much about the content? I was

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on the board of the CBC—it bothers one and so on. Are we talking so much about the content as the graphic way in which some of these particular shows are produced? If we are talking about the content, it becomes very difficult because *The Boys' Own Annual* took the place of what the children are now looking at on TV and it was fairly gory. The old testament is about as gory a thing as you can get and there are a lot of people who have been brought up on it.

I think what we are talking about may be something far more difficult, which is the way in which the modern producer deals with violence, which may be a much more valid point, and the same applies in the movies.

**The Chairman:** This is a point that Mr. Dinsdale has not made quite clear, as to whether he is dealing with content or production values. Perhaps that is a question that Mr. Dinsdale might answer.

**Mr. Dinsdale:** I am dealing with program content, as I indicated.

[Interpretation]

Pour en revenir aux remarques de M. Caron, il a dit au Comité des citoyens sur les programmes pour enfants que la seule façon de faire sentir le poids de l'opinion publique ou des parents, c'est de protester. Il a dit «Si vous criez assez fort». Est-ce que c'est exact? N'y a-t-il pas un contrôle interne de la qualité des programmes?

**M. Davidson:** Ceci n'est pas juste. M. Caron s'arroge le droit des orateurs de Hyde Park qui montent sur leur boîte à savon et expriment leur point de vue à l'assistance. J'ai été quelque peu étonné de lire ce point de vue car il n'a jamais été exposé en ma présence au sein de la Société Radio-Canada. Cette suggestion que la direction de la Société Radio-Canada n'est pas prête à accepter des représentations des parents ou des personnes qui travaillent à la Société n'est absolument pas vraie. Si ceux qui sont responsables des programmes pour enfants sur les deux réseaux désirent faire des recommandations, ils sont absolument libres de le faire; ils peuvent, sans se mettre dans une situation délicate, exprimer leur point de vue. Bien entendu, ils devront accepter ensuite les décisions de la direction de la Société en ce qui concerne les modifications apportées au programme.

**M. Osler:** Pourrais-je, avec la permission de M. Dinsdale, poser une autre question? Est-ce que nous parlons ici du contenu? Par-

lons-nous du contenu ou de la façon dont le programme est réalisé? Si nous parlons du contenu, cela devient très difficile, parce que «The Boys' Own Annual» a remplacé ce que les enfants regardaient à la télévision et c'était plutôt violent. L'ancien testament est une histoire à peu près aussi violente et beaucoup ont été élevés selon ses principes.

Je crois que nous parlons d'une question qui est encore beaucoup plus délicate et c'est la façon dont les auteurs modernes présentent la violence.

**Le président:** C'est quelque chose que M. Dinsdale n'a pas exposé très clairement. C'est peut-être une question à laquelle M. Dinsdale pourrait répondre.

**M. Dinsdale:** Comme je l'ai indiqué, je parle du contenu du programme.

[Texte]

**The Chairman:** You are dealing with violence per se and not the presentations of violence?

**Mr. Dinsdale:** I am dealing with content and the criteria whereby those responsible at the managerial level for determining content evaluate the type of program which carries out the broad terms of reference of the Broadcasting Act, that is promoting national unity, discussion and so forth, and generally presenting a communications service with educational overtones to the people of Canada.

This is a problem in the United States as well as in Canada. It is a problem of the private network, as you intimated, as well as of the CBC. Is it true that CBC is geared in its programming to the demands of commercialism? If this is so, then you are a prisoner of criteria that are at odds with those laid down in the Broadcasting Act—if, in order to compete in the mass media at this stage, you have to consider the programs that will have the greatest response in terms of the commercial dollar.

**Dr. Davidson:** May I point out Mr. Dinsdale, that in the Broadcasting Act where our mandate is laid down there is no reference to a requirement of the Corporation to obtain commercial revenues. I have made it quite clear in my discussions within the Corporation that in so far as commercial policy of the Corporation is concerned, it is subordinate to the mandate of the Corporation as laid down in the Broadcasting Act. Therefore, corporate policy in respect of commercial advertising must be subordinated to the corporate policy laid down by Parliament in terms of programming. That is the basic position on which we have to start operating.

Having said that, it is also true that successive commissions of inquiry and committees of inquiry, most of which begin with the name Fowler, have stressed very heavily the importance of the Corporation's being aggressive in the field of commercial revenue acquisition. We have been criticized by the Fowler Commission, the first Fowler Commission—I think the second one is called the Fowler Committee—for not having been aggressive enough. It has been suggested, in fact, that we should set as an objective of corporate policy a constant percentage of the total advertising dollar devoted to the broadcasting media. This I instance as evidence of how far we have been pushed by certain commissions and committees of inquiry and also by government positions and by parliamentary attitudes, to relying considerably on our ability to obtain commercial revenues for the pur-

[Interprétation]

**Le président:** C'est la violence en soi dont vous parlez, non pas de la présentation de la violence.

**M. Dinsdale:** Je parle du contenu des programmes et des critères selon lesquels ceux qui sont responsables de la question ont à évaluer le contenu des programmes. Ces programmes qui ont pour but de favoriser l'unité nationale, la discussion des questions à controverse, et d'assurer un service de communication éducatif à l'intention de la population canadienne. C'est un problème qui se pose aux États-Unis autant qu'au Canada. C'est un problème pour les réseaux privés aussi bien que pour la Société Radio-Canada. Est-il vrai que Radio-Canada doit satisfaire à des impératifs commerciaux? S'il en est ainsi, vous êtes prisonnier de critères qui sont opposés aux objectifs de la Loi sur la radiodiffusion, en ce sens que si vous voulez concurrencer les autres réseaux, vous devez tenir compte du volume d'auditeurs afin de satisfaire le point de vue commercial.

**M. Davidson:** Monsieur Dinsdale, je tiens à dire que dans la Loi sur la radiodiffusion où notre mandat est exposé, on ne parle pas des revenus commerciaux que doit obtenir la Société. Et j'ai dit bien clairement au sein de la Société qu'en ce qui concerne la politique commerciale de Radio-Canada, ces intérêts doivent être en accord avec le mandat de la Société Radio-Canada, tel qu'il est défini dans la Loi sur la radiodiffusion. En conséquence, la politique concernant la publicité doit être conforme au règlement émis par le gouvernement du Canada. C'est la politique de base.

Ceci dit toutefois, il est également vrai que plusieurs comités d'enquêtes contenant généralement le nom Fowler, ont souligné l'importance pour la Société des revenus commerciaux. La première Commission Fowler nous a critiqués parce que nous n'étions pas assez agressifs. On a même dit que nous devrions nous fixer comme objectifs, l'attribution de certains revenus commerciaux. Ceci vous montre à quel point ces commissions et comités d'enquête, certaines attitudes parlementaires et certaines positions du gouvernement nous ont obligés à tirer une partie de nos revenus du secteur commercial ceci, comme je l'ai mentionné la dernière fois, jusqu'à concurrence d'un cinquième de notre budget. Cette somme ne serait pas tellement difficile à obtenir, si elle pouvait provenir de tous les secteurs de la radio et de la télévision.



[Text]

[Interpretation]

pose of financing our total operations—to the point where, as I said in the last Committee meeting, approximately one dollar out of five in our gross budget comes to us by way of commercial revenues. Now if this one dollar out of five could be spread over the entire complex of CBC operations, both radio and television, over all hours of the day, one dollar in five might not present any very serious burden or problem to us so far as its effect on programming is concerned.

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But the fact is that nearly all of the \$40 million gross that we earn by way of commercial revenues has to be earned on television in the prime time period: that is the period between six o'clock at night and eleven o'clock at night. When you take account of the fact that certain programs in that prime time period, such as the news at 6.30 p.m. and any public affairs program during that period, are by corporate policy exempt from commercial advertising, you find yourself getting down into narrower and narrower corridor and eventually you arrive at a position where you have to rely upon light entertainment programming, and essentially American entertainment programming in order to achieve the commercial revenue requirement.

**Mr. Dinsdale:** And your problem is going to be aggravated with the advent of ETV, because ETV, which is apparently going to be separate from the CBC, will move into this educational area—promotion of Canadianism, and so forth—which was the original function of the CBC.

I know we cannot come to any conclusions, but my point is that CBC is moving into the entertainment field and away from the original functions and role that were laid down for it when it became a public corporation for broadcasting purposes. With the changing circumstances CBC is going to become less important.

**Mr. Chairman:** Mr. Dinsdale, if you have looked at the Bill you will have noticed that the criteria for the new educational television agency are very strict. There will be no general broadcasting, *per se*, using the euphemism "adult education". It will have to be done for specific purposes, for courses; there must be a way of checking progress; and the new system will not go into the general broadcasting field as was suggested when the Broadcasting Committee was holding hearings on the matter of educational television.

Mais en fait, la quasi totalité de cette somme de \$40 millions que nous obtenons doit être recueillie pendant les heures d'écoute maximum à la télévision, à savoir entre six heures et onze heures du soir. Lors que vous considérez qu'il faut inclure dans cette période, les nouvelles à 6 h. 30 et les émissions d'affaires publiques, qui, suivant la Loi ne doivent pas être patronnées, vous voyez que le corridor devient de plus en plus étroit et finalement, vous vous trouvez dans une position telle que vous devez vous en remettre aux émissions de variétés et aux programmes essentiellement américains pour assurer vos revenus de publicité.

**M. Dinsdale:** Et la situation ne fera qu'empirer avec l'arrivée de la télévision éducative qui, distincte de Radio-Canada, entrera dans ce domaine qui était le but original de Radio-Canada.

Il est impossible de tirer des conclusions, mais je crois que Radio-Canada se dirige de plus en plus vers le domaine du divertissement tout en s'éloignant du rôle qui lui avait d'abord été confié. Ainsi Radio-Canada deviendra moins importante.

**Le président:** Les critères qui s'appliquent à la nouvelle agence de télévision sont très sévères. Il y aura des programmes orientés des fins précises. Il faudra pouvoir vérifier le progrès accomplis. Ce nouveau système ne s'engagera pas dans le domaine de la radiodiffusion comme on l'avait laissé entendre lorsque le Comité de la radiodiffusion a étudié ce problème de la télévision éducative.



[Texte]

**Mr. Perrault:** Mr. Chairman, on a point of information. We were talking about good taste in programming, and I wanted to ask a supplementary on that.

**The Chairman:** No; we are not dealing with good taste in programming.

**Mr. Perrault:** We are talking about violence and good taste, and I have a supplementary.

**The Chairman:** I have you on the list. You can follow that up after Mr. Dinsdale has finished.

**Mr. Dinsdale:** My suggestion is that the whole concept of public broadcasting is changing because of changing circumstances.

**Dr. Davidson:** I think you are quite correct in suggesting that the removal of all school broadcasting from CBC programs would affect our program schedules. I use the expression "school broadcasting" rather than "educational television" to make it clear that what I am talking about is the broadcasting of programs into the classroom. It is a much more limited term than "educational television".

That would certainly force some adjustment of our program schedule, because it would open up periods of time, especially in the morning and early afternoon, that are now dedicated to school broadcasting.

I would not go so far to say that that would affect our basic mandate, Mr. Dinsdale, because the basic mandate of the Canadian Broadcasting Corporation has never been one that relied heavily on school broadcasting. Rather it has been the purpose of the Canadian Broadcasting Corporation to provide a balanced fare of programming, as the Broadcasting Act still requires it to do. And I would not think that in terms of the total range of broadcast materials, or subjects—music, drama, public affairs, sports, religious broadcasting, and so on—a decision to remove school broadcasting, as such, from the responsibilities of the Corporation would have any major effect on the total program responsibilities of the Corporation.

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**Mr. Dinsdale:** We have yet to debate ETV and decide what the character of the service will be, but we are moving into a period when education will be regarded as a continuous process and leisure time and all that sort of thing will, I think, require a much broader definition of ETV broadcasting than we are discussing here; but that is something that we cannot come to any conclusions about.

[Interprétation]

**M. Perrault:** Nous avons parlé de bon goût dans les émissions. J'aimerais poser une question supplémentaire sur ce sujet.

**Le président:** Nous ne parlons pas présentement de cet aspect.

**M. Perrault:** Nous parlons de violence et de bon goût et j'aimerais poser une question.

**Le président:** J'ai déjà inscrit votre nom. Vous pourrez poser votre question lorsque monsieur Dinsdale aura terminé.

**M. Dinsdale:** Tout ce concept de la radiodiffusion publique se transforme à cause des circonstances.

**M. Davidson:** Oui, vous avez raison de dire que si la télévision scolaire devait être enlevée de la Société Radio-Canada, ceci modifierait nos horaires. Je parle de la télévision scolaire par opposition à la télévision éducative, car je parle, en l'occurrence, de la diffusion d'émissions qui sont présentées dans les écoles. Ceci va nous forcer à modifier nos horaires, car ceci va nous permettre de disposer de certaines périodes qui sont consacrées à l'heure actuelle à la télévision scolaire.

Je ne crois pas que ceci affecte notre mandat, car le mandat de la Société Radio-Canada n'a jamais été de présenter surtout des émissions destinées aux écoles. Nous devons présenter une programmation équilibrée. Et je ne crois pas que, dans le cadre de l'ensemble de la radiodiffusion, émissions musicales, dramatiques, de divertissement, une décision d'enlever à la Société la télédiffusion scolaire aurait un effet majeur sur l'ensemble des responsabilités de la Société.

**M. Dinsdale:** Il faut encore discuter de la télévision éducative et déterminer quelle sera la nature des services offerts. Mais nous nous acheminons vers une époque où l'éducation sera considérée comme un processus continu. Je crois qu'il faudra en venir à une nouvelle définition de la télévision éducative différente de celle que nous discutons présentement. Mais nous ne pouvons en arriver à des conclusions à ce sujet.

## [Text]

**Dr. Davidson:** I agree with you that if Parliament's ultimate decision on the education and television agency is that more and more types of broadcasting are moved over from the area of responsibility of the CBC to the area of responsibility of the provinces to program on to this new facility, this would raise increasingly the question of whether we are operating two rival networks, both supported from public funds, or just what the relative distinctions are to be between these two broadcasting entities.

**Mr. Dinsdale:** I have one final question. It was suggested, Mr. Chairman, that it might be helpful if at some time we could hear from people in the CBC who are directly associated with programming in the day-to-day operation, such as Mr. Claude Caron, for example, who has made statements before the Citizens' Committee on Children. We tend to make vague charges here, which receive publicity, but we never come to the real root of the matter because we have not before us the people...

**The Chairman:** Mr. Dinsdale, we have the vice-presidents of the networks here and...

**Mr. Dinsdale:** Yes; at the managerial level, but not at the operational level.

**The Chairman:** I believe they are in charge of operations.

**Mr. Dinsdale:** When I say operational...

**The Chairman:** This is the managerial level here, and the operational level is over there.

**Mr. Perrault:** They are in opposition, are they, all the time?

**Dr. Davidson:** Mr. Chairman, the president, the executive vice-president and the vice-presidents of the Corporation are those who are responsible to Parliament—they are answerable. We are answerable for what our employees do. It seems to me, with great respect, that we are the ones who must take the responsibility before parliamentary committees and before Parliament.

**Mr. Mongrain:** Perhaps Mr. Dinsdale would allow a short supplementary. It may appear hypothetical, but I will cite you an actual case.

You establish policies. I will come back to my pet CBC man, Mr. Marc Thibault, who, four years ago, tabled a report which made absolutely obvious that he was in complete disagreement with the president of CBC.

## [Interpretation]

**M. Davidson:** Si le gouvernement décide que des aspects de plus en plus nombreux de la diffusion doivent passer de Radio-Canada aux provinces dans ce domaine de l'éducation, il est évident que la question se posera à savoir si les deniers publics financent deux réseaux concurrents ou, tout au moins, quelles doivent être les distinctions entre ces deux services.

**M. Dinsdale:** Il a déjà été dit, monsieur le président, qu'il serait peut-être utile d'entendre ce qu'ont à dire ces personnes qui sont associées de très près à la programmation, monsieur Claude Caron, par exemple, qui a fait une déclaration devant le *Citizens' Committee on Children*. Nous pouvons lancer de vagues accusations mais il me semble que nous n'arrivons jamais jusqu'au cœur du problème parce que n'apparaissent pas devant nous ces personnes qui...

**Le président:** Monsieur Dinsdale, nous avons avec nous les vice-présidents des réseaux.

**M. Dinsdale:** Au niveau de la direction, oui, mais pas au niveau des opérations.

**Le président:** Je crois que ces personnes sont responsables des opérations.

**M. Dinsdale:** Lorsque je parle d'opérations...

**Le président:** Voici ceux qui sont au niveau de la direction et ceux qui sont au niveau des opérations.

**M. Perrault:** Ils sont toujours opposés les uns aux autres?

**M. Davidson:** Le président, les vice-présidents et le vice-président exécutif sont responsables devant le Parlement. Nous répondons de ce que font nos employés. Il me semble qu'il nous appartient, à nous, de prendre ces responsabilités devant les comités parlementaires et le Parlement.

**M. Mongrain:** Me permettrait-on de poser une question supplémentaire? Tout ceci peut paraître hypothétique, mais il s'agit d'un fait vécu.

Vous établissez les politiques. Je reviens à mon sujet favori, monsieur Marc Thibault qui, il y a quatre ans, a soumis un rapport qui prouvait hors de tout doute qu'il était en désaccord complet avec le président de la



## [Texte]

When it was all over he said: "I think I have the feeling I should resign", but he was told, "No, do not resign".

Suppose that happens under your administration. What would you do? You told us a few minutes ago that you were going to establish a new policy. Suppose such a case arises.

**Dr. Davidson:** When it happens I will give you an answer to the question. I am not going to answer hypothetical questions of that kind.

**Mr. Mongrain:** It is not as hypothetical as it seems, because it did happen.

**Dr. Davidson:** I have read the testimony of Mr. Thibeault. Unless I am badly mistaken he said that he had considered whether or not he should resign but had decided he should not.

**The Chairman:** I think we had better move on. We have only an hour left and I will give the floor to Mr. Givens, who has the next major question. He will be followed by Mr. Perrault and then Mr. Osler, on a major.

**Mr. Givens:** Mr. Chairman, I want to raise the subject...

**The Chairman:** Is it a new subject?

**Mr. Givens:** ...of programming. It is just programming. I am learning fast, Mr. Chairman. I may not be able to raise it at any other time, and the CBC officials are here.

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It is something that has been bothering me since September when we convened Parliament. Perhaps some of you can offer me some comfort in what is disturbing me about the function of Parliament and TV and radio programming.

As are all members of the House, I am always in the House for question period. This is when the sparks are struck and you hear the thrust-and-parry, such as it is in the House of Commons, take place. A Bill will be tabled, or a motion will be moved, or a statement will be made, with a few words, and that is the end of it. After the question period is over and the House literally flushes out—the PM, the cabinet ministers, the parties, the clerks, the media and everybody—like a washbasin with its plug pulled, then the theatre hour takes place in the lobby outside the House of Commons, where the "stars" of the House—members of the Cabinet, the Prime Minister and the leading members of the other parties—begin to perform before the Kleig lights.

## [Interprétation]

Société. La crise passée, il a déclaré: «Je crois que je devrais démissionner». On lui a dit: «Ne fais pas cela».

Si un tel cas se produisait sous votre administration, que feriez-vous?

**M. Davidson:** Quand la chose arrivera, je vous donnerai ma réponse. Je ne veux pas répondre à une question aussi académique que celle-là.

**M. Mongrain:** Le cas n'est pas aussi hypothétique qu'il en a l'air. Il s'est produit.

**M. Davidson:** J'ai lu le témoignage de M. Thibault. Il a dit qu'il s'était demandé s'il devait donner sa démission et il a décidé de ne pas la donner.

**Le président:** Je crois que nous devrions aller de l'avant. Nous n'avons plus qu'une heure à notre disposition. La parole est à monsieur Givens. Il sera suivi de messieurs Perrault et Osler.

**M. Givens:** J'aimerais parler de...

**Le président:** Est-ce un nouveau sujet?

**M. Givens:** ...la programmation. Je ne pourrai peut-être pas soulever cette question à un autre moment. Les dirigeants de Radio-Canada sont ici, aujourd'hui. Cette question me tracasse depuis septembre. Certains d'entre vous pourront peut-être m'éclairer.

Comme tous les députés, je suis en Chambre au moment de la période des questions. C'est à ce moment-là que tout se passe. Un bill est déposé, une motion présentée, une déclaration faite. Quelques mots, puis tout est fini. Après la période des questions, la Chambre des communes se vide de tout. Puis la représentation théâtrale débute dans les couloirs alors que les étoiles de la Chambre, le premier ministre, les ministres, et les porte-parole des autres partis commencent à démontrer leur savoir-faire sous les projecteurs.



## [Text]

Then we go on to our hotel rooms at 6:30 p.m. or 11:00 p.m. and see a performance which is entirely different from the one we saw in the House.

Sometimes it seems to me that we are perpetrating a sort of gigantic hoax on the people of Canada, because they seem to believe—and I have gleaned this from discussions they have had with me—that what they are seeing on the news is a repetition, or a capsule, or a copy, of the events that took place in the House of Commons that day. Quite often there is no relationship between what happens in that theatre hour out in the lobby and what happened in the House.

In other words, what I am saying is simply that the television news often does not seem to be an objective report of what has gone on in the House at all. And I feel, and this is what disturbs me, that within a year or two Parliament will become a complete anachronism, and that it is rapidly losing its relevance. Now, Mr. Chairman, I have no answers. I do not know what the answer is, whether the answer should be that the TV cameras and the radio boys should be able to plug in their jacks in the House of Commons and get excerpts of what is said there and that should be broadcast, or whether the rules of Parliament should be changed to encompass the fact that the media today are fulfilling a function which the Fathers of Confederation could never have foreseen.

I find for instance that the newspapers seem to fulfill a more objective function in reporting the news of what goes on in the House than the TV and radio in this respect. And your television commentators, people like Mr. Collister and others, are the ones who are performing the real functions that elected parliamentary representatives should perform.

Mr. Chairman, with the greatest respect, I am not making these remarks for other than the most serious of reasons, and this is something that has bothered me greatly. I feel that I might just as well tune in at 6.30 and 11 o'clock at night and listen to the radio broadcast from hour to hour rather than attend in the House for all that I get out of it.

The Chairman shakes his head, but that is so. It is a very pathetic and serious thing. I think the media have come to the point today that they cannot just be considered as private separate entities, but they are performing a function of Parliament. Somehow this function has to be integrated in a realistic way so that when we play these events in the lobby,

## [Interpretation]

Nous, nous nous retirons dans nos chambres d'hôtel à 18 heures 30 ou 23 heures et assistons alors à une représentation complètement différente de celle que nous avons pu voir en Chambre.

Il me semble que c'est toute une fumisterie que nous montons. Parce que le public croit que ce qu'il voit aux nouvelles est une répétition, en résumé, de ce qui s'est passé à la Chambre des communes ce jour-là, et, bien souvent, il n'y a aucun rapport entre ce qui s'est passé dans le couloir et ce qui se passe à la Chambre des communes.

Ce que je veux dire, c'est que les nouvelles à la télévision ne sont pas un rapport objectif de ce qui s'est passé à la Chambre des communes bien souvent. Et ce qui m'inquiète dans tout cela, c'est que, dans un an ou deux, le Parlement sera devenu tout à fait désuet. Il perd rapidement sa pertinence. Monsieur le président, je n'ai pas de réponse à vous offrir. Je n'ai pas de réponse. Je ne sais pas si la réponse est d'avoir les gens de la TV et de la radio se brancher directement à la Chambre et ainsi obtenir des extraits de ce qui est dit et de les publier directement ou bien si les règlements de la Chambre doivent être changés pour tenir compte du fait que les moyens d'expression, aujourd'hui, remplissent un rôle qu'on n'aurait jamais pu prévoir lors de la Confédération.

Je trouve, par exemple, que les journaux jouent un rôle beaucoup plus objectif à cet égard. Et les documentaires à la télévision, des gens tels que Collister et d'autres, sont ceux qui remplissent, en réalité, les fonctions d'un député élu.

Monsieur le président, mes commentaires sont très sérieux, ce sont des choses qui m'inquiètent beaucoup, et je crois qu'il serait aussi utile pour moi d'écouter la télévision à 6 h 30 et à 11 heures et d'écouter la radio à toutes les heures que d'assister moi-même à la Chambre.

Le président hoche la tête, et si la chose est valable, c'est une erreur grave. Alors je crois que les moyens d'expression ne doivent plus être considérés comme des entités privées, distinctes, mais ils jouent un rôle très important dans le gouvernement. Alors comment y a-t-il toutes ces manifestations dans le hall? Les gens ne doivent pas penser que c'est là la

[Texte]

the people of Canada are not going to feel that this is what happened in the House of Commons that day, because it is not.

I know I will repeat myself again and say that it is something that I consider very serious and I hope that you can give me an answer.

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**The Chairman:** Well, Mr. Givens, first of all I think it is an unfair question to put to Mr. Davidson. The burden of that question should really be put to the House of Commons. It is the House of Commons that sets the rules under which the various aspects of the news media operate.

**Mr. Givens:** Well, I think that Mr. Davidson, from a technical standpoint, can submit suggestions as to the feasibility, the desirability, and the practicability, from his standpoint, of what we can do in order to alter the rules of the House to bring about the state of affairs that I have been suggesting.

**Mr. Stanbury:** Mr. Chairman, there is no question in my mind that there should be televising and radio broadcasting of full proceedings, or as much as radio and television wish to use. But I think the point that Mr. Givens is making, which is a valid one for the consideration of Dr. Davidson, is that television and radio news tends to concentrate on questions raised in the question period rather than on the substance of what Parliament is doing. Maybe it is because that is the opportunity to catch people for comments, and maybe it is more a matter of convenience than anything else that forces that kind of programming. But I think he has a very real point there, that the CBC might take a look at. You would not want your news of Parliament to be distorted by an unconscious concentration on isolated questions which happen to be controversial during the question period, to the exclusion of what is actually going on in Parliament.

**Mr. Davidson:** Would you agree, Mr. Givens and Mr. Stanbury, that the criticism you are voicing is more applicable to the television side of the House than the radio news reporting side?

**Mr. Givens:** Well, both. But I would say television more, because of personalities, and it is visual and there is that impact. You take one minute out of fifteen for national events, and the impact is tremendous. There is a huge gain that we discussed the last time, namely what is spectacular, what stands out in the mind of the public.

[Interprétation]

Chambre des communes parce que ce n'est pas le cas.

Je me répète ici. Je réitère que c'est une chose très grave. J'espère que vous pouvez me donner une réponse.

**Le président:** Monsieur Givens, tout d'abord, je crois que la question est une question injuste à poser à M. Davidson. C'est une chose qu'on pourrait peut-être soulever à la Chambre des communes parce que c'est la Chambre des communes qui fait le règlement qui influe sur les journalistes.

**M. Givens:** Mais je crois que M. Davidson, justement, du point de vue technique, peut nous offrir des suggestions sur la possibilité, les avantages et la praticabilité, à son point de vue, de ce que nous pouvons faire pour changer le règlement de la Chambre pour amener les résultats que j'ai suggérés.

**M. Stanbury:** Monsieur le président, à mon avis, je crois que toute la procédure à la Chambre doit être télévisée et radiodiffusée ou autant que la radio et la télévision veulent le faire. Mais la question soulevée par M. Givens, qui est valable, à mon avis, valable pour le Dr. Davidson, est que les nouvelles à la télévision et à la radio se concentrent sur les questions soulevées lors de la période des questions plutôt que la substance de ce qui se passe au Parlement. C'est peut-être parce que c'est l'occasion où on peut prendre, où on peut coincer les gens. C'est peut-être une question de convenance, mais je crois qu'il a raison de soulever cette question, et que Radio-Canada pourrait peut-être mettre cette question à l'étude. On ne veut pas que les nouvelles du Parlement soient traduites d'une façon erronée par une concentration sur les questions posées à l'heure des questions.

**M. Davidson:** Êtes-vous d'accord, monsieur Givens et monsieur Stanbury que les critiques que vous nous faites s'appliquent plus au côté télévision qu'au côté radio?

**M. Givens:** Aux deux. Je crois que surtout à la télévision parce que c'est là qu'il y a des personnalités visuelles. Il y a cet impact, cette répercussion. Le spectacle, ce qui ressort en public, c'est ce qui vraiment influe sur le public.



[Text]

**Mr. Osler:** Mr. Chairman, are there not two things we are saying here? It seems to me that it is only the government people who have been making this observation, and it struck me that the question period by its very nature is the time when the Opposition shines, or at least has a chance to shine.

**The Chairman:** That is much better.

**Mr. Osler:** It therefore, I think, is annoying to people who are trying to work along a progression of legislation to find that the highlights are all on the protest side rather than on what we appear to think to be the constructive side. That is the problem. I think it is really technical more than anything else. It is allocation of time by the news people. But I think it is a very annoying thing, as Mr. Givens says, to feel that just because a particular line of questions happens to develop in the House that day, that this is given more attention than perhaps it should when later on in the afternoon the real rather humdrum work is being done on something constructive that is going to have some lasting meaning to the country one way or the other. That is one side of the question that I would like you people to think about.

The other side of it seems to me to be that again your man in Ottawa is a commentator. That is his profession, so he comments. And quite often the way he introduces and wraps up a question—I am not talking about Mr. Collister; I am talking about all commentators—can be very editorialized. The same thing happens perhaps in the newspapers, but it does not happen with the same impact. Are there not really two questions there?

**Dr. Davidson:** Mr. Chairman, I recognize all the problems, and all the shades of all the problems. But what are the solutions? Is it suggested, for example, that we should just go on with a dead-pan news presentation and rule out the commentators, and do away with the setting-up of television cameras outside the House of Commons? Would this be providing a better service to the Canadian public because we tell them less about what is going on?

**Mr. Osler:** No, but perhaps the commentators could do more homework on the day-to-day affairs of the House and less on the momentary sensations, and therefore try to achieve a balance without making the news dull because no one is going to watch it if it is dull.

**Mr. Perrault:** But surely the solution lies with Parliament itself. If we are willing to allow TV cameras and tape recorders in the

[Interpretation]

**M. Osler:** Monsieur le président, les gens qui ont fait ce commentaire devraient penser que la période des questions est le moment où l'Opposition peut briller un peu.

**Le président:** C'est beaucoup mieux.

**M. Osler:** Et cela est difficile pour les gens qui veulent faire les lois de voir que c'est toujours le côté de l'Opposition qui est mis en lumière. Je crois que ce qui importe ici c'est l'allocation du temps. C'est une question de technique. Je sais que c'est fâcheux, comme l'a dit M. Givens, de voir que certaines questions qui sont posées à la Chambre reçoivent plus d'attention que le travail constructif mais plus ou moins brillant qui se fait plus tard à la Chambre, au cours de l'après-midi.

Un autre aspect de la question est celui-ci: votre représentant à Ottawa est un commentateur de sa profession. Alors sa façon de présenter une question, et je ne parle pas de Collister, je parle de tous les commentateurs, leur façon de présenter une question peut interpréter la nouvelle, peut être plus ou moins objective. Est-ce qu'il n'y a pas deux questions distinctes ici?

**M. Davidson:** Monsieur le président, je connais tous les problèmes et toutes les nuances des problèmes. Mais quelles sont les solutions? Avez-vous proposé qu'il faut présenter les nouvelles d'une façon tout à fait anodine et ne pas installer des caméras à l'extérieur de la Chambre des communes? Fournirait-on un meilleur service au public canadien parce que nous leur moins de ce qui se passe?

**M. Osler:** Les commentateurs pourraient peut-être se documenter sur le travail réel qui se fait à la Chambre plutôt que de s'attacher au sensationnalisme, et ainsi essayer à trouver un juste milieu sans rendre les nouvelles ennuyeuses parce que personne ne les regardera si elles sont ennuyeuses.

**M. Perrault:** Si nous consentons à ce que les caméras, la télévision et les magnétophones soient admis à la Chambre des commu-



[Texte]

House, then the news media would be given an opportunity to provide a more balanced presentation of the debate that continues in the afternoon.

**Mr. Davidson:** Did anybody see Mr. Nixon on the television news last night, from the Ontario Legislature?

**Mr. Osler:** It was horribly dull, and terribly expensive.

**An hon. Member:** It was deadly, and this is the problem.

**Mr. Givens:** Have you ever seen the news from Metro Council in Toronto on television? We have had some choice and breezy stuff from there.

**The Chairman:** This is a very interesting problem, but it is not a question dealing with the CBC. It is a general principle dealing with the rights of Parliament. I think perhaps it ought to be...

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**Mr. Osler:** I think it is dealing with the CBC. In one respect I think the commentators are slightly off base in that they spend too much of their mental energy on the question period and not enough on the general business, which is dull reading that they would have to do by themselves to prepare themselves for it.

**The Chairman:** It is very easy for them to do it that way.

**Mr. Dinsdale:** Mr. Chairman, I think it was Mr. Osler who made the comment that only the government members are participating in the debate and the Chairman, abandoning his high position of objectivity, intimated that the opposition were less than effective during the question period.

**Some hon. Members:** No, no, no.

**Mr. Osler:** What I meant was that you could be more pleased with what comes out of CBC or CTV because it is entirely based on the question period, at which time you people are supposed to shine.

**An hon. Member:** That is right.

**Mr. Dinsdale:** Mr. Chairman, may I be allowed to continue?

**Mr. Perrault:** I am not attacking you. I just think we are wasting too much time.

**The Chairman:** We only have one hour left.

[Interprétation]

nes, nous aurons certainement une présentation mieux équilibrée des débats qui se poursuivront dans l'après-midi.

**M. Davidson:** Est-ce que quelqu'un a vu M. Nixon au spectacle de la télévision de la législature ontarienne hier?

**M. Osler:** C'était très moche, et très dispendieux.

**Une voix:** C'était très ennuyeux, et c'est là le problème.

**M. Givens:** Avez-vous déjà vu les nouvelles du Conseil métropolitain de Toronto à la télévision? Nous avons eu de cette source des émissions choisies et vivantes.

**Le président:** C'est un problème très intéressant, mais la question ne concerne pas Radio-Canada. Elle a trait aux droits du Parlement et je crois peut-être...

**M. Osler:** Je crois que la question concerne Radio-Canada. Sous un rapport, je crois que les commentateurs ont tort parce qu'ils passent trop de leur temps et de leur énergie à reproduire la période des questions, et pas assez au travail général, qui est une lecture ennuyeuse qu'ils auraient à faire eux-mêmes pour s'y préparer.

**Le président:** C'est plus facile pour eux de le faire ainsi.

**M. Dinsdale:** Je crois que M. Osler a dit que seuls les membres du gouvernement participent aux débats et le Président a dit que l'Opposition n'était pas trop efficace à la période des questions.

**Des voix:** Non, non, non.

**M. Osler:** J'ai dit que vous seriez plus satisfaits de la diffusion par Radio-Canada ou par le réseau CTV de la période des questions parce que c'est à ce moment-là qu'on vous permet de briller.

**Une voix:** C'est vrai.

**M. Dinsdale:** Pourrais-je continuer?

**M. Perrault:** Je crois que nous perdons trop de temps.

**Le président:** Il ne nous reste qu'une heure.

[Text]

**Mr. Dinsdale:** I would like to make some observations, if I may be allowed to. Please do not cut off a member in the middle of a sentence. Let him complete the sentence before you interject.

**The Chairman:** The way some members operate here you have to cut them off in the middle or you will never catch up to them.

**Mr. Dinsdale:** Just one moment, please. Now I was just going to make the observation that it has been the Opposition that has been urging televising and the direct broadcasting of the question period, and what opposition there has been has come from the government side of the House.

**The Chairman:** I might say that I have run into a great deal of opposition to even allowing tape recorders into this Committee, as well as television cameras. We have presented this to the various sides of the House and we were told in no uncertain terms that the time was not ripe and not to proceed with it.

**Mr. Stanbury:** From both sides of the House?

**The Chairman:** From both sides of the House.

Mr. Perrault is next.

**Mr. Perrault:** One of Canada's outstanding swimming champions comes from the north shore of British Columbia's lower mainland. I represented her family in the B.C. legislature for a number of years. The young lady's name is Elaine Tanner, a very fine young Canadian. A few weeks ago Miss Tanner was subjected to a totally improper and inappropriate line of personal questioning by Mr. Gordon Sinclair on "Front Page Challenge". The questions were not only embarrassing to Miss Tanner and the viewers, but I received a great many letters of protest from my constituents. They were not petitions or mimeographed sheets. I also understand that the Corporation received many letters of protest.

I would like to ask Dr. Davidson whether any controls are exercised over people like Mr. Sinclair who, by the Corporation's own admission, overstepped the bounds of good taste on at least this occasion, and was Mr. Sinclair cautioned or disciplined in any way for this obvious breach of good taste? I suggest that surely the Corporation should take action to prevent a repetition. I know the entire question of freedom and licence emerges in the area of broadcasting and it is very difficult at times, for the Corporation to

[Interpretation]

**M. Dinsdale:** S'il vous plaît, auriez-vous l'obligeance de ne pas couper la parole à un député au beau milieu de sa phrase.

**Le président:** A voir la façon dont certains membres agissent, il faut bien souvent les arrêter en pleine envolée, autrement on ne peut jamais les rattraper.

**M. Dinsdale:** Un instant. Je voulais tout simplement dire que c'est l'opposition qui recommande que la période de questions soit télévisée en direct, et que c'est le gouvernement qui s'y est opposé.

**Le président:** J'ai eu à faire face à beaucoup d'opposition, même pour une question aussi simple que l'admission des magnétophones, dans la salle des comités. Nous avons présenté ce projet aux divers partis de la Chambre et l'idée générale est que le moment est mal venu pour mettre ce projet en marche.

**M. Stanbury:** Des deux côtés de la Chambre?

**Le président:** Des deux côtés de la Chambre. Monsieur Perrault, la parole est à vous.

**M. Perrault:** Une des championnes de natation du Canada vient de ma circonscription, c'est mademoiselle Elaine Tanner. Il y a quelques semaines, elle a été interviewée sur des questions personnelles de la part de Gord Sinclair, lors du programme «Front Page Challenge». Les questions n'étaient pas seulement impertinentes, mais j'ai reçu des commentaires de mes commettants. Alors, j'aimerais demander au docteur Davidson, est-ce qu'on exerce des contrôles sur les gens comme M. Sinclair, qui, aux yeux même de la Société, a fait preuve de mauvais goût. Est-ce que M. Sinclair a été réprimandé? Lui a-t-on fait la remarque quant à son manque de goût? Je sais qu'il est difficile pour la Société de décider, si, oui ou non, elle doit intervenir, mais j'ai eu des critiques, des protestations sans précédent de ma circonscription, et j'ai pensé qu'il fallait mieux signaler la chose à votre attention.



[Texte]

decide whether they should intervene. But I had an unprecedented number of protests from the area, which is really my home area, and I felt that I should bring this to your attention.

**Dr. Davidson:** Mr. Chairman, I can say that we have received an unprecedented number of letters of criticism, strongly expressed, of what I regard as being the deplorable lapse in good taste that characterized Gordon Sinclair's questioning of Elaine Tanner on this occasion. There was no excuse for it, it was in thoroughly bad taste, it is thoroughly deplorable, and I find it most regrettable and embarrassing to me as President of the Canadian Broadcasting Corporation of Canada to have to admit that that example of bad taste went out over the CBC's airways.

This matter has been a subject of discussion with Gordon Sinclair. He has been made very much aware of the views of management at headquarters as well as management at Toronto headquarters. The question of course is what are you going to do about this particular lapse in bad taste, and what are

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you going to do to prevent any future occurrences? I can only say that we have decided, after careful consideration, that we have to accept this as an embarrassing and humiliating black spot on our broadcast on that occasion and that we will do everything in our power through direction to the producer and director of the program to ensure that this does not occur again.

**Mr. Perrault:** I appreciate Dr. Davidson's remarks and I would like to ask a short supplementary.

The program was fed to the western network at a later hour than the program was shown in Toronto. Would it not have been possible for one of the producers in western Canada to have clipped that segment?

**Dr. Davidson:** There would be no means, Mr. Perrault, by which anyone in western Canada could have controlled that in the way you mentioned. What happens as you know, is that the program, if it is a live one—is held at the Calgary delay centre, fed back to Winnipeg an hour later, fed back to Saskatchewan and Alberta two hours later, and then fed into British Columbia three hours later. Anyone at the Calgary delay centre is purely a technical person and would have no control over program content. But it should have been possible to have taken steps to prevent that from ever going out over the air in Toronto or anywhere else. It is an equally

[Interprétation]

**M. Davidson:** Je dois dire que, nous aussi, nous avons reçu un courrier abondant commentant justement cette preuve de mauvais goût de la part de M. Sinclair lors de ces questions posées à mademoiselle Tanner. Je crois que c'est tout à fait déplorable. Je trouve ça très gênant pour moi-même d'avoir à admettre que cet exemple de mauvais goût a été diffusé sur les ondes de Radio-Canada.

On a certainement attiré l'attention de M. Sinclair sur les opinions de la direction de Toronto et de Radio-Canada en général. La question est celle-ci. Qu'est-ce qu'on va faire à propos de cette émission disgracieuse? Qu'est-ce qu'on peut faire à l'avenir pour que ce genre d'émission ne se reproduise pas? Je

ne puis que dire que nous avons décidé, après avoir étudié la question en profondeur, qu'il faut accepter la situation comme une chose déplorable, une mauvaise note pour la société et nous allons faire tout pour que le réalisateur du programme ne laisse plus passer de tels programmes.

**M. Perrault:** Je remercie M. Davidson de son commentaire, mais je vais ajouter qu'on a fait passer le programme dans l'Ouest à une heure plus tardive. Est-ce qu'on aurait pas pu, par exemple, est-ce qu'il n'aurait pas été possible pour un réalisateur de l'Ouest de retrancher justement ce secteur du programme?

**M. Davidson:** Il n'y avait aucun moyen pour quelqu'un de l'Ouest de faire cette censure. Comme vous le savez, si c'est un programme en direct, il est retardé au centre de Calgary et ensuite trois heures plus tard, il est retransmis à Vancouver. A Calgary, ce sont des techniciens qui s'occupent de la transmission et ils ne peuvent pas toucher à la teneur du programme, mais on aurait pu vraiment empêcher que ce programme soit diffusé soit à Toronto ou ailleurs. C'est une faute de goût et je crois que c'est regrettable autant à Toronto que dans l'Ouest.



[Text]

bad lapse in good manners and good taste to have an item of that kind broadcast in Ontario just as much as in British Columbia.

**Mr. Perrault:** Thank you very much.

**Dr. Davidson:** I deplore it, I regret the incident, I have made my views known through the Vice President, and anything that we can do to ensure that a lapse of this kind does not recur will certainly be done.

**The Chairman:** Mr. Stanbury.

**Mr. Stanbury:** Have you written a letter to Miss Tanner apologizing on behalf of the Corporation?

**Dr. Davidson:** No, I have not written a letter. I think this would be appropriate, quite frankly, and I will undertake to do it.

**The Chairman:** Mr. Osler.

**Mr. Osler:** I wish I could squeeze in two subjects here, because it seems to me that this very problem came up not more than a couple of years ago in connection with the same person on the same sort of thing. The trouble is that a man like that is a professional buffoon in a loose way, that is what he is paid to be, and occasionally he goes over the mark. Now how the dickens one can control this, I do not know, unless one can put producers more on the line.

**The Chairman:** Well it is the producers fault for allowing this to go on.

**Mr. Osler:** Yes. This is an area that I think I spoke to you about privately once before. I wonder why almost all producers cannot be on annual or two-year contracts. It seems to me that if they are non-staff and on contracts that you then would have an ultimate disciplinary wand that you might not have otherwise to wave. A producer has to have so much freedom in order to be a good producer, but you can only discipline him after the fact. It is very, very difficult with your producers' agreements and everything else to get rid of a producer. It seems to me that the question would be eliminated if once every two years his contract came up and you just said, "Well for reasons that we do not have to state in any way, we do not need you any more."

**Dr. Davidson:** The experience of the universities of Canada with professors who are not on tenure, our own experience with producers who are on contract, does not confirm your suggestion, Mr. Osler, that it is a simple matter, without giving any reason

[Interpretation]

**M. Perrault:** Merci beaucoup.

**M. Davidson:** Je déplore l'incident, j'ai exprimé mon opinion au vice-président et je crois qu'il faut faire tout ce que est en notre pouvoir pour empêcher qu'un tel incident se reproduise.

**Le président:** M. Stanbury.

**M. Stanbury:** Avez-vous écrit une lettre d'excuses à mademoiselle Tanner?

**M. Davidson:** Non, mais je crois que ce serait une bonne chose de le faire, et je vais le faire.

**Le président:** M. Osler.

**M. Osler:** J'aimerais pouvoir intercaler deux sujets ici, parce que ce même problème a été soulevé il y a deux ans au sujet de cette même personne. Il semble qu'un homme comme celui-là est un pur cabotin. C'est pour ça qu'il est payé et parfois il passe les bornes. Alors, comment peut-on y remédier?

**Le président:** C'est de la faute du réalisateur qui permet l'enregistrement d'une telle émission.

**M. Osler:** Je pense qu'il s'agit là d'un problème dont je vous ai déjà parlé. Je me demande pourquoi les réalisateurs ne sont pas engagés par contrat pour une période d'un ou deux ans, car s'ils étaient à contrat, on pourrait avoir un certain contrôle disciplinaire sur eux. Parce qu'un réalisateur doit avoir assez de liberté afin d'être un bon réalisateur, mais vous ne pouvez le discipliner qu'après coup. Je sais que c'est très difficile de se défaire d'un réalisateur. Alors à mon avis ce système réglerait la question, si à tous les deux ans on peut ou non renouveler le contrat du réalisateur.

**M. Davidson:** Je crois que l'expérience des Universités canadiennes, vis-à-vis de professeurs qui ne sont pas à demeure, de nos propres expériences avec les réalisateurs à contrat ne donne pas raison à vos suggestions, M. Osler. On ne peut pas dire tout simple-

## [Texte]

for non-renewal of a contract, to simply say to a producer, "For reasons we are not going to tell you about, we have just decided that we are not going to renew your contract." The "Seven Days" affair arose in respect of producers who were told that their contracts were not going to be renewed.

**Mr. Osler:** They were told improperly. The only reason that they were able to launch a fight was that management boobed in the way they told them.

Do you mean to tell me that CTV cannot fire a producer, or NBC cannot fire a producer? I suggest that if we have a clean-cut method of doing it, it would be less likely that Parliament would get into any hanky-panky when you do fire a producer.

**Dr. Davidson:** I am simply saying that the suggestion that it is easy to notify producers in contract that you are not going to renew

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the contract and have the matter rest there, is not as simple as that. There is less and less difference between the position of a producer who is employed on a payroll and a producer who is on contract with respect to the question of severing his connection with the corporation.

**Mr. Osler:** It would not be easy because I am sure they would raise hell with our Committee and with Parliament. This is the natural route for them to take. But I am suggesting that you take another good hard look at it in the hope that it will at least be easier than in the present circumstances.

**Dr. Davidson:** Since talking to you privately I have looked at the question of whether we should move in the direction of contracts with our producers or have them on the payroll as employees. The argument works both ways because while it is true that the producer is under contract, you do not have the same degree of responsibility for continuity of employment in his case as you do with a paid employee. By the same token, Mr. Osler, it should be logical to assume that if a producer is on our payroll we have a measure of control over his activities which we could not expect to have over the activities of free lance producers. I do not think there is any real difference, in terms of our ability to control the activities of a producer, whether he is on the corporate payroll or whether he is a free lance producer. I doubt if there is any essential difference. Our relationship with a producer is, in essence, dependent upon his professional integrity and it is just as

## [Interprétation]

ment à un réalisateur après deux ans de contrat que nous n'allons pas renouveler son contrat. La question de l'émission «Seven Days» en est un bon exemple.

**M. Osler:** C'est parce qu'ils n'ont pas été informés normalement. S'ils ont pu contrer cette décision, c'est parce que la direction n'a pas su manœuvrer. Voulez-vous dire que C.T.V. ou que la NBC ne peut pas congédier un réalisateur? Je crois que si nous avons une méthode assez directe pour le faire, il y aura moins de chichi quand la chose se produira.

**M. Davidson:** On peut très bien faire savoir au réalisateur que son contrat ne sera pas renouvelé, et les choses en resteront là. Mais

ce n'est pas aussi simple que cela. Il y a de moins en moins de différence entre la situation d'un réalisateur qui fait partie du personnel et un autre qui n'est qu'à contrat.

**M. Osler:** J'ai la certitude que ce serait difficile, parce qu'ils exerceraient toutes sortes de pressions ici, au Parlement et ailleurs, mais nous devrions étudier toutes ces questions dans l'espoir de comprendre les choses plus facilement qu'à l'heure actuelle.

**M. Davidson:** J'ai déjà étudié la question, à savoir établir des contrats avec nos réalisateurs, ou les payer comme employés. Il y a du pour et du contre, parce qu'avec un réalisateur sous contrat, on n'a pas le même degré de responsabilité, quant à la continuité d'emploi, qu'avec un employé rémunéré. De même, monsieur Osler, il est logique de supposer que si un réalisateur fait partie de notre personnel, nous avons une mesure de contrôle sur ses activités, ce que nous ne pouvons avoir sur un réalisateur indépendant. Et je ne crois pas qu'il y ait de véritable différence, quant à notre capacité de contrôle des activités des réalisateurs, qu'ils soient employés, ou qu'ils soient réalisateurs indépendants. Je doute qu'il y ait une différence essentielle. Nos rapports avec eux sont dans la mesure de leur intégrité professionnelle et si son intégrité n'est pas à la hauteur, elle le sera d'autant moins, qu'il soit à contrat ou membre du personnel.



[Text]

likely that his professional integrity will be less than it should be if he is a paid employee as if he were a contract employee.

**Mr. Osler:** The problem remains under both guises as to how you are going to get rid of him?

**Mr. Davidson:** That is correct.

**Mr. Osler:** The main question, Mr. Chairman that I wanted to ask had to do with this matter of satellite networks. We were talking to the new satellite corporation people the other day and, of course, as a user you will be expecting to take a great part in any satellite developments that take place, and it was entirely unclear to us what the ratios were going to be between networks that were presently using existing facilities and the time when they would be using satellite facilities. We always got back to the thought that we need the satellite to get to the North. This is absolutely true, there is no doubt about that. However, I wonder if the net effect is going to be more costly or less costly to you, and you are going to have to carry a disproportionate amount of the load for the proposed Domestic Satellite Communicator System. As an example, it costs roughly \$250,000 for a frontier coverage package. These people say it will cost roughly \$250,000 for the same thing live. That is good enough, that is fine.

**Dr. Davidson:** That is the capital cost?

**Mr. Osler:** That is right.

**Dr. Davidson:** But the operating costs of a transmitting station taking the feed off a receiving station from a satellite are not anything like as great as the present costs of feeding our frontier coverage package.

**Mr. Osler:** That is fine. But your big bulk is always going to be the back and forth flow of things in the more inhabited parts of Canada. To what extent do you expect to use the satellite for that and what kind of rates are you going to have to pay for it?

**Dr. Davidson:** If the satellite materializes and if we make use of it is going to serve two essential purposes. First, it is going to make it possible for us to extend French language coverage coast to coast without having to acquire additional microwave facilities, which would cost us a considerable amount in annual service charges.

Second, it will enable us to cover the remote areas of the country, including the far north. Those are the two essential functions

[Interpretation]

**M. Osler:** Mais le problème demeure dans les deux cas, à savoir comment s'en débarrasser.

**M. Davidson:** En effet.

**M. Osler:** La question que je voulais poser monsieur le président, concerne ce réseau de satellites. Nous en discutons l'autre jour avec les gens de la nouvelle société chargée de l'exploitation du satellite; bien sûr, vous allez jouer un rôle assez considérable dans toute cette question du développement du satellite. Et nous n'avons pas considéré quelle serait la mesure ou le rapport entre les installations des services utilisés par les réseaux actuels parce qu'ils utiliseront les installations ou les services des satellites. On revient toujours à dire qu'il nous faudrait un satellite pour pouvoir rejoindre le Nord. Il n'y a aucun doute là-dessus. Mais je me demande si cela sera plus ou moins coûteux? Il faudra peut-être prévoir une somme disproportionnée pour le système canadien de communications par satellite. Cela coûte \$250,000 environ pour un programme d'émissions destinées au Grand Nord. En direct, cela coûtera aussi environ \$250,000, selon ces gens.

**M. Davidson:** Il s'agit du coût des immobilisations?

**M. Osler:** Oui.

**M. Davidson:** Mais les frais d'exploitation des stations de transmission diffusant à partir de stations reliées à un satellite ne sont pas aussi considérables que ce qu'il nous en coûte à l'heure actuelle pour nos émissions destinées au Grand Nord.

**M. Osler:** Bien. Mais ce qui va coûter le plus, c'est l'échange d'un bout à l'autre du Canada? Combien vous en coûtera-t-il pour le satellite, quel taux faudra-t-il charger compte tenu de l'utilisation du satellite?

**M. Davidson:** Si le satellite est utilisé à deux fins, cela va nous permettre d'étendre les programmes francophones d'un océan à l'autre, sans tenir d'autres services de micro-ondes, ou autres installations qui seraient très dispendieuses.

Deuxièmement, cela va nous permettre de nous rendre jusque dans des régions éloignées, y compris le Grand Nord, et ce sont là



## [Texte]

that we cannot achieve at the present time that we will be able to achieve through the use of the satellite. As we see it at the moment, it will not have any substantial effect on our present reliance on microwave facilities for coast to coast English network broadcasting. What this means, therefore, is

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that if it can be assumed, and we hope it can, that Parliament will progressively authorize and fund us over the next few years to extend French network broadcasting from coast to coast and provide a complete service to the peoples of the far north—if that can be assumed and money is to be provided for those purposes in any event in future years, money which is not now in our capital or operating budget—then in our opinion it will be possible to utilize the funds which would in any event be provided by Parliament to extend these two services and to provide broadcasting services through the use of a satellite rather than through traditional methods.

The sums of money are essentially the same out in both cases these sums of money are in addition to what we are able to operate on at the present time, because we cannot extend the French language network across Canada without additional funds for the purpose of acquiring microwave facilities. We cannot extend, as we hope to do, some 30 or 40 additional frontier coverage packages to the far north by traditional broadcast patterns.

**Mr. Osler:** If you were given the green light tomorrow to put the French language network across the country you would know the day after tomorrow—and you probably know now—exactly what it would cost you to do so on a microwave basis, and you feel it is not going to cost you any more with the satellite?

**Dr. Davidson:** If you combine that with a rejection of our future plans for extending services into the northern part of Canada, the two things must be taken together.

**Mr. Osler:** Yes, but this is an area that—without further explaining—makes one a little nervous, because if you told me that it would cost you many millions of dollars to get television service up to Aklavik or Frobisher Bay, or somewhere like that, I would believe you. If the satellite service is going to be rationalized by saying that it would not cost any more to take the French network across, plus going north, I would like to know

## [Interprétation]

les deux fonctions essentielles que nous pourrions remplir avec le satellite et que nous ne pouvons faire à l'heure actuelle. Mais pour le moment, on ne peut pas prévoir un effet substantiel sur nos services, nos installations micro-ondes du réseau anglais. Ce qui veut dire que, et on peut le supposer, l'espérer, le

Parlement, petit à petit, nous autorisera et nous financera pour étendre les services francophones d'un océan à l'autre, et fournir un service complet dans le Grand Nord, et que des fonds seront fournis à cette fin, fonds que nous n'avons pas à l'heure actuelle dans notre budget d'exploitation, ou dans notre budget d'immobilisations; alors, nous pourrions utiliser des fonds que le Parlement pourra mettre à notre disposition pour ces deux services, et les utiliser pour fournir les services de radiodiffusion d'un satellite plutôt que par des moyens traditionnels.

Nous croyons que ces sommes d'argent seront à peu près semblables. Mais elles seront supplémentaires aux fonds que nous utilisons à l'heure actuelle, parce que nous ne pouvons étendre les services aux francophones sans avoir plus d'argent pour acquérir des installations de réseau micro-onde. Nous ne pouvons, par exemple, rejoindre le Nord canadien sans d'autres fonds, pour lui transmettre des émissions par des moyens traditionnels.

**M. Osler:** Alors, si demain on vous donnait le feu vert pour étendre le réseau francophone d'un bout à l'autre du Canada, vous sauriez, dès le lendemain, ce qu'il vous en coûterait, même s'il s'agissait d'un réseau micro-onde? Et vous croyez qu'avec le satellite cela ne vous coûtera pas plus cher?

**M. Davidson:** Pourvu qu'on les réunisse avec le service que nous devons fournir au Nord canadien, les deux ensemble ne coûteront pas plus cher.

**M. Osler:** Mais c'est là un aspect qui nous rend un peu inquiets, parce que si vous me disiez que cela va vous coûter des millions de dollars pour assurer un service de télévision à Aklavik ou à Frobisher Bay, je vous croirais. Mais si le service de satellites doit être justifié en disant que cela ne coûtera pas davantage que d'étendre le réseau français, j'aimerais savoir de quels chiffres vous parlez au sujet du Grand Nord, car on peut avoir

[Text]

what kind of figures you are talking about when you are going north, because they could be frontier packages or they could be live lines, and live lines would be terribly expensive.

**Dr. Davidson:** No, we are talking about our plans which are now embraced in that five-year forecast of requirements as presented to Treasury Board. Our plans for the North in this five-year period would call for the addition of not more than 40 frontier coverage packages, each one of which would cost on the average a couple of hundred thousand dollars in capital funds—and I am looking at Mr. Hayes, the Vice-President, Engineering, behind you—to set up and it would cost somewhere in the neighbourhood of \$50,000 a year to operate. I should add that the \$50,000 figure I just gave you as the operating cost of the frontier coverage package assumes that we will continue to supply tapes and material for only four hours a day. We believe that it will not be possible to restrict our broadcasting in these remote areas through frontier coverage packages to four hours a day; we contemplate that eventually we will have to move that up to as much as ten hours a day.

**Mr. Osler:** Yes, but that is operating cost.

**Dr. Davidson:** Yes. The satellite charges to us would be operating as well.

**Mr. Osler:** Yes, but to begin with you are talking about 40 new stations at a couple of hundred thousand dollars apiece, so that is \$8 million, and the amortization of that becomes an operating cost. You are saying that your cost of service to the North is going to be roughly the same as it would be on \$8 million.

**Mr. Picard:** No, there is that plus the production of tape, the bisecting of tape, and all that, so it not really based on the \$8 million, it is based on the full operating cost exceeding that. One indication of that is that with the same capital cost that you operate for four hours it costs you about \$50,000 a year. If you

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operate for ten hours it costs you \$110,000 with the same capital investment. It is capital investment plus, and I think the biggest share of it is bisecting tape, providing video tape, and all that. So it not a capital...

**Mr. Osler:** I think you have satisfied me that you are rationalizing it in relation to the cost of running a frontier package for the year.

[Interpretation]

des émissions enregistrées ou en direct, celles-ci coûtant terriblement cher.

**M. Davidson:** Nous parlons des plans qui sont déjà compris dans les prévisions de cinq ans que nous avons présentées au Conseil du Trésor. Nos projets pour le Nord ne prévoient pas plus de 40 émissions supplémentaires chacune coûtant en moyenne \$200 en immobilisation et j'ai demandé à M. Hayes, vice-président au génie, de régler l'affaire pour qu'on puisse s'en tirer avec environ \$50,000 par an. Le chiffre de \$50,000 que je vous ai donné ce sont les frais d'exploitation, si nous continuons à émettre des émissions de télévision 4 heures par jour. Nous croyons qu'il ne serait pas possible de limiter nos émissions, dans ces régions éloignées, à quatre heures par jour; nous croyons devoir éventuellement offrir environ 10 heures par jour.

**M. Osler:** Oui, mais il s'agit là des frais d'exploitation.

**M. Davidson:** Oui. Les frais du satellite seraient aussi des frais d'exploitation.

**M. Osler:** Les frais d'exploitation par satellite seraient également des frais d'exploitation? Vous parlez de 40 nouvelles stations à \$200,000, ce qui donne 8 millions de dollars, et l'amortissement de cette somme devient des frais d'exploitation. Vous dites que le coût du service pour le Nord serait à peu près le même que s'il s'agissait de 8 millions de dollars.

**M. Picard:** Non, il y a cela, plus la production de bandes, le découpage, etc..., alors, il ne s'agit pas vraiment de 8 millions, mais des frais d'exploitation en sus. Avec le même coût en capital de quatre heures, cela coûte environ \$50,000 par an. Si on diffuse pendant dix

heures, cela coûte \$110,000, avec le même investissement. Il s'agit d'un surplus de capital, et je crois que la plus grande partie comprend le découpage, les magnétoscopes, etc. Alors, il ne s'agit pas d'un capital...

**M. Osler:** Je pense que vous avez dit que vous êtes à rationaliser cela en fonction du coût d'un réseau destiné au Nord canadien.



## [Texte]

**Dr. Davidson:** In the French network.

**Mr. Osler:** Yes, you add the cost of the French network plus the cost of running your frontier package and it adds up to the same thing as...

**Mr. Picard:** More or less.

**Mr. Osler:** Yes.

**Dr. Davidson:** There are some offsets, but I come back to the point that if you are talking about our current budget of today, putting a satellite up and requiring us to make use of it on the scale which has been discussed, there would be relatively small amounts of saving out of our current operating budget.

We are required, as you know, to supply forecasts of our future five-year requirements. In our forecasts of the requirements, based on what we have put in there for our traditional methods of extending service—the French network and so on—plus some additional amounts that we had already put in for our contribution to satellite broadcasting, are included the amounts that would permit us to finance what is expected of us in the satellite broadcast area.

Now, we have made no commitments on this as yet.

**Mr. Osler:** It is a government decision whether or not there will be satellites and whether or not they want to draw some money from you or from somebody else, but I suggest that from the point of view at this committee we should know what we are doing. If they come to us and tell us it will cost us dollars and they think it will pay for itself, if the CBC is going to be the goat, well, that is fine. We want to know about it so we can judge the CBC accordingly.

**The Chairman:** One of the problems we face is that Mr. Kierans and his officials told us they require \$20 million in annual revenue in order to justify the establishment of a satellite. We have, so far, been unable to be satisfied just where that \$20 million is going to come from. Obviously some of it will come from the CN-CP, some of it from the interprovincial telephone systems but there seems to be a healthy amount that the CBC is going to be asked to contribute.

**Dr. Davidson:** You are putting me in a difficult position, Mr. Chairman, because I am not aware of what has been given in the way of evidence. I am aware of the fact that negotiations are going on now between the Department of Communications and us as well as the private carriers, and I think it would be

## [Interprétation]

**M. Davidson:** Pour le réseau français.

**M. Osler:** Oui, vous ajoutez le coût du réseau de langue française et le coût d'exploitation du programme d'émissions destinées au Grand Nord, et cela atteint...

**M. Picard:** Plus ou moins.

**M. Osler:** Oui.

**M. Davidson:** Si vous parlez de notre actuel budget de dépenses courantes, nous demander de placer un satellite sur orbite et l'utiliser dans la proportion mentionnée, le montant épargné ne serait pas des plus importants.

Nous devons, vous le savez, indiquer ce dont nous pensons avoir besoin au cours des cinq prochaines années. Nos chiffres, basés sur ce dont nous avons besoin pour poursuivre notre expansion selon les méthodes habituelles ainsi que sur certains montants déjà prévus pour la diffusion par satellite, comprennent ces sommes dont nous aurons besoin pour financer notre participation à la diffusion par satellite.

Mais nous n'avons encore pris aucun engagement.

**M. Osler:** Il appartient au gouvernement de décider s'il y aura des satellites ou non et d'où proviendra l'argent nécessaire à cette fin. Mais nous voulons savoir où nous nous en allons. Si on nous dit que le projet coûtera X dollars, et qu'il sera rentable et si Radio-Canada doit être le bouc émissaire, c'est très bien. Tout ce que nous voulons, c'est d'être mis au courant afin de pouvoir juger Radio-Canada en toute connaissance de cause.

**Le président:** Monsieur Kierans et ses fonctionnaires nous ont dit que les revenus annuels devront être de l'ordre de \$20 millions pour que le lancement du satellite soit justifié. Mais nous ne savons pas encore d'où viendront ces \$20 millions. Une partie proviendra du CN-CP, une autre des compagnies de téléphone mais il semble que Radio-Canada sera invitée à fournir une part importante de ce montant.

**M. Davidson:** Vous me placez dans une situation délicate, monsieur le président, parce que j'ignore quels ont été les témoignages que vous avez déjà entendus. Je sais que des négociations sont en cours entre le ministère des Communications et Radio-Canada, de même qu'entre le ministère et les entreprises



[Text]

very unfortunate if I were to make any statement at this time on the question of costs or proposed charges which would in any way make more difficult the negotiations that the Department is undertaking with the common carriers.

**Mr. Osler:** If the satellite people were, a private business and they were coming for a licence, presumably we would look over their projections. This is the thing that bothers me. We would say this is either a commercially viable proposition or it is not, and perhaps if it is not we will let it go ahead for other reasons.

They tell us loosely that they will have lots of work from CN-CP and the telephone companies plus CBC, and yet there are no memoranda of agreement with these private concerns of any kind. The private concerns own land lines that they have to pay for and amortize, and we wonder if there is going to be a goat in this barnyard somewhere and if there is one, who the goat is before it starts.

**Dr. Davidson:** Well, do you not think I do too, Mr. Osler? Seriously, and with great respect, it seems to me that you are becoming interested in this just at a point in time when it would not be possible, certainly, for the Corporation to be too communicative. Presumably a bill will be presented to Parliament to create the satellite corporation. When that bill is before the House I assume it will be referred to a committee.

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**The Chairman:** It will be referred to this Committee.

**Dr. Davidson:** At that time I expect that this Committee would call the satellite people and the Canadian Broadcasting Corporation back and say, "Now, get the cards out on the table and tell us what this is all about".

**The Chairman:** We shall probably also want to call CN-CP and Bell as well.

**Dr. Davidson:** Yes, but I ask you to believe that at this point in time anything that I might say concerning what I know about the amounts they are talking to us about would not be, I think, in the public interest.

**Mr. Osler:** I think Dr. Davidson has satisfied me that from his point of view the negotiations have to take place, and from his point of view it appears to be a practical thing he can make use of.

**Dr. Davidson:** Provided the costs to us are within reason...

[Interpretation]

privées. Je crois qu'il serait inapproprié pour moi de faire une déclaration à ce moment-ci parce que ça ne rendrait que plus difficiles les négociations que le ministère entreprend présentement avec l'entreprise privée.

**M. Osler:** Si les personnes impliquées dans ce projet de satellite représentaient une entreprise privée et qu'elles venaient nous demander un permis d'exploitation, nous étudierions certes l'aspect financier du projet. Nous pourrions discuter de la rentabilité du projet. Et même s'il ne l'était pas, nous pourrions permettre sa mise sur pied, pour d'autres raisons.

On nous dit que CN-CP, les compagnies de téléphone et Radio-Canada utiliseront le service mais aucun accord n'a encore été signé. Nous désirons savoir s'il doit y avoir un bouc émissaire dans toute cette affaire, et s'il y en a un nous voulons connaître son nom dès maintenant.

**M. Davidson:** Ne croyez-vous pas que j'ai hâte, moi aussi, de connaître la réponse à cette question? Toutefois il me semble qu'on s'intéresse au projet au moment précis où, en tout cas, Radio-Canada, ne peut pas dévoiler de détails. Un bill sera probablement déposé aux Communes en vue de la création de cette société qui sera chargée du satellite. Je suppose qu'il sera par la suite référé à un comité.

**Le président:** La question sera référée à ce Comité.

**M. Davidson:** Je suppose qu'à ce moment-là, votre Comité voudra convoquer les représentants de cette nouvelle société et ceux de Radio-Canada pour leur demander de faire la lumière sur toute la situation.

**Le président:** Nous voudrions probablement également entendre les représentants de CN-CP et de Bell Canada.

**M. Davidson:** Très bien. Mais veuillez me croire. Tout ce que je pourrais dire à ce moment-ci au sujet des tarifs dont on nous parle ne serait pas, à mon avis, dans l'intérêt public.

**M. Osler:** Je crois que monsieur Davidson a réussi à me prouver que de telles discussions doivent avoir lieu et qu'elles peuvent être utiles.

**M. Davidson:** Pourvu que les frais qu'on exigera de nous seront raisonnables...

[Texte]

**Mr. Osler:** Right.

**Dr. Davidson:** ...and provided we can get some kind of assurance that the additional funds we require for our extended services are going to be provided by Parliament and this, of course, is the real problem.

**The Chairman:** To be economical for the CBC, then, you must have a fairly extensive expansion of your facilities in order to require the additional capacity that the satellite will provide, which you may not be able to get at a reasonable cost with the existing system of landlines.

**Dr. Davidson:** We do not think the cost of extending the French network by microwave across Canada would be unreasonable. It might be regarded as being high in terms of per capita cost, considering the additional number of French-speaking Canadians who would be served by extension of the microwave network, but we do not consider that would be unreasonable if Parliament is serious in endeavouring to achieve the objective of providing coverage to all Canadians. However, it must be recognized that the problem of extending coverage to the last million Canadians—about 500,000—add persons of English language and about 400,000 of French language—is going to be a terribly expensive business.

May I give you some of the dimensions of this? Over 35 years, since the Canadian Broadcasting Corporation came into existence in its original form, if you look at our balance sheets you will find that our gross capital investment in facilities for the Corporation is \$150 million, depreciated now to about \$80 million. Our estimate of the additional capital costs for bringing radio to every community in Canada of 500 and over population television to every community in Canada of 2,000 and over population is \$63 million.

That gives you some indication of the incremental costs of putting our signal into areas where it is not now receivable, if this continues to be the number one priority of Parliament as we read the Broadcasting Act which reads:

...be extended to all parts of Canada, as funds become available,...

This was laid down in the government White Paper as being the number one priority and we have to assume, until we receive direction to the contrary, that it is Parliament's will that the service of the national broadcasting service, the CBC, be extended to all parts of Canada as funds become available.

[Interprétation]

**M. Osler:** Oui.

**M. Davidson:** ... et pourvu que nous obtenions une certaine assurance que les fonds supplémentaires dont nous aurons besoin nous seront fournis par le Parlement.

**Le président:** Pour que le système soit économique pour Radio-Canada, il vous faudra vous lancer dans un vaste programme d'expansion de vos installations afin de pouvoir recourir à ce service que pourra vous offrir le satellite, ce que vous ne pourriez peut-être pas obtenir à un coût raisonnable avec le système actuel.

**M. Davidson:** Nous ne croyons pas que le coût d'expansion du réseau micro-ondes pour le réseau français soit insurmontable. Le montant peut paraître élevé s'il est calculé *per capita* d'après le nombre de nouveaux auditeurs que nous pourrions ainsi desservir. Nous ne croyons pas que ce soit irraisonnable si le Parlement est bel et bien décidé à ce que nous desservions la majeure partie de la population canadienne. Mais il ne faut pas perdre de vue le fait que pour desservir environ un million de Canadiens de plus, 500,000 de langue anglaise et 400,000 de langue française, il en coûtera passablement cher.

Depuis la création de la Société Radio-Canada, il y a 35 ans, si vous regardez au bilan, le total des investissements pour la Société Radio-Canada s'établit à \$150 millions. La dépréciation a fait baisser cette somme à \$80 millions. Nous prévoyons que pour offrir la télévision à chaque localité de 2000 personnes et la radio à chaque localité de 500 personnes, il en coûtera \$63 millions.

Ceci vous donne une idée de l'augmentation des frais provoquée par une expansion du service dans ces régions qui ne captent pas encore notre signal, si le Parlement la maintient toujours en tête de sa liste de priorités. C'est du moins ce que signifie, à notre avis, ces mots qui se retrouvent dans la *Loi sur la radiodiffusion*

... le service national de radiodiffusion devrait être étendu à toutes les régions du Canada, au fur et à mesure que les fonds publics deviennent disponibles,

Le gouvernement en fait sa première priorité dans son Livre blanc et nous devons supposer, tant que nous ne recevrons pas d'avis



[Text]

**Mr. Osler:** May I ask another question which I think is completely relative, Mr. Chairman? Is this progression, this chart that you have, of all the places 500 and above for radio and 2,000 and above for television essentially an arithmetic one, and you then apply other factors to decide what priority there is?

**Dr. Davidson:** Except for Northern service.

**Mr. Osler:** Yes, all right. Now, in my own Province of Manitoba a very far-reaching economic survey has just been completed. I understand the same sort of thing has happened in the Maritimes. It will happen in all the places that are not obviously boom areas such as the area around Toronto, and that sort of thing, and the sum and substance of the Manitoba survey is that in one way or other there has to be an awful lot of small-scale regional development within the large regions.

Take the analogy of the railroad that was built with stations every nine miles so that farmers could drive in with their loads of

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hay—you do not need them closer than 50 or 75 miles now. Your market towns and all the rest of it, of course, are all drying up or have dried up. There has to be quite a lot of regional rationalization in deliberately allowing some of these places to close down, and this is going to be a tough political thing to do. However, it is going to happen one way or the other and it might as well be done with political leadership so that the people who remain in these small towns do not go right under but have a chance to move and have assistance.

If this is a trend which I believe it is—we are talking about long-term; 5, 10, 15 years—do your own planners consider this sort of thing? In other words, when we talk about this extra one million people in Canada are they really going to be easier to service than we think they are now? Are we in danger of building services that we are not going to need 10 years from now?

**Dr. Davidson:** If you are talking of 10 or 15 years from now you also have to take account of direct satellite-to-home broadcasting facilities; and one of the questions is whether you bypass the first phase, which is satellite-to-

[Interpretation]

contraire, que c'est le désir du Parlement de voir Radio-Canada étendre son service à toutes les régions du pays au fur et à mesure que les fonds publics seront disponibles.

**M. Osler:** Est-ce que ce tableau que vous avez et où figurent toutes ces municipalités de plus de 500 âmes qui n'ont pas la radio et de plus de 2,000 âmes qui n'ont pas la télévision en est un essentiellement mathématique, auquel vous ajoutez d'autres facteurs avant d'établir votre liste de priorité?

**M. Davidson:** Sauf dans le cas du Service du Grand Nord.

**M. Osler:** Dans ma province du Manitoba, on a terminé une enquête économique assez complète. Une enquête du même genre aurait été menée dans les Maritimes et d'autres auront lieu dans les régions qui ne sont pas particulièrement prospères. L'enquête menée au Manitoba démontre que, d'une façon ou d'une autre, il faut de nombreuses améliorations dans des petits secteurs des grandes régions.

Prenons l'exemple du chemin de fer. Des gares ont été aménagées de 9 milles en 9 milles pour permettre aux fermiers d'y porter

leur foin, mais, aujourd'hui les gares peuvent être éloignées les unes des autres de 50 à 75 milles. Les petits villages se meurent. Il faut planifier et permettre que certains de ces villages disparaissent, ce qui sera certes une décision difficile à prendre. Mais ce jour viendra et il faudra prendre des mesures pour aider ces gens qui habitent encore ces endroits.

S'il s'agit d'une tendance, personnellement je crois que c'en est une même si elle peut ne se manifester que dans 5, 10 ou 15 ans, est-ce que vous en tenez compte? Lorsque nous parlons de ce dernier million de Canadiens, est-ce que nous sommes à construire des services dont nous n'aurons pas besoin dans dix ans.

**M. Davidson:** Si vous parlez de dix à quinze ans d'ici, il vous faut aussi tenir compte des installations de radiodiffusion directe du satellite à la maison; et une des questions est de savoir si vous contournez la



## [Texte]

earth stations—to transmit stations—and wait out for the advent of the direct satellite-to-home broadcasting.

I am not an expert in these matters, but in my judgment it would be unwise to decide that we are simply going to stick with our existing technology until the direct satellite-to-home broadcasting becomes available. It does seem to me to be justifiable, if we are interested in having Canada put up a satellite. There are many other reasons, apart from the broadcasting requirement, for supporting that view.

It seems to me that it would be wise for us to move along with the developing technology and to support the development of the satellite that is now contemplated.

**Mr. Osler:** I just had a momentary nightmare of seeing the CBC arriving somewhere with a satellite station just at the time the last grain elevator closed down in that little village.

**Dr. Davidson:** If it were a frontier coverage package we could yank it out and put it somewhere else. That is one of the advantages of a frontier coverage package—it is movable.

**The Chairman:** Mr. Perrault?

**Mr. Perrault:** I have a supplementary on this satellite and the way Canada will be served by it.

We are told that this will make possible simultaneous live programming to all parts of Canada, but what concerns me is the difference in our time zones. We have the Maritimes four and a half hours ahead of the Pacific coast. In fact, is it possible to do useful and worthwhile programming that will meet all of the regional needs simultaneously from a certain point in Toronto and transmit to the satellite? That is my first question.

**Dr. Davidson:** May I answer that now?

**Mr. Perrault:** Yes.

**Dr. Davidson:** It is technically possible, of course, but Vancouver would get the programming at some of the most unearthly hours, to say nothing of Newfoundland and the Yukon Territory.

**Mr. Perrault:** How is that going to be overcome?

**Dr. Davidson:** The point really is that it could be wrong to assume that by putting up

## [Interprétation]

première étape, qui est du satellite aux stations au sol aux stations de transmission, et attendre l'arrivée de la transmission directe du satellite à la maison.

Je ne suis pas un expert en la matière, mais je crois qu'il ne serait pas sage de conserver la technologie actuelle jusqu'à ce que les satellites à radiodiffusion directe à la maison entreront en service. Cela me semble justifiable si nous sommes intéressés à voir le Canada lancer un satellite. Il y a plusieurs raisons, à part les besoins de la radiodiffusion, pour appuyer ce point de vue. Je crois qu'il serait sage de suivre le progrès et d'entreprendre l'exploitation d'un satellite.

**M. Osler:** J'imagine, par exemple, que la société Radio-Canada pourrait construire une antenne dans un village où le dernier éleveur à grain vient de disparaître.

**M. Davidson:** Si c'était une installation de frontière, nous pourrions déplacer le tout et l'installer quelque part ailleurs. C'est un des avantages de l'installation de frontière, elle est mobile.

**Le président:** Monsieur Perrault?

**M. Perrault:** Une dernière question au sujet de ce satellite, et les services que le Canada peut en attendre.

On nous a dit que ceci va rendre possible l'envoi direct d'émissions d'un bout à l'autre du Canada. Qu'est-ce que ceci va donner? Je m'inquiète des fuseaux horaires. Nous avons les Maritimes en avance de quatre heures et demie de la côte du Pacifique. En fait, est-il possible d'avoir une programmation utile et de valeur en direct de Toronto qui répondra aux besoins régionaux et qui sera transmise par satellite? C'est ma première question.

**M. Davidson:** Puis-je répondre à cette question maintenant?

**M. Perrault:** Oui.

**M. Davidson:** Du point de vue technique, c'est évidemment possible, mais les émissions seraient captées à des heures impossibles à Vancouver, par exemple, sans parler de Terre-Neuve et du Territoire du Yukon.

**M. Perrault:** Comment surmontera-t-on cette difficulté?

**M. Davidson:** En réalité, le point se résume à ceci. Il serait fautif de supposer qu'en pla-

[Text]

a satellite you can wipe out all of our existing facilities for regional distribution through microwaves and for delay centres, and so on. We will have to have the same kind of regional distribution facilities within the region and also provision for delay centres where we could hold programs and release them at a later date.

**Mr. Perrault:** The delay facilities will have to be done by conventional means, will they not?

**Dr. Davidson:** Unless you had a satellite with so many channels on it that you could use separate channels to broadcast on real time into the region.

**Mr. Perrault:** It could be extremely costly, of course, to employ all the additional channels on the satellite, I suppose.

Are we to presume, then, that at least in the early stages a northern community, which is beyond the range of the present microwave network, or other lines, would be served by some sort of basic, central programming service regardless of the time zone difference?

**Dr. Davidson:** It would depend on whether you chose to serve that area from Toronto, or from some other centre. One of the alternatives that have been talked about has been the alternative of servicing the north from British Columbia.

**Mr. Perrault:** Via the satellite?

**Dr. Davidson:** Yes; but remember, if the English channel were, let us say, to be oper-

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ated out of Vancouver and the French channel out of Montreal you would be operating on Pacific time, but your message would be carried to the earth stations that are located in the northern territories and it would be necessary to locate alongside of the earth receiving station a transmit station which would correspond to our frontier coverage package and which would serve the limited area around that earth station.

**Mr. Perrault:** Would the frontier station have delay facilities, as well?

**Dr. Davidson:** It would not in itself have delay facilities.

**Mr. Perrault:** Your answer probably serves to answer my second question which relates to the needs for regional programming in all of the provinces. How would Manitoba-content, for example, or B.C.-content, or Mari-

[Interpretation]

çant en orbite un satellite, vous pouvez éliminer toutes les installations existantes pour la distribution régionale par réseaux micro-ondes et centres de rediffusion, et ainsi de suite. Il nous faudra avoir des installations de distribution régionale dans la région, ainsi que des centres de rediffusion où les émissions peuvent être retenues et diffusées plus tard.

**M. Perrault:** Les installations de rediffusion devront se servir de méthodes conventionnelles, n'est-ce pas?

**M. Davidson:** A moins d'avoir un satellite avec un nombre suffisant de canaux qui permettrait d'utiliser des canaux différents pour radiodiffuser à l'heure réelle dans la région.

**M. Perrault:** Je crois que cela coûterait très cher, de se servir des autres canaux, n'est-ce pas?

Les localités du Nord qui sont trop éloignées à l'heure actuelle seraient desservies par un système central qui émettrait des programmes sans tenir compte de fuseaux horaires. Du moins au début.

**M. Davidson:** Il s'agirait de déterminer si la région doit être desservie à partir de Toronto ou à partir d'un autre centre. On a parlé de la possibilité de desservir le Nord à partir de la Colombie-Britannique.

**M. Perrault:** Via les satellites.

**M. Davidson:** Oui, mais vous devez vous rappeler que si le réseau anglais devait être

centré à Vancouver, et le réseau français centré à Montréal, le message serait communiqué aux Territoires du Nord-Ouest, il faut désigner un poste de transmission, un poste récepteur qui recevrait des émissions et qui desservirait la région qui entoure ces postes au sol.

**M. Perrault:** Les postes de frontières auraient-ils des installations de rediffusion?

**M. Davidson:** Pas en soi. Il n'y aurait pas de centres de retransmission.

**M. Perrault:** Qu'en est-il des programmes à contenu régional dans chaque province? Comment peut-on assurer que par satellite chaque région jouisse de programmes qui tiennent compte de ses intérêts particuliers?



[Texte]

time-content be fed into the satellite programming?

**Dr. Davidson:** Essentially it would be fed in the same way that it is fed in now. For example, our Winnipeg regional station receives a certain percentage of programming via microwave net from Toronto. It feeds into its own regional network a certain percentage from Winnipeg as the regional centre of production.

**Mr. Perrault:** The reason for any asking is that we had a technical discussion of the satellite the other day, and we were told that people in remote hamlets near the Arctic circle would be able to receive programming. Obviously, however, if you are transmitting your basic material via satellite to Winnipeg and then by conventional means they feed it to the regional networks, those remote communities are not going to be covered any more than they are today.

**Dr. Davidson:** But if you are producing program material, let us say, out of Winnipeg, or out of Toronto—it does not matter where you produce it—you beam that program up to the satellite. It is beamed back from the satellite to the earth station up at Aklavik or Inuvik or any place you want to name. That earth station is...

**Mr. Perrault:** In regional Manitoba, or wherever it is.

**Dr. Davidson:** Yes; it is part of what will go into the complex of the satellite corporations. We will then have to come along and put a transmitting unit alongside that to pick up the network and beam it to the home.

**Mr. Perrault:** Yes.

**Mr. Osler:** This input of programming is a little bothersome. If, for example, you have the facilities in the Northwest Territories, how are you going to have a vehicle for the Northwest Territories to discuss their own problems or even pass their own problems back to the rest of Canada to be seen or discussed? This is, of course, a real complaint now. In my region they say they get nothing but the gospel out of Toronto, at anytime anybody would look at it. You have all heard me on the subject many times. To a large extent I think this is true, because there are distinct regions and some of them are more complete in their growth than others, and it is in the ones that are not complete that a certain amount of give-and-take discussion has to be allowed to take place.

Our area is going through a complete change in everything. I do not think it is

[Interprétation]

**M. Davidson:** On procéderait essentiellement comme on procède à l'heure actuelle. Le poste de Winnipeg reçoit des programmes de Toronto par micro-ondes. Ce poste ajoute certains programmes qui viennent de Winnipeg.

**M. Perrault:** La raison pour laquelle je pose la question c'est que nous avons eu une discussion l'autre jour sur les satellites. On nous a dit que les gens qui habitent du Cercle arctique ne pourront pas recevoir ces programmes. Et si l'émission est captée à Winnipeg, il est certain que ces localités ne seront pas desservies.

**M. Davidson:** D'un autre côté, si ces programmes sont initiés à Winnipeg ou à Toronto, et si les programmes sont envoyés au satellite qui les retransmet à Aklavik ou Inuvik ou ailleurs.

**M. Perrault:** Au Manitoba ou n'importe où?

**M. Davidson:** Oui, ceci fait partie du contenu des programmes, et nous pourrions également insérer un appareil de transmission.

**M. Perrault:** Oui.

**M. Osler:** Ces programmes causent des problèmes, je pense. Si les Territoires du Nord-Ouest, par exemple recevaient des programmes, qui tiennent compte des installations là-bas, comment quelqu'un de ces régions discuterait-il de ses problèmes. C'est ce qui se produit à l'heure actuelle dans ma région. On se plaint dans ma région que nous ne recevons que des programmes de Toronto. Je crois que j'ai souvent parlé de ces questions par le passé, et c'est vrai dans une large mesure. Il y a des régions bien précises dont certaines qui croissent plus rapidement que d'autres.

Et notre région est en train de se transformer et je ne crois pas que ses points de vue



[Text]

getting its points of view across other than at Confederation conferences, when they may not be the points of view that are typical of the whole region.

But if the Northwest Territories, for example, get provincial autonomy, or some such device, it seems to me that there has to be a vehicle for them to air their ideas and have a little give-and-take within Confederation. How is this sort of thing going to be looked after? It cannot be looked after any better by satellites than it can be today, can it?

**Dr. Davidson:** It depends on how much money you are willing to spent to provide how much more facilities. If you want to have a production centre in the Northwest Territories and a means of transmitting those programs up to the satellite and beaming them back over the Northwest Territories, you can do it.

But it becomes unrealistic to think of a kind of completely sophisticated service. It is going to be expensive enough to provide even the Toronto gospel to the Northwest Territories.

**The Chairman:** We are not interested in that.

**Dr. Davidson:** Would you prefer that they did not have it at all?

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**The Chairman:** Perhaps from Manitoba, or British Columbia, or Montreal, but not Toronto

**Dr. Davidson:** I think I am right in saying—and the Vice-President may check it—that it is possible to produce programs in regional production centres and transmit them by microwave to the centre, from which the signal is transmitted to the satellite; and that even if you assume that the production centre for transmission to the satellite for distribution is located in any one place in Canada, let us say Winnipeg, you could have programs originating in Vancouver, sent to Winnipeg by microwave, sent up to the satellite, and then beamed to the Northwest Territories.

**Mr. Osler:** And if a big event took place in the Northwest Territories—it would be a slightly delayed thing—presumably you could put it on film and fly it down to Edmonton or Winnipeg and feed it into the network.

**Dr. Davidson:** Yes, that is true.

**The Chairman:** Mr. Stanbury on a new subject.

[Interpretation]

soient communiqués de façon suffisante, sauf lors peut-être des Conférences de la confédération. Et c'est assez typique de cette région.

Et il me semble qu'il faudra que ces gens disposent des moyens d'exposer leur propre point de vue. Comment cela va se produire, je n'en sais rien. Je ne crois pas que les satellites y changent quoi que ce soit.

**M. Davidson:** Ça va dépendre de la somme d'argent que vous êtes prêts à dépenser pour fournir ces services, s'il y a un centre de production dans les Territoires du Nord-Ouest, et s'il y a un moyen de transmettre ces programmes jusqu'au satellite et de les retransmettre aux autres postes.

Cela est très intéressant, mais ce n'est pas très réaliste. Ça va coûter assez cher de leur faire parvenir des programmes qui viennent de Toronto.

**Le président:** Cela ne nous intéresse pas.

**M. Davidson:** Est-ce que vous aimeriez mieux que les gens n'aient rien du tout?

**Le président:** Peut-être au Manitoba, ou de la Colombie-Britannique, ou de Montréal, mais pas de Toronto!

**M. Davidson:** Il est possible de réaliser des programmes dans des centres régionaux, de les transmettre par micro-ondes, jusqu'au centre de communication avec les satellites, et ainsi le centre de production se trouve dans un poste affilié au Canada. Certains programmes réalisés à Vancouver pourraient être transmis par micro-ondes soient envoyés au satellite et retransmis dans les Territoires du Nord-Ouest.

**M. Osler:** S'il se produisait un événement important dans les Territoires du Nord-Ouest—il y aurait un léger retard de transmission—vous pourriez vraisemblablement le prendre sur film qui serait envoyé par avion à Edmonton ou Winnipeg d'où il pourrait être mis en onde.

**M. Davidson:** Oui, est-ce vrai?

**Le président:** Monsieur Stanbury, changement de sujet.

## Texte]

**Mr. Stanbury:** I wanted to clarify a couple of things that came up. Mention was made of certain proportions of film production for the CBC done by private industry. I wondered if those figures included the National Film Board as private industry, in that it is outside our Corporation?

**Dr. Davidson:** The answer, according to Mr. Gilmore, is no.

**Mr. Stanbury:** Thank you. Another brief question is whether or not there is some kind of style book, as there would be in a newspaper or a news service, for the CBC news, both Radio-Canada and CBC. My particular question is whether this has been looked at in the French network with a view to allaying some of the objections which we have heard made about the news on the French network. I am thinking, for instance—whether it has been on the CBC or not—of complaints that the Prime Minister of Canada is referred to always as the Prime Minister of Canada or the federal Prime Minister, and the Prime Minister of Quebec very often is referred to as the Prime Minister. This is the kind of thing that would be dealt with in a style book in a newspaper. I am wondering if, in the general sense, there are such things for both networks and, in a particular sense, whether there has been any concern, from this standpoint, in dealing with the sensitivity of people about a separatist leaning in Radio-Canada news.

**Mr. Marcel Ouimet (Vice-President, Programming, Canadian Broadcasting Corporation):** Mr. Chairman and Mr. Stanbury, the style book of the news service dates back to the very earlier days, and it was adapted over the years on a number of occasions. I cannot say from memory that the particular examples to which you refer would be given in such a book. But certainly, I think, common sense should prevail in a case like this. When this does happen, editors are generally reminded of the differences or of the relative emphasis that should be given to titles and so forth. To my knowledge, the style book is in all newsrooms of the CBC. Work has been done on the French version on a number of occasions over the years. Whether it has been fully published, I would not be in a position to say. But it is definitely among those directives and policies which we intend to revise and which we are proceeding with at the moment.

## [Interprétation]

**M. Stanbury:** Je veux obtenir des éclaircissements au sujet de choses qui ont été dites. On a mentionné qu'une certaine proportion de la production cinématographique de Radio-Canada est confiée à des entreprises privées. Je me demande si ces chiffres comprenaient les films réalisés par l'Office National du film, en tant qu'industrie privée, du fait que l'Office est détaché de votre Société.

**M. Davidson:** La réponse est non, d'après M. Gilmore.

**M. Stanbury:** Une autre question. Est-ce qu'il y a un certain code d'uniformité comme c'est le cas dans un journal ou un service d'information, pour les informations de Radio-Canada, sur les deux réseaux. Je me demande si on a étudié cette question, dans le cas du réseau français, en vue de remédier aux sujets des objections que nous avons entendues au sujet des informations au réseau français. Je me demande par exemple s'il y a eu des plaintes à l'effet que le Premier ministre du Canada était toujours appelé le Premier ministre fédéral alors que le premier ministre du Québec était appelé le Premier Ministre? Ce sont des cas semblables que règle un code d'uniformité dans un journal. Je me demande si, règle générale, un code semblable existe pour les deux réseaux, et, de façon particulière, si on s'est préoccupé, à ce point de vue là, de la réaction des gens en ce qui a trait à une tendance séparatiste.

**M. Marcel Ouimet (Vice-président aux programmes):** Monsieur le président, le cahier de directives à l'intention du service des nouvelles remontent très loin et il a été modifié à plusieurs reprises. Ce cahier prendrait soin des exemples que vous avez donnés. Je crois que le bon sens doit prévaloir en l'occurrence, et, lorsque ceci se produit, les rédacteurs se font rappeler qu'il existe une différence et qu'il y a une distinction relative à faire dans les titres, et ainsi de suite. Toutefois, à ce que je sais, ce texte se trouve dans toutes les salles de nouvelles de la Société Radio-Canada; la version française a été retouchée à plusieurs reprises au cours des années. Je ne saurais dire si elle a été publiée en entier, mais cette question fait nettement partie des directives et des recommandations que nous voulons reviser et que nous sommes à reviser à l'heure actuelle.



[Text]

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**Mr. Stanbury:** Would you agree that the example I gave of usage would be a proper subject for treatment in the style book?

**Mr. Ouimet:** It could be the subject of treatment in a style book, or it could be the subject of an internal memorandum pointing out...

**Mr. Stanbury:** It would be the subject of some kind of policy?

**Mr. Ouimet:** Oh, yes, indeed.

**Dr. Davidson:** Mr. Stanbury, you might be interested to know that on the occasion of the announcement of my appointment as President of the Canadian Broadcasting Corporation, the French newsroom broadcast the news to the waiting world that I was a former Member of Parliament and a member of the Privy Council. This was based upon the fact that I had been a deputy minister, and the confusion was between deputy minister and *député*, and the fact that I had worked for the Bureau of Government Organization within the Privy Council Office. I agree with you that there is need for some care in designating what people have done and what they are, from time to time.

**The Chairman:** Was it a disappointment when they found out?

**Dr. Davidson:** It was a disappointment to me that I was not a member of the Privy Council.

**Mr. Stanbury:** I know another member wants to ask a question, so I will be brief. You did make a point, Dr. Davidson, of saying that the CBC did not want to discriminate against any class of Canadian residents. Of course, anyone who comes here to work, I suppose is a Canadian resident. So persons you can attract from other parts of the world to work for you become Canadian residents and it becomes a kind of *cercle vicieux*. You justify the fact that they are working for you because they are Canadian residents because they came here to work for you. But I am wondering if there is not a point at which the proportion of non-Canadians—and I refer to Canadian citizens when I use that term, people who intend to make this country their home and who have a stake in it—working in your organization becomes inconsistent with some of your objectives.

[Interpretation]

**M. Stanbury:** Ne croyez-vous pas que l'exemple que j'ai donné en serait un qui devrait être abordé dans le cahier de directives?

**M. Ouimet:** On pourrait traiter de la question dans le cahier ou rédiger une note de service interne soulignant que...

**M. Stanbury:** Ce point ferait l'objet de certaines directives?

**M. Ouimet:** Oui, certainement.

**M. Davidson:** Monsieur Stanbury, vous êtes peut-être intéressé de savoir que lorsqu'on a annoncé ma nomination, au titre de président de la Société Radio-Canada, une salle de nouvelles de langue française a dit à la population que j'avais été député et membre du Conseil privé. Ceci provenait du fait que j'avais été sous-ministre, confusion entre l'expression anglaise «deputy-minister» et le mot «député», et du fait que j'avais travaillé au Bureau de l'organisation du gouvernement au sein du Conseil privé. Je conviens avec vous qu'il faille apporter beaucoup d'attention quand il s'agit d'établir ce que des personnes ont fait et qui elles sont, à différentes périodes.

**Le président:** Ces gens ont-ils été déçus quand l'erreur a été découverte?

**M. Davidson:** La déception a été pour moi, de ne pas avoir été membre du Conseil privé.

**M. Stanbury:** Je sais qu'il y a d'autres députés qui veulent poser des questions et je ne m'attarderai pas longtemps. Vous avez dit, M. Davidson, que la Société Radio-Canada ne voulait pas faire preuve de discrimination à l'égard de quelque classe de la population que ce soit. Je crois que tous ceux qui viennent travailler ici sont nécessairement domiciliés au Canada, et les étrangers qui viennent travailler ici élisent domicile au Canada. Cela est une sorte de cercle vicieux. Vous justifiez le fait qu'ils travaillent pour vous parce qu'ils sont domiciliés au Canada, parce qu'ils sont venus ici dans le but de travailler pour vous. Mais je me demande s'il n'existe pas un moment où la proportion des non-Canadiens—et je parle des citoyens canadiens qu'en j'emploie cette expression, les personnes qui veulent faire du Canada leur pays et qui y ont investi des valeurs—des non-Canadiens, dis-je, travaillant dans votre organisation, en viennent à déroger de vos objectifs.



## [Texte]

**Dr. Davidson:** That may very well be the case. I would not go so far as to say that we should not have regard to balance in our recruitment policy. But what I do emphasize is that I am not prepared to make a distinction between native-born Canadian citizens and naturalized Canadian citizens. I believe that where there are individuals who have come to Canada, who have become landed immigrants, who have spent a considerable portion of their lives in Canada, and their experience is such that it is appropriate for us to offer them employment—not to bring them to Canada for the purpose of adding them to the CBC payroll, but giving them employment when they have established themselves in Canada—I see no essential basis for discrimination, on individual-by-individual selection.

**Mr. Stanbury:** I think I would agree with you completely, and perhaps even go a step further and say that I do not see any reason why you should not attract talented people to come to Canada if they want to stay here. But one of the concerns, as you know, has been the use of what many people feel is excessive use of non-Canadians, not only in the public network but in other Canadian reduced shows and commercials.

**Mr. Knight of ACTRA:** when he was here, set forth a proposition on which I would appreciate your comments. He suggested that you probably could be a little more of the guiding hand in persuading producers to analyze each individual proposed importation of American talent, or non-Canadian talent—I

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think he may have mentioned American talent particularly—in the light of the availability of Canadian talent which could do the same job. I put forth the proposition, I believe, that in each case a producer should be expected to justify to his superiors the importation of talent as being necessary, where he was proposing to import talent rather than recruit it here.

**Mr. Osler:** It seems to me that is what happens in the States.

**Mr. Stanbury:** Well, perhaps that is a matter of immigration law in the States. He was proposing that as one of the Corporation's responsibilities it should try to ensure, all other things being equal, that Canadian talent is employed and that where it is proposed to hire American talent for any particular role, it should be a matter of justification in each case to the producer's superior.

## [Interprétation]

**M. Davidson:** Cela se peut. Je n'irai pas jusqu'à dire que nous ne devrions pas tenir compte d'un sain équilibre dans nos politiques de recrutement. Mais je tiens à souligner que je ne suis pas prêt à établir une distinction entre les citoyens canadiens nés ici et ceux qui ont obtenu leur citoyenneté canadienne. Et lorsqu'il y a certaines personnes qui viennent du Canada, qui sont devenues immigrants reçus et qui ont passé une partie considérable de leur vie au Canada, et qui possèdent une expérience qui nous permette de leur offrir un emploi—il ne s'agit pas de les faire venir au Canada dans le but de les ajouter au bordereau des salaires de Radio-Canada, mais de leur fournir un emploi après qu'ils se sont établis au Canada. Je ne vois aucune raison de faire de la discrimination au moyen d'une sélection personnelle.

**M. Stanbury:** Je suis certainement d'accord avec vous. Je pourrais aller plus loin mais je ne vois pas pourquoi vous ne deviez pas attirer des personnes compétentes qui voudraient venir au Canada pour s'y établir. Mais ce qui nous occupe, comme vous le savez, c'est qu'on a trop souvent recours, vous le savez, à un nombre excessif de non-canadiens, non seulement sur le réseau de l'État, mais dans d'autres spectacles et commerciaux réalisés au Canada—M. Knight, de l'ACTRA, a mis de l'avant une proposition que j'aimerais vous entendre commenter. Il dit que vous pourriez guider davantage les réalisateurs, les convaincre d'analyser le cas de chaque importation d'artistes américains qui est proposée, ou d'artistes non-canadiens—je crois avoir men-

tionné les artistes américains en particulier—à la lumière du fait que des artistes canadiens pourraient être disponibles et faire le même travail. Je crois qu'il a proposé que dans chaque cas, on devrait demander au réalisateur d'établir que l'importation d'un artiste étranger est indispensable, dans le cas où il proposerait d'importer un artiste plutôt que de le choisir parmi les nôtres.

**M. Osler:** Il me semble que c'est ce qui est arrivé aux États-Unis.

**M. Stanbury:** Bien peut-être est-ce sujet à la loi de l'immigration, aux États-Unis. Il proposait que la Société Radio-Canada devrait tenter de s'assurer que, tous les autres facteurs s'équivalant, l'on ait recours surtout aux artistes canadiens et lorsqu'il est question de faire appel à des artistes américains pour jouer un rôle en particulier, que l'on justifie ce choix au supérieur du réalisateur.

[Text]

**Dr. Davidson:** I would not question the general desirability of the proposition that this can be stated in broad terms. I would not, however, wish to see us put in a position where individual justification in each case became a routine bureaucratic necessity because it seems to me that this would add rigidity to a situation which is in the interest of, I think, even Canadians to keep fairly flexible.

But as a general proposition I recognize that we should be more interested in showing first-class Canadian talent over the Canadian airwaves than replacing that first-class Canadian talent with talent from the U.S.A. or other countries that is no better than our own talent.

**Mr. Stanbury:** I think I can agree with you that it should not become a bureaucratic process to carry out that general purpose, but are you not saying when you suggest that it would be very complicated and bureaucratic to do what Mr. Knight suggests that there is a tremendous amount of importation now and that in other words it would be a problem of some magnitude to check each case with the producer's superior?

**Dr. Davidson:** No, I am not suggesting that but I am suggesting that it would be inadvisable in my opinion to issue, for example, a directive to all producers saying, "Any time you want to import an actor or a performer of any kind from outside, you must in that particular case send an individual memorandum of justification to your superior officer" and have it processed through the bureaucracy which some people think exists in the CBC.

**Mr. Perrault:** Mr. Chairman, may I ask a supplementary? I certainly think that Dr. Davidson has expressed his philosophy well and I certainly can agree with him. I think most of us feel that way about it. But I have also heard a number of complaints from Canadian actors who have been in little theatre and done some professional work. They say that it is probably natural that there are cliques all across the country of actors who get all of the work. They claim that an extremely high percentage of these people come from the United States and Great Britain and other centres. The suggestion is that a prophet is not honoured in his own land—if he is a Thespian, at least. Now perhaps they are bad actors.

[Interpretation]

**M. Davidson:** Je ne veux pas mettre en doute l'avantage à l'effet que cette proposition soit clairement définie. Toutefois, je ne voudrais pas que nous nous trouvions dans une situation où la justification individuelle dans chaque cas deviendrait une nécessité bureaucratique de routine car il me semble que cette proposition rendrait plus rigide une situation qui est dans l'intérêt, je dirais, même des Canadiens d'être raisonnablement flexibles.

Mais en général, je conçois que nous devrions nous intéresser beaucoup plus à présenter sur les ondes canadiennes, les excellents talents canadiens plutôt que de remplacer ce talent par un autre provenant des États-Unis et qui n'est pas meilleur que le nôtre.

**M. Stanbury:** Je crois être d'accord avec vous qu'il ne faudrait pas que cela devienne un processus bureaucratique pour atteindre l'objectif, mais, lorsque vous suggérez que cela serait trop complexe, et bureaucratique pour faire ce que monsieur Knight dit de faire, ne voulez-vous pas dire qu'il y a en ce moment une grosse importation et, qu'en d'autres termes, il serait quelque peu problématique de vérifier chaque cas avec le supérieur du réalisateur?

**M. Davidson:** Non, ce n'est pas ce que je veux dire. Je crois qu'il serait peu souhaitable, d'émettre des directives à tous les réalisateurs disant que chaque fois qu'on voudrait importer un acteur ou un artiste quelconque, justification individuelle à votre supérieur et il vous faudra dans chaque cas présenter une la faire étudier par les bureaucrates de Radio-Canada.

**M. Perrault:** Monsieur le président, permettez-moi de poser une question supplémentaire. Je crois que le docteur Davidson a assez bien exprimé son point de vue; je suis tout à fait d'accord avec lui, et nous sommes presque tous du même avis. Mais j'ai aussi entendu des plaintes de la part d'acteurs canadiens qui se sont produits dans de petits théâtres et ont fait un certain travail professionnel. Ce gens disent qu'il est naturel qu'il y ait des cliques d'un bout à l'autre du pays qui obtiennent tout le travail; ils estiment que beaucoup de ces acteurs viennent des États-Unis de la Grande Bretagne ou d'autres centres; nul n'est prophète dans son royaume, semble-t-il, du moins pour un thespien. Il y a peut-être de mauvais acteurs.



[texte]

My question is this, Mr. Chairman. As far as your producers are concerned are there any statistics to indicate the places of birth of those who act in CBC dramas?

I ask this not to suggest that we should adopt any arbitrary measures to reduce the percentages—I think your philosophy is fully supportable—but I just wonder whether or not these claims can even be supported from a statistical standpoint. In other words, how many have come from Britain and how many from the United States? Is there any way of discovering whether there is any statistical basis for these allegations?

**Dr. Davidson:** I could not begin to tell you, Mr. Perrault. I suspect that ACTRA would have statistics from its own records showing what percentage of its members are born outside of Canada.

**Mr. Perrault:** Yes. And the amount of work they are given by the Corporation. Presumably they would have that record as well.

**Dr. Davidson:** I think that information goes to ACTRA, does it not?

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**Mr. Perrault:** Perhaps it would be better to get that information from the other source.

**The Chairman:** That is right. They will be reading these reports with great attention, carefully, and perhaps they will forward us that information.

**Mr. Stanbury:** I think Dr. Davidson made a valid point, though, that it is not a question of the place of birth of people that is relevant. It is a question of whether they are making their life here in Canada or of whether they are being brought in, in fact, to replace unnecessarily others who are making their life in Canada.

**M. Mongrain:** Monsieur le président, j'ai une dernière suggestion à faire, en vue de régler un problème laissé en suspens jusqu'à l'heure quand M. Givens a parlé de la publicité accordée aux délibérations de la Chambre des communes. Il a dit qu'elle n'était pas ce qu'elle devrait être, qu'on exploite plutôt un incident survenu durant la période des questions, incident qui ne reflète pas du tout les travaux de la Chambre pour l'après-midi et la soirée.

Ne pourriez-vous pas, monsieur Davidson, faire en sorte qu'un reporter s'y trouve en permanence, durant l'après-midi et la soirée. Il y sont occasionnellement, mais nous les

[Interprétation]

Voici une question, monsieur le président. En ce qui concerne vos réalisateurs, existe-t-il des statistiques qui indiqueraient les lieux de naissance de ceux qui tiennent des rôles dans les pièces théâtrales de Radio-Canada?

Si je pose cette question, ce n'est pas pour dire que nous devrions adopter des mesures arbitraires pour réduire les pourcentages—je suis tout à fait d'accord avec votre façon de penser—mais pour savoir si ces questions peuvent être justifiées—ne serait-ce que du point de vue de la statistique. En d'autres termes, combien d'acteurs sont venus de Grande-Bretagne et combien des États? Y a-t-il moyen de savoir s'il y avait des raisons valables qui justifieraient ces allégations?

**M. Davidson:** Je ne puis vous dire exactement, monsieur Perrault. Je crois que les dossiers d'ACTRA indiquent quelle proportion de ses membres sont nés à l'étranger.

**M. Perrault:** Oui. Ainsi que la quantité de travail que la société leur fournit. Ils auraient probablement ces détails aussi.

**M. Davidson:** Je crois que ces renseignements sont transmis à ACTRA, n'est-ce pas?

**M. Perrault:** Il serait préférable d'obtenir ces renseignements de l'autre source.

**Le président:** C'est exact. Ils liront ces rapports avec grand soin, sans doute et peut-être nous passeront-ils ces renseignements?

**M. Stanbury:** Je crois que l'argument de M. Davidson est valable. Il ne s'agit pas de déterminer à quel endroit ces gens là sont nés. Il s'agit plutôt de voir s'ils s'établissent au Canada, ou de voir si on les amène ici pour remplacer, sans raison, d'autres qui s'établissent au Canada, pour de bon.

**Mr. Mongrain:** Mr. Chairman, I have a final question, in view of the problem that was left pending a while ago when Mr. Givens spoke about the publicity that is given to the proceedings of the House of Commons. He said that the publicity was not what it ought to be, and that it focussed on certain incidents that do not reflect at all the work of the House that is carried on during the afternoon and the evening.

Mr. Davidson, could you not always have in the House of Commons a reporter in the afternoon and in the evening? Reporters are there occasionally, but we see them leave the



[Text]

voyons partir après la période de questions. Je comprends que les délibérations ne soient pas toujours passionnantes, mais enfin, ils verront au moins où la Chambre s'en va. Vous avez des réalisateurs et des officiers qui font le tour du monde toute l'année, vous pourriez peut-être en avoir deux ou trois qui se tiennent à la Chambre des communes tout l'après-midi et toute la soirée, et qui pourraient envoyer de temps à autre des «communiqués» à vos commentateurs pour qu'eux, dans la soirée, puissent faire un commentaire objectif de ce qui s'est véritablement passé à la Chambre des communes.

**Dr. Davidson:** Well, Mr. Chairman, I think our coverage of the House of Commons by our reporters and commentators here is really carried on in much the same way as the coverage by the other reporters of the Press Gallery. They are in for the question period. Everybody is excited by the question period and if you gentlemen did not perform so excitingly in the question period perhaps there would be more interest in the rest of the day's proceedings. But after that, if the CBC correspondent is not able to remain in the Chamber or does not choose to remain in the Chamber, he has access to the Blues and follows the debates of the House of Commons throughout the day just as any other reporter does. Why should he be imprisoned and forced to listen to everything you say?

**Mr. Mongrain:** Because it is part of their job. They blame us for not being there all the time, you see.

**The Chairman:** They themselves are never there.

**Dr. Davidson:** We do not blame you.

**The Chairman:** Mr. Perrault.

**Mr. Perrault:** A number of people concerned with the promotion of our Olympic athletes point out that the CBC spent several times the amount of money in covering the Olympics from Mexico City as we did in organizing and sending the team down there. Now I know that television broadcasting is very expensive but apart from those CBC commentators actually involved in the actuality telecasting—the commentators, cameramen and the rest—how many other CBC personnel went on that tour and what was the cost of the programming in which they were involved? I understand there were two or three program stories that originated from Mexico City during that week.

[Interpretation]

House after the question period. I know that the debates are not always terribly interesting, but at least they would know where the House is heading. You have producers and officials who travel around the world all year round. You might have one or two who would be in the House all afternoon and throughout the evening and who could send releases to your commentators who could make an objective comment during the evening about what has actually taken place in the House of Commons.

**M. Davidson:** Eh bien, monsieur le président, j'ai l'impression que les reportages effectués par nos journalistes et commentateurs sur la Chambre des communes se font essentiellement de la même façon que les reportages effectués par les journalistes de la presse. Ils sont à la Chambre pour la période des questions. Tout le monde s'y intéresse, et si vous, messieurs, ne donniez pas un aussi bon spectacle à la période des questions, il y aurait peut-être plus d'intérêt pour le restant des délibérations. Mais après cela, si le correspondant de Radio-Canada ne peut plus rester à la Chambre ou si par hasard il ne choisit pas d'y rester, il consulte les livres bleus et suit les débats de la Chambre toute la journée comme le ferait tout autre journaliste. Pourquoi s'emprisonnerait-il et se forcerait-il à écouter tout ce que vous dites?

**M. Mongrain:** Parce que cela fait partie de leur travail, et on nous blâme parce que nous n'y sommes pas tout le temps.

**Le président:** Ils n'y sont pourtant jamais eux-mêmes.

**M. Davidson:** Nous ne vous blâmons pas.

**Le président:** Monsieur Perrault.

**M. Perrault:** Plusieurs personnes qui encouragent nos athlètes olympiques ont soulevé le fait que la Société Radio-Canada avait dépensé beaucoup plus d'argent pour diffuser les jeux olympiques de Mexico que nous n'en avions dépensé pour y envoyer nos athlètes. Je sais que la télédiffusion coûte très cher, mais à part les commentateurs de la Société Radio-Canada participant aux émissions d'actualité, les commentateurs, les caméramen et le reste, combien d'autres employés de la Société Radio-Canada et quel a été le coût de la programmation des émissions auxquelles ils ont participé? Je crois parfaitement qu'il y a eu deux ou trois émissions en provenance de Mexico cette semaine-là.

[Texte]

**The Chairman:** Mr. Perrault, you will find all that information in No. 13 of the Broadcasting, Films and Assistance to the Arts Minutes of Proceedings and Evidence.

**Mr. Perrault:** I appreciate that, Mr. Chairman, I joined the Committee only a few days ago and I was not aware of that fact.

**The Chairman:** The next meeting of the Committee will be on Thursday at 11 o'clock. We will be meeting with the Montreal section of the Canadian Society of Cinematographers. You already have their briefs.

We will have two hours of questions and answers. It will be in Room 371, West Block.

**M. Mongrain:** Monsieur le président, au sujet des programmes, à quelle association l'Union des artistes appartient-elle?

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**M. Picard:** A FAAC, la Fédération des auteurs et artistes du Canada.

**M. Mongrain:** Merci. L'Union des artistes de Montréal a exprimé le désir de comparaître devant le Comité après que l'ACTRA soit venue témoigner. Ne pourrions-nous pas leur réserver quelques minutes?

**The Chairman:** They have made no request.

**Mr. Mongrain:** No. They made it to me. They will be writing to you but it may be too late.

**The Chairman:** I think in this case, since we did hear ACTRA, that we will be able to arrange to hear them if they wish to appear.

Meeting adjourned.

[Interprétation]

**Le président:** Monsieur Perrault, vous allez trouver tous ces renseignements dans le procès-verbal du fascicule n° 13 du Comité de la radiodiffusion, des films et de l'assistance aux arts.

**M. Perrault:** Je vous remercie, monsieur le président. Je ne fais partie du Comité que depuis quelques jours et j'étais ignorant de ce fait.

**Le président:** La prochaine réunion aura lieu jeudi à onze heures, en compagnie de l'Association des cinéastes canadiens, section de Montréal dont vous avez déjà reçu les mémoires.

Il y aura deux heures de questions et réponses. Ceci aura lieu à la pièce 371 de l'Édifice de l'Ouest.

**Mr. Mongrain:** Mr. Chairman, regarding the program, what association do they belong to?

**Mr. Picard:** FAAC, the *Fédération des auteurs et artistes du Canada*.

**Mr. Mongrain:** Thank you. The *Union des artistes* of Montreal has expressed the desire to appear before the Committee after ACTRA has testified. Could we not give them a few minutes of our time?

**Le président:** Ils n'ont présenté aucune demande.

**M. Mongrain:** Non, mais ils me l'ont présentée à moi. Ils vous écriront mais il sera peut-être trop tard.

**Le président:** Je crois, en l'occurrence, qu'étant donné que nous avons entendu les représentants de l'ACTRA, nous serons en mesure de les entendre s'ils veulent venir.

La séance est levée.

## APPENDIX "J"

## CANADIAN BROADCASTING CORPORATION

## COVERAGE PLANNING

## TENTATIVE SCHEDULE OF APPLICATIONS

The following is a list of CBC television and radio projects which either have been or will be submitted to the Canadian Radio-Television Commission for Public Hearing during the calendar year 1969.

The projects are listed by CRTC Hearing dates where these dates are known and by anticipated dates for those Hearings not yet announced by CRTC.

Generally speaking, the operational date for a given project is one year after CRTC approval notice.

## CRTC Hearing—February 4, 1969

	<i>Facility</i>	<i>Language</i>	<i>Remarks</i>
<i>Television</i>			
Chapais/Chibougamau, Que....	TV Rebroadcast Transmitter	French	New
Dawson, Y.T.....	Frontier Coverage Package	English	New
Clinton Creek, Y.T.....	Frontier Coverage Package	English	New
Fort Smith, N.W.T.....	Frontier Coverage Package	English	New
Beardmore, Ont.....	TV Rebroadcast Transmitter	English	New
<i>Radio</i>			
Frobisher Bay, N.W.T.....	AM Transmitter	English	Power Change
<i>LPRT's</i>			
Cheticamp, N.S.....	LPRT AM	French	New
Belle Cote, N.S.....	LPRT AM	French	New
Pemberton, B.C.....	LPRT AM	English	Freq. Change
Mackenzie, B.C.....	LPRT AM	English	New
Chibougamau, Que.....	LPRT AM	French	Relocation

## CRTC Hearing—March 4, 1969

<i>Television</i>			
Ear Falls, Ont.....	TV Network Relay Transmitter	English	New
<i>LPRT's</i>			
Fort Vermilion, Alta.....	LPRT AM	English	New
Arichat, N.S.....	LPRT AM	French	New
Pomquet, N.S.....	LPRT AM	French	New
Tofino, B.C.....	LPRT AM	English	Relocation
High Level, Alta.....	LPRT AM	English	New

## CRTC Hearing—April 15, 1969

<i>Television</i>			
Irishtown, Nfld.....	TV Rebroadcast Transmitter	English	New
Saint John, N.B.....	TV Rebroadcast Transmitter	French	New
Fredericton, N.B.....	TV Rebroadcast Transmitter	French	New
Yarmouth, N.S.....	TV Network Relay Transmitter	French	New
St. Anthony, Nfld.....	TV Rebroadcast Transmitter	English	Change of Fax.
Boisdale, N.S.....	TV Rebroadcast Transmitter	French	New
Englee, Nfld.....	TV Rebroadcast Transmitter	English	New
<i>LPRT's</i>			
Deep River, Ont.....	LPRT AM	French	New
Lebel-sur Quevillon, Que.....	LPRT AM	English	New
Lebel-sur Quevillon, Que.....	LPRT AM	French	New
Deep River, Ont.....	LPRT AM	English	Relocation



## APPENDICE «J»

## RADIO-CANADA

## PROJETS D'EXTENSION DU RAYONNEMENT

## CALENDRIER PROVISOIRE DES DEMANDES DE PERMIS

Voici la liste des projets d'extension du rayonnement radio et télévision que la Société a déposés ou se propose de déposer au Conseil de la radiotélévision canadienne et qui feront l'objet des séances publiques qui seront tenues durant l'année civile 1969.

La liste suit l'ordre des audiences du CRTC, annoncées ou prévues.

En principe, l'entrée en service a lieu un an après la date de délivrance du permis.

## Séance du CRTC—4 février 1969

<i>Télévision</i>	<i>Installation</i>	<i>Langue</i>	<i>Observations</i>
Chapais/Chibougamau (Qué.)...	Réémetteur	Français	Nouveau
Dawson (Yukon).....	Émetteur d'avant-poste	Anglais	Nouveau
Clinton Creek (Yukon).....	Émetteur d'avant-poste	Anglais	Nouveau
Fort Smith (T.N.-O.).....	Émetteur d'avant-poste	Anglais	Nouveau
Beardmore (Ont.).....	Réémetteur	Anglais	Nouveau
<i>Radio</i>			
Frobisher Bay (T.N.-O.)	Émetteur AM	Anglais	Changement de puissance
Chéticamp (N.-É.).....	Émetteur-relais AM	Français	Nouveau
Belle Cote (N.-É.).....	Émetteur-relais AM	Français	Nouveau
Pemberton (C.-B.).....	Émetteur-relais AM	Anglais	Changement de fréquence
Mackenzie (C.-B.).....	Émetteur-relais AM	Anglais	Nouveau
Chibougamau (Qué.).....	Émetteur-relais AM	Français	Déplacement

## Séance du CRTC—4 mars 1969

<i>Télévision</i>			
Ear Falls (Ont.).....	Émetteur-relais TV	Anglais	Nouveau
<i>Radio</i>			
Fort Vermilion (Alb.).....	Émetteur-relais AM	Anglais	Nouveau
Arichat (N.-É.).....	Émetteur-relais AM	Français	Nouveau
Pomquet (N.-É.).....	Émetteur-relais AM	Français	Nouveau
Tofino (C.-B.).....	Émetteur-relais AM	Anglais	Déplacement
High Level (Alb.).....	Émetteur-relais AM	Anglais	Nouveau

## Séance du CRTC—15 avril 1969

<i>Télévision</i>			
Irishtown (T.-N.).....	Réémetteur	Anglais	Nouveau
Saint-Jean (N.-B.).....	Réémetteur	Français	Nouveau
Fredericton (N.-B.).....	Réémetteur	Français	Nouveau
Yarmouth (N.-É.).....	Émetteur-relais TV	Français	Nouveau
St. Anthony (T.-N.).....	Réémetteur	Anglais	Changement d'installation
Boisdale (N.-É.).....	Réémetteur	Français	Nouveau
Englee (T.-N.).....	Réémetteur	Anglais	Nouveau
<i>Radio</i>			
Deep River (Ont.).....	Émetteur-relais AM	Français	Nouveau
Lebel-sur-Quevillon (Qué.).....	Émetteur-relais AM	Anglais	Nouveau
Lebel-sur-Quevillon (Qué.).....	Émetteur-relais AM	Français	Nouveau
Deep River (Ont.).....	Émetteur-relais AM	Anglais	Déplacement

	<i>Facility</i>	<i>Language</i>	<i>Remarks</i>
CRTC Hearing—June 10, 1969			
<i>Television</i>			
St. Georges de Beauce, Que.....	TV Rebroadcast Transmitter	French	Relocation
Fort McMurray, Alta.....	Frontier Coverage Package	English	New
London, Ont.....	TV Rebroadcast Transmitter	English	New
Elsa, Y.T.....	Frontier Coverage Package	English	New
La Ronge, Sask.....	Frontier Coverage Package	English	New
<i>LPRT's</i>			
Haliburton, Ont.....	LPRT AM	English	Relocation
Stewart, B.C.....	LPRT AM	English	Relocation
La Tuque, Que.....	LPRT AM	English	Freq. Change
Jasper, Alta.....	LPRT AM	English	Relocation
Edgewood, B.C.....	LPRT AM	English	Relocation
CRTC Hearing—September 1969			
<i>Television</i>			
Bonne Bay, Nfld.....	TV Rebroadcast Transmitter	English	New
Halifax, N.S.....	TV Network Relay Transmitter	French	New
Halifax, N.S.....	TV Transmitter	English	Relocation
Kingston/Belleville, Ont.....	TV Rebroadcast Transmitter	English	New
Sudbury, Ont.....	TV Rebroadcast Transmitter	English	New
Bonnington, B.C.....	TV Rebroadcast Transmitter	English	New
Churchill Falls, Nfld.....	Frontier Coverage Package	French	New
<i>LPRT's</i>			
Blue River, B.C.....	LPRT AM	English	New
Timagami, Ont.....	LPRT AM	French	New
Rolphton, Ont.....	LPRT AM	French	New
Shalalth, B.C.....	LPRT AM	English	New
CRTC Hearing—November 1969			
<i>Television</i>			
Buchans, Nfld.....	TV Rebroadcast Transmitter	English	New
Pembroke, Ont.....	TV Rebroadcast Transmitter	French	New
Toronto, Ont.....	TV Transmitter	French	New
Toronto, Ont.....	TV Transmitter	English	Relocation
Charlottetown, P.E.I.....	TV Station	English	New tower and ant.
New Glasgow, N.S.....	TV Rebroadcast Transmitter	English	Change of Fax.
<i>Radio</i>			
Toronto, Ont.....	FM Transmitter	English	Relocation
North Bay, Ont.....	FM Transmitter	French	New
<i>LPRT's</i>			
Bella Coola, B.C.....	LPRT AM	English	New
Hagensborg, B.C.....	LPRT AM	English	New
Madgalen Islands, Que.....	LPRT FM	French	New
Dawson Creek, B.C.....	LPRT FM	English	New
Beardmore, Ont.....	LPRT AM	English	Relocation
Alice Arm, B.C.....	LPRT AM	English	New
Mattawa, Ont.....	LPRT AM	French	New
Magdalen Islands, Que.....	LPRT FM	English	New
Wabowden, Man.....	LPRT AM	English	New

NOTE: The schedule shown for the projects is of a tentative nature and depends upon a number of variables. In the case of remote locations, on-site surveys may reveal elements not presently known. In the case of television development in Toronto, the schedule would be affected by the development of a common tower by private interests, in downtown Toronto. The operational dates of the various projects are directly related to the approval date by CRTC and by the magnitude and complexity of a given project.

Ottawa, Ontario.  
March 11, 1969.

	<i>Installation</i>	<i>Langue</i>	<i>Observations</i>
Séance du CRTC—10 juin 1969			
<i>Télévision</i>			
St-Georges-de-Beauce (Qué.).....	Réémetteur	Français	Déplacement
Fort McMurray (Alb.).....	Émetteur d'avant-poste	Anglais	Nouveau
London (Ont.).....	Réémetteur	Anglais	Nouveau
Elsa (Yukon).....	Émetteur d'avant-poste	Anglais	Nouveau
La Ronge (Sask.).....	Émetteur d'avant-poste	Anglais	Nouveau
<i>Radio</i>			
Haliburton (Ont.).....	Émetteur-relais AM	Anglais	Déplacement
Stewart (C.-B.).....	Émetteur-relais AM	Anglais	Déplacement
La Tuque (Qué.).....	Émetteur-relais AM	Anglais	Changement de fréquence
Jasper (Alb.).....	Émetteur-relais AM	Anglais	Déplacement
Edgewood (C.-B.).....	Émetteur-relais AM	Anglais	Déplacement
Séance du CRTC—septembre 1969			
<i>Télévision</i>			
Bonne Bay (T.-N.).....	Réémetteur	Anglais	Nouveau
Halifax (N.-É.).....	Émetteur-relais TV	Français	Nouveau
Halifax (N.-É.).....	Émetteur TV	Anglais	Déplacement
Kingston/Belleville (Ont.).....	Réémetteur	Anglais	Nouveau
Sudbury (Ont.).....	Réémetteur	Anglais	Nouveau
Bonnington (C.-B.).....	Réémetteur	Anglais	Nouveau
Churchill Falls (T.-N.).....	Émetteur d'avant-poste	Français	Nouveau
<i>Radio</i>			
Blue River (C.-B.).....	Émetteur-relais AM	Anglais	Nouveau
Timagami (Ont.).....	Émetteur-relais AM	Français	Nouveau
Rolphton (Ont.).....	Émetteur-relais AM	Français	Nouveau
Shalalth (C.-B.).....	Émetteur-relais AM	Anglais	Nouveau
Séance du CRTC—novembre 1969			
<i>Télévision</i>			
Buchans (T.-N.).....	Réémetteur	Anglais	Nouveau
Pembroke (Ont.).....	Réémetteur	Français	Nouveau
Toronto (Ont.).....	Émetteur	Français	Nouveau
Toronto (Ont.).....	Émetteur	Anglais	Déplacement
Charlottetown (Î.P.-É.).....	Station	Anglais	Tour et antenne nouvelles
New Glasgow (N.-É.).....	Réémetteur	Anglais	Changement d'installation
<i>Radio</i>			
Toronto (Ont.).....	Émetteur FM	Anglais	Déplacement
North Bay (Ont.).....	Émetteur FM	Français	Nouveau
Bella Coola (C.-B.).....	Émetteur-relais AM	Anglais	Nouveau
Hagensborg (C.-B.).....	Émetteur-relais AM	Anglais	Nouveau
Îles-de-la-Madeleine (Qué.).....	Émetteur-relais AM	Français	Nouveau
Dawson Creek (C.-B.).....	Émetteur-relais AM	Anglais	Nouveau
Beardmore (Ont.).....	Émetteur-relais AM	Anglais	Déplacement
Alice Arm (C.-B.).....	Émetteur-relais AM	Anglais	Nouveau
Mattawa (Ont.).....	Émetteur-relais AM	Français	Nouveau
Îles-de-la-Madeleine (Qué.).....	Émetteur-relais AM	Anglais	Nouveau
Wabowden (Man.).....	Émetteur-relais AM	Anglais	Nouveau

NOTA: Le calendrier, qui n'est que provisoire, dépend de plusieurs variables. Les études sur place, dans les régions reculées, pourront révéler des facteurs qui nous sont encore inconnus. La mise en service d'une tour commune, par le secteur privé, modifierait le calendrier des installations de télévision à Toronto. La date de mise en service des divers émetteurs dépend de la date de délivrance du permis par le CRTC et de l'ampleur et de la complexité des équipements prévus.



APPENDIX "K"

SUMMARY OF C.B.C. MONTREAL PLACE RADIO-CANADA DEVELOPMENT CONSOLIDATION SITE  
FINANCIAL ARRANGEMENTS

Purchase Price.....	\$ 4,160,000	
Made up as follows.....		\$2,000,000 Cash. Oct. 1, 1964
		180,000 per year for 12 years
		beginning April 1, 1967

Market -Value (1962) shared by each "government".	
City of Montreal.....	\$ 4,205,252
C.M.H.C. (urban rehabilitation).....	2,625,000
C.B.C.....	4,160,000
	<u>\$10,990,252</u>

(based on data supplied with submission to Council to authorize purchase. Approved by Order in Council P.C.1963-4/144. Dated Jan. 31, 1963.)

Grant in Lieu of Taxes

- C.B.C. to pay as a grant an amount not to exceed \$400,000 per year beginning April 1, 1979 for a period of 15 years.
  - C.B.C. to pay as a grant normal taxes after that period.
-

APPENDICE «K»

RÉSUMÉ DES ACCORDS FINANCIERS RELATIFS AU COMPLEXE DE LA PLACE RADIO-CANADA  
DESTINÉ AU REGROUPEMENT DES INSTALLATIONS DE LA SOCIÉTÉ RADIO-CANADA À MONTRÉAL

PRIX DE REVIENT.....	\$ 4,160,000	
Se décomposant de la façon suivante.....		\$ 2,000,000 comptant le 1 <sup>er</sup> octobre 1964
		\$ 180,000 par an pendant 12 ans, à compter du 1 <sup>er</sup> avril 1967.

VALEUR MARCHANDE (1962)—participation de chaque «gouvernement»	
Ville de Montréal.....	\$ 4,205,252
S.C.H.L. (aménagement urbain).....	2,625,000
Société Radio-Canada.....	4,160,000
	<hr/>
	\$10,990,252

(Fondé sur les données fournies dans la demande d'autorisation d'achat présentée au Conseil. Approuvé en vertu du décret C.P. 1963-4/144. En date du 31 janvier 1963.)

- SUBVENTION EN REMPLACEMENT DE L'IMPÔT
- La Société Radio-Canada paiera une subvention d'un montant n'excédant pas \$400,000 par an à compter, du 1<sup>er</sup> avril 1979, pendant une période de 15 ans.
  - La Société Radio-Canada paiera une subvention d'un montant équivalent à l'impôt normal après cette période.
-









OFFICIAL BILINGUAL ISSUE

FASCICULE BILINGUE OFFICIEL

Government  
Publications

HOUSE OF COMMONS

CHAMBRE DES COMMUNES

First Session

Première session de la

Twenty-eighth Parliament, 1968-69

vingt-huitième législature, 1968-1969

STANDING COMMITTEE  
ON

COMITÉ PERMANENT  
DE LA

**BROADCASTING,  
FILMS AND ASSISTANCE  
TO THE ARTS**

**RADIODIFFUSION,  
DES FILMS ET DE L'ASSISTANCE  
AUX ARTS**

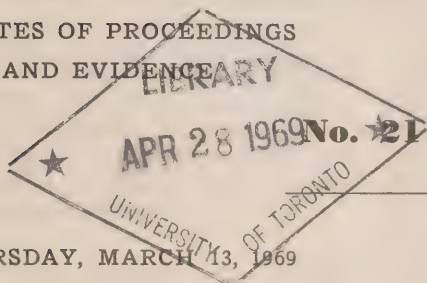
*Chairman*

Mr. John M. Reid

*Président*

MINUTES OF PROCEEDINGS  
AND EVIDENCE

PROCÈS-VERBAUX ET  
TÉMOIGNAGES



THURSDAY, MARCH 13, 1969

LE JEUDI 13 MARS 1969

*Respecting*

*Concernant*

Annual Report of National Film Board  
(1967-68)  
(CINEMATOGRAPHERS)

Rapport annuel de l'Office national  
du Film (1967-1968)  
(CINÉASTES)

WITNESSES—TÉMOINS

*(See Minutes of Proceedings)*

*(Voir les procès-verbaux)*

The Queen's Printer, Ottawa, 1969  
L'Imprimeur de la Reine, Ottawa, 1969



STANDING COMMITTEE ON  
BROADCASTING, FILMS AND  
ASSISTANCE TO THE ARTS

*Chairman*  
*Vice-Chairman*  
and Messrs.

Comeau,  
De Bané,  
Dinsdale,  
Givens,  
Guilbault,  
Hymmen,

Mr. John M. Reid  
M. J. A. Mongrain

La Salle,  
Matte,  
McCleave,  
McCutcheon,  
<sup>1</sup> Nystrom,  
Osler,

COMITÉ PERMANENT DE LA  
RADIODIFFUSION, DES FILMS ET  
DE L'ASSISTANCE AUX ARTS

*Président*  
*Vice-président*  
et MM.

Paproski,  
Perrault,  
Schreyer,  
Stafford,  
Stanbury,  
Sullivan—(20).

*Le secrétaire du Comité,*  
M. Slack  
*Clerk of the Committee.*

<sup>1</sup> Replaced Mr. Broadbent March 12.

<sup>1</sup> Remplace M. Broadbent le 12 mars.

## MINUTES OF PROCEEDINGS

(Text)

THURSDAY, March 13, 1969.  
(24)

The Standing Committee on Broadcasting, Films and Assistance to the Arts met this day at 11:10 a.m., the Chairman, Mr. John M. Reid, presiding.

*Members present:* Messrs. Comeau, De Bané, Dinsdale, Hymmen, Mongrain, Nystrom, Osler, Reid, Stanbury, Sullivan (10).

*Witnesses: From the Montreal Branch of the Canadian Society of Cinematographers:* Mr. Wally Gentleman, Chairman, C.S.C. Brief Committee; Mr. Ron Garrett and Mr. Wilf Doucette; also Mr. George Gorman, Directors Guild of Canada; Mr. Martin Bockner, Astral Films Ltd.

With reference to the Committee's Order of Reference of the Annual Report of the National Film Board, (1967-68), the Chairman introduced the witnesses and then called Mr. Gentleman who made an introductory statement; he was examined on various aspects of the film industry in Canada, assisted by Messrs. Garrett, Gorman, Bockner and Doucette.

*Agreed,—*That briefs of the Montreal Branch of the Canadian Society of Cinematographers dated January 10, 1969 and Part Two, dated February 3, 1969 and also Mr. Gentleman's address to this Committee on February 10, 1969 in Montreal, be printed as an Appendix to the proceedings of this day. (*See Appendix "L"*).

The Chairman undertook to provide the Committee with the names of the Board members of the Canadian Film Development Corporation. (*See Appendix "M"*).

The Chairman tabled the following documents:

1. Presentation to Government of Canada by the Association of Motion Pic-

## PROCÈS-VERBAL

(Traduction)

Le JEUDI 13 mars 1969.  
(24)

Le Comité permanent de la radiodiffusion, des films et de l'assistance aux arts se réunit ce matin à 11 h. 10, sous la présidence de M. John M. Reid, président.

*Présents:* MM. Comeau, De Bané, Dinsdale, Hymmen, Mongrain, Nystrom, Osler, Reid, Stanbury, Sullivan—(10).

*Témoins: De la division de Montréal de l'Association des cinéastes canadiens:* M. Wally Gentleman, président, Comité du mémoire de l'Association des cinéastes canadiens; M. Ron Garrett; M. Wilf Doucette; M. George Gorman, de la Guilde des metteurs en scène du Canada; M. Martin Bockner, de l'Astral Films Ltd.

En mentionnant l'ordre de renvoi du Comité relatif au rapport annuel de l'Office national du film (1967-1968), le président présente les témoins, puis donne la parole à M. Gentleman, qui fait une déclaration préliminaire; M. Gentleman répond ensuite, avec l'aide de MM. Garrett, Gorman, Bockner et Doucette, à des questions sur les divers aspects de l'industrie cinématographique au Canada.

*Il est convenu—*Que les mémoires de la division de Montréal de l'Association des cinéastes canadiens en date du 10 janvier 1969, ainsi que la Deuxième partie, en date du 3 février 1969, et que le texte de l'allocution prononcée devant le présent Comité par M. Gentleman le 10 février 1969, à Montréal, soient imprimés en appendice au compte rendu des délibérations de ce jour. (*Voir l'Appendice «L»*).

Le président s'engage à fournir au Comité le nom des membres du conseil d'administration de la Société de développement de l'industrie cinématographique canadienne. (*Voir l'Appendice «M»*).

Le président dépose les documents suivants:

1. Exposé présenté au gouvernement du Canada par l'Association des pro-

ture Producers and Laboratories of Canada concerning the development of the Film industry of Canada—October 1959.

2. Brief addressed to the Inter-Departmental Committee of the Government of Canada on the possibility of a Feature Film Industry in Canada—submitted by the Directors Guild of Canada—March 1964.
3. Supplementary brief to the Inter-Departmental Committee of the Government of Canada, from the Directors Guild of Canada—April 1965.
4. Brief to the Inter-Departmental Committee of the Government of Canada, from the Directors Guild of Canada.
5. Application Scheme for Bill C-204—submitted by l'Association professionnelle des Cinéastes—April 1967.
6. Brief concerning the state of television broadcasting in Canada—submitted to the Fowler Committee on Broadcasting by the Directors Guild of Canada—October 7, 1964.
7. Submission to the Fowler Committee on Broadcasting by the Association of Motion Picture Producers and Laboratories of Canada—September 22, 1964.
8. Submission to the Secretary of State from the Society of Film Makers on Feature Film Production Possibilities in Canada. (Undated)
9. Society of Film Makers Manifesto on The Canadian Film Development Corporation—August 1967.

ducteurs de films et des laboratoires cinématographiques du Canada au sujet de l'expansion de l'industrie cinématographique du Canada—octobre 1959.

2. Mémoire adressé au comité interministériel du gouvernement du Canada au sujet de la possibilité de créer une industrie des longs métrages au Canada—soumis par la Guilde des metteurs en scène du Canada—mars 1964.
3. Mémoire complémentaire adressé au comité interministériel du gouvernement du Canada par la Guilde des metteurs en scène du Canada—avril 1965.
4. Mémoire adressé au comité interministériel du gouvernement du Canada par la Guilde des metteurs en scène du Canada.
5. Projet de mise en application du Bill C-204—soumis par l'Association professionnelle des cinéastes—avril 1967.
6. Mémoire au sujet de la situation de la télédiffusion au Canada—soumis à la Commission Fowler sur la radio-diffusion par la Guilde des metteurs en scène du Canada—7 octobre 1964.
7. Mémoire soumis à la Commission Fowler sur la radiodiffusion par l'Association des producteurs de films et des laboratoires cinématographiques du Canada—22 septembre 1964.
8. Mémoire soumis au secrétaire d'État par l'Association des producteurs de films au sujet des possibilités de production de longs métrages au Canada. (Pas de date).
9. Manifeste de l'Association des producteurs de films au sujet de la Société de développement de l'industrie cinématographique canadienne—août 1967.

At 12:55 p.m., the Vice-Chairman replaced Mr. Reid in the Chair.

A midi 55, le vice-président prend la place de M. Reid au fauteuil présidentiel.



The examination of the witnesses being completed, at 1:10 p.m., the Committee adjourned until 9:30 a.m. on Tuesday, March 18, 1969. L'interrogation des témoins étant terminée, à 1 h. 10 de l'après-midi, le Comité s'ajourne jusqu'au mardi 18 mars 1969, à 9 h. 30 du matin.

*Clerk of the Committee.*

M. Slack

*Le secrétaire du Comité,*



[Texte]

## EVIDENCE

(Recorded by Electronic Apparatus)

Thursday, March 13, 1969.

• 1110

**The Chairman:** Gentlemen, I think we can come to order.

We have with us today the witnesses from the Montreal Branch of the Canadian Society of Cinematographers. Appearing for the Montreal Branch, immediately to my right, is Mr. Wally Gentleman who is the Chairman of the Montreal Branch, Canadian Society of Cinematographers Brief Committee.

Next to him is Mr. Martin Bockner of Astral Films Ltd., next to him is Mr. Ronald Garrett; over to my right is Mr. Wilf Doucette of the Ottawa Chapter of the Canadian Society of Cinematographers and Mr. George Gorman from the Directors Guild of Canada.

As you know, this is the first in a series of hearings which we hope to hold on the film industry in Canada and we are presently having discussions with the Directors Guild in Toronto who have indicated an interest in appearing before this Committee on this particular subject.

I would now like to call on Mr. Gentleman to give us a summary of the two briefs which were filed with us some time ago.

**M. Mongrain:** Monsieur le Président, j'invoque le règlement. L'autre jour, à Montréal, quand nous avons rencontré ces messieurs, il y avait aussi une organisation de langue française. Ces messieurs-ci vont-ils parler au nom de l'organisation de langue française, l'organisation de langue française va-t-elle être invitée ou si elle n'a pas demandé à l'être?

**Mr. Wally Gentleman (Chairman, Canadian Society of Cinematographers Brief Committee):** We are not representing the views of the French film-makers at this time. We have a letter from the APFQ with reference to their participation in things on a federal scale and at the moment they have not expressed a deep interest in this particular activity. However, the French group has been approached to sit with us on the advisory group of the CFDC and they also have been approached to work with us toward the formation of a Canadian film academy.

[Interprétation]

## TÉMOIGNAGES

(Enregistrement électronique)

Le jeudi 13 mars 1969

**Le président:** Messieurs, je crois que nous pouvons commencer.

Nous allons entendre les témoins de la section Montréal de la Société canadienne des cinéastes. A ma droite, M. Wally Gentleman, président du Comité du mémoire de la section Montréal de la Société canadienne des cinéastes.

A côté de lui, M. Martin Bockner d'Astral Films Limited, ensuite M. Ronald Garrett, à ma droite, M. Wilf Doucette de la section Ottawa de la Société canadienne des cinéastes et M. George Gorman de la *Directors Guild of Canada*.

Comme vous le savez, c'est la première d'une série d'audiences que nous espérons tenir sur l'industrie cinématographique au Canada et nous tenons présentement des discussions avec la *Directors Guild* à Toronto qui ont indiqué leur intérêt à venir traiter de ce sujet au Comité.

Je demanderais à monsieur Gentleman de nous donner un résumé des deux mémoires qui ont été déposés.

**Mr. Mongrain:** Mr. Chairman, on a point of order. The other day, in Montreal, when we met these gentlemen, there was also a French-language organization. Will these gentlemen talk on behalf of the French-language organization or is the French-language organization going to be invited to come, or has it not asked to be invited?

**M. Wally Gentleman (président, Comité du mémoire de la Société canadienne des cinéastes):** Nous ne représentons pas le point de vue des cinéastes de langue française. Nous avons une lettre de l'APFQ en ce qui concerne leur participation au niveau fédéral pour l'instant, ils ne sont pas particulièrement intéressés à cette activité. Néanmoins, nous avons approché les groupes français afin qu'ils participent aux séances du groupe consultatif de la SDICC et aussi pour travailler à la formation d'une académie du film canadien.



[Text]

**Mr. Mongrain:** Would you say they 100 per cent endorse your proposition?

**Mr. Gentleman:** Not at all. Jean Dansereau for the producers of Quebec has stated that he does not agree with the CSC brief as presented at this time, although he fully agrees with the intent of that brief.

**Mr. Mongrain:** Could I ask the Clerk, Mr. Chairman, if he received a request from this organization, either verbally or in writing to appear before this Committee?

**The Clerk of the Committee:** No.

**Mr. Mongrain:** Thank you.

**Mr. Gentleman:** Specifically, the brief as set forth by the Canadian Society of Cinematographers is a protest against the continuation of government monopoly in film making. The proposals that it makes are swift proposals that were formulated to indicate that the industry can begin to think for itself if it is allowed to do so.

The proposition that is before this Committee today and which is before the industry and the country at large is whether a Canadian is a North American before he is a Canadian. If, indeed, we are Canadians before we are North Americans, then it is time we stopped the infiltration of American media into this country which is dumped on us continuously from the CBC and in the educational field. There is little opportunity for film-makers in this country to produce our own educational film material; there is little opportunity for private film producers to have films made which are distributed on

• 1115

the CBC networks. Similarly, we are crossed by the National Film Board's operation and this state of affairs has gone on since 1957.

In 1959 there was a brief set forth by the AMPPLC containing a series of objections which are still of importance today because the basic situation has not changed. I could read those objections which are contained in their brief, but I only will go on record at this time by saying that the CSC brief summarizes all the briefs that have ever been submitted by all the film organizations ever since 1957.

I think it would be wise to take the CSC brief in the context that it is an expression of general dissatisfaction with the state of the film-maker's industry in Canada today because the same problems that face us now are precisely those which faced us 10 years ago and there has been no change regardless

[Interpretation]

**M. Mongrain:** Est-ce qu'ils appuient votre proposition à 100 p. 100?

**M. Gentleman:** Non. Jean Dansereau, pour les réalisateurs du Québec, a dit qu'il n'était pas d'accord avec le mémoire du SCC bien qu'il soit d'accord avec l'intention à la base de ce mémoire.

**M. Mongrain:** Puis-je demander au secrétaire, monsieur le président, s'il a reçu une demande, écrite ou orale, de participer de la part de cette organisation?

**Le secrétaire du comité:** Non.

**M. Mongrain:** Merci.

**M. Gentleman:** Le mémoire, tel que présenté par la Société canadienne des cinéastes, proteste contre le monopole du gouvernement en matière de films. Les propositions qui sont faites sont des propositions qui ont été formulées pour indiquer que l'industrie pourrait commencer à penser par elle-même si on le lui permettait.

La proposition que le Comité a sous les yeux et qui est sous les yeux de l'industrie et de tout le pays en général, est à savoir si un Canadien est un Nord-Américain avant d'être un Canadien. Si nous sommes Canadiens avant d'être Nord-Américains, alors il est temps que nous arrêtions l'infiltration des moyens de communication américains au Canada que nous avons par l'intermédiaire de Radio-Canada et dans le domaine de l'éducation. Il y a peu de possibilités que les réalisateurs de films canadiens puissent produire nos propres films éducatifs; il y a aussi peu de possibilités pour que les producteurs indivi-

duels fassent des films qui puissent être distribués sur les réseaux de Radio-Canada. En plus, nous sommes contrecarrés par l'Office national du film et ceci dure depuis 1957.

En 1959, un mémoire a été présenté par AMPPLC qui donnait quelques objections qui sont encore importantes parce que la situation n'a pas changé. Je pourrais lire les objections qui figurent dans leur mémoire, mais je vais me limiter à dire pour le moment que le mémoire de la Société canadienne des Cinéastes résume tous les mémoires qui ont été présentés depuis 1957.

Je pense qu'il serait sage de prendre ce mémoire comme étant l'expression d'un mécontentement général en ce qui concerne l'industrie du film aujourd'hui parce que les mêmes problèmes qui nous font face maintenant sont exactement les mêmes auxquels nous avons eu à faire face il y a dix ans et il

## [Texte]

of the fact that the CFDC has been formed. We regard the CFDC as being a government appointed committee which has been imposed on the industry. We have had no say in the structure of that organization and only by pressing very strongly have we recently been able to get them to agree to form an advisory group in order that industry opinion should be brought to their notice.

As President of the SFM, the Society of Film Makers, I objected to the course of CFDC activities as long ago as August last year with a manifesto that was circulated to them. Our offers of help and mutual understanding have been continuously disregarded and many of their deliberations have become suspect by professional film-makers. We feel that in asking for the ouster of Mr. Spencer and Mr. Lapalme we have brought attention to the fact that we are dissatisfied with the course of that organization. In particular, we object very much to the appointment of a chairman who has often declared himself to be a part-time chairman and who objects to coming into his office every day. We submit that the state of the industry at this time does not require this sort of personality.

We need someone who is resolute, vigorous and very staunchly Canadian at heart to see that the industry that we hope to enjoy will prosper in this country and become a means of acquiring dollars through the export of our products.

**The Chairman:** Thank you, Mr. Gentleman. Would it be agreeable to the Committee if the two briefs which we have before us, Part I, dated January 10, 1969 and Part II, also dated January 10, 1969, as well as the speech that Mr. Gentleman gave to us when we were in Montreal on February 10 were printed as Appendices to our Minutes of Proceedings?

**Some hon. Members:** Agreed.

**The Chairman:** Would any other members of your delegation like to make any comments before we open the meeting to general questioning?

**Mr. Gentleman:** No.

**The Chairman:** That is fine; we now are open to general questioning. Mr. Dinsdale?

**Mr. Dinsdale:** Mr. Chairman, Mr. Gentleman has indicated the desire of the cinematographers to co-operate in an advisory capacity with the Canadian Film Development Corporation and that until the present time there has been no inclination on the part of the Corporation or the government to involve the

## [Interprétation]

n'y a pas eu de changement depuis la formation de la SDICC. Nous considérons la SDICC comme un comité nommé par le gouvernement qui a été imposé à l'industrie. Nous n'avons eu rien à dire en ce qui concerne la structure de cette organisation, et c'est seulement en insistant beaucoup récemment que nous avons pu obtenir la création d'un comité consultatif afin que l'on puisse tenir compte de l'opinion de l'industrie.

En tant que président de la Société des réalisateurs de films, je me suis objecté aux activités de la SDICC dès août dernier dans un manifeste qui a été distribué. Ils n'ont jamais tenu compte de nos suggestions et leurs délibérations sont considérées avec méfiance par les cinéastes. Nous pensons qu'en demandant que M. Spencer et M. Lapalme soient renvoyés, nous avons attiré l'attention sur le fait que nous ne sommes pas satisfaits de cette organisation. Surtout, nous avons des objections quant à la nomination d'un président qui a souvent dit qu'il est un président à temps partiel et qui refuse de venir dans son bureau tous les jours. Nous n'avons pas besoin de ce genre de personne.

En ce moment, il nous faut quelqu'un de vigoureux et très profondément canadien pour s'assurer que l'industrie puisse prospérer dans ce pays et devenir un moyen d'obtenir des dollars d'exportation.

**Le président:** Merci, monsieur Gentleman. Est-ce que le comité serait d'accord pour que les deux mémoires que nous avons sous les yeux, la première partie datée le 10 janvier 1969 et la deuxième partie de la même date, ainsi que le discours que M. Gentleman nous a fait à Montréal, soient inclus dans notre procès-verbal?

**Des voix:** D'accord.

**Le président:** Est-ce que d'autres membres de votre délégation aimeraient faire des remarques avant que nous posions des questions?

**M. Gentleman:** Non.

**Le président:** Très bien; nous passons alors aux questions, monsieur Dinsdale?

**M. Dinsdale:** Monsieur le président, M. Gentleman a indiqué que les cinéastes veulent collaborer, à titre consultatif, avec la société de développement de l'industrie cinématographique canadienne (Canadian Film Development Corporation) et qu'il n'y a pas eu de coopération de la part du gouvernement pour



## [Text]

professional cinematographers in the activities of the CFDC. Mr. Gentleman also indicated that there is some suggestion now that the

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recommendation for the setting up of an advisory board or committee is under consideration by the government and the CFDC. Is there quite specific assurance on this point?

**Mr. Gentleman:** The assurance is not specific at this time. We held a meeting—the CSC in company with the representatives of approximately 13 other organizations. Some of the professional organizations were absent but in total we represented 17 professional film organizations across Canada.

We met the CFDC officials, Lapalme and Spenser, at the Holiday Inn in Montreal on February 28, and we called upon them to form the advisory group as quickly as possible because the general feeling amongst all professional organizations was that they were not informed enough to make the rather strange decisions they had been making.

We pressured them to accept nominations of two people from each society; one person to be nominated and the other to be an alternate, that would form the basis of the advisory group. They requested three names in each organization from us and we said, "Why do you need three names?", and they said, "Well, we must make a choice." When pressed on that issue they said that the Minister must make a choice from three names submitted from each society. We said: "As this is a democratic process surely the two people that we choose from our own society are the people we want and there should not be any room for a choice. Whereupon Michael Spenser for the CFDC said that our attitude would be conveyed to the board of governors, who would meet in a month's time, for a decision on whether this proposal would be accepted. Further, we asked at that meeting whether meetings of the advisory group would automatically require the recording of minutes and this was treated somewhat hesitantly. It was affirmed that if the Minister were to ask a question of the advisory group then there would be minutes recorded but any other questions need not necessarily be recorded. This also is an attitude which, speaking for all organizations who were at that meeting, is decidedly suspect.

**Mr. Dinsdale:** You refer to a board of governors. Are the cinematographers represented on this board of governors?

**Mr. Gentleman:** Unfortunately not.

**Mr. Ronald Garrett (Member of Canadian Society of Cinematographers):** Excuse me,

## [Interpretation]

impliquer les cinéastes professionnels dans les activités de la SDICC. M. Gentleman a aussi indiqué qu'il y avait eu des recommandations

pour l'établissement d'un comité consultatif et cette question est étudiée par le gouvernement et la SDICC. Est-ce que nous avons des assurances précises à ce sujet?

**M. Gentleman:** Les assurances ne sont pas précises. Notre organisme a tenu des rencontres avec les représentants d'environ 13 autres organismes. Certains organismes n'étaient pas représentés mais, en fait, un total de 17 l'étaient.

Nous avons rencontré les responsables de la SDICC, Messieurs Lapalme et Spencer à Montréal, le 28 février. Nous leur avons demandé de former ce comité consultatif le plus tôt possible parce qu'en général, les organismes professionnels concernés croient que la Société n'est pas suffisamment bien renseignée pour prendre les décisions qui ont été prises.

Nous les avons priés d'accepter que chaque société désigne deux représentants, dont un substitut, pour former la base de ce comité consultatif. Ils nous ont demandé de soumettre les noms de trois membres de chaque organisme. Lorsque nous leur avons demandé pourquoi, ils ont répondu qu'ils voulaient pouvoir effectuer un choix. Ils ont ajouté par la suite que le ministre devait pouvoir faire ce choix. Nous avons ajouté: «Puisqu'il s'agit d'un processus démocratique, il nous semble que les deux personnes que nous allons choisir sont certainement celles que nous voulons.» Monsieur Spenser a alors répondu qu'il ferait part de notre attitude au conseil d'administration, qui devait se réunir un mois plus tard, et qu'il serait alors décidé si cette proposition pouvait être acceptée. Nous avons également demandé s'il serait nécessaire d'établir un procès-verbal des séances du comité consultatif, sujet sur lequel on a quelque peu hésité. On nous a répondu que si le ministre posait des questions à ce sujet qu'il y aurait procès-verbal mais qu'il était inutile de coucher le reste par écrit. Une telle attitude nous paraît décidément suspecte.

**M. Dinsdale:** Vous avez parlé du conseil d'administration. Y êtes-vous représenté?

**M. Gentleman:** Malheureusement, non.

**M. Ronald Garrett (Membre de la Société canadienne des cinéastes):** Aucun cinéaste



[Texte]

there are no professional film people represented at the present time on the board of governors of the CFDC.

**Mr. Dinsdale:** How many are on the board?

**Mr. Garrett:** As a matter of fact, Mr. Dinsdale, I think it states in the Act that the people who make up the board of governors are not supposed to be connected in any way with the film industry.

**Mr. Dinsdale:** You do not happen to know the names of the members of the board?

**Mr. Gentleman:** I think George would probably know. They are people who according to the Act must have no pecuniary interest whatsoever in film production in Canada. This also seems to indicate that the do not have any qualifications or understanding of the film business which is more important to us. George, can you answer that?

**Mr. George Gorman (Executive Secretary of Guild of Canada Directors):** I cannot give you the names, no.

**The Chairman:** We can get those without difficulty. I will undertake to have those circulated before we have another meeting.

**Mr. Gentleman:** It is rather interesting to say that this is very much a closed body which has never met collectively with the industry so we have no understanding of its operation whatsoever.

**Mr. Dinsdale:** Was the industry consulted in the formative stage when the whole question of setting up the film corporation was under discussion? This was a long process from the time the announcement was originally made until the final implementation. Was there no consultation?

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**Mr. Gorman:** Many of the organizations were asked to submit briefs on the formation of the Canadian Film Development Corporation and how we interpreted the need for it. Certainly very little of our brief was ever incorporated into the Act. We tried very strenuously at the time of the debates when we finally had a look at Bill C-204 which was proposed but we were quite unsuccessful in getting any kind of amendment to it. I think we got one amendment, that the chairman would receive an honorarium. We felt he was going to have his work cut out for him and he should not be sort of a part-time dollar-a-year man who would meet periodically with

[Interprétation]

professionnel ne fait partie, présentement, du conseil d'administration de la SDICC.

**M. Dinsdale:** Combien de membres compte ce conseil?

**M. Garrett:** Je crois, monsieur Dinsdale, que le texte de loi précise que les membres de ce conseil ne doivent avoir aucun lien avec l'industrie cinématographique.

**M. Dinsdale:** Connaissez-vous les noms des membres de ce conseil?

**M. Gentleman:** Je crois que George est au courant. Ces personnes ne doivent avoir aucun intérêt financier dans la production de films au Canada. Ce qui pourrait indiquer qu'ils ne sont pas qualifiés ou qu'ils n'entendent rien à ce domaine. George peux-tu répondre à la question?

**M. George Gorman (Secrétaire exécutif de la Guild of Canada Directors):** Je ne puis vous donner ces noms.

**Le président:** Nous pouvons les obtenir facilement. Je m'engage à vous en faire circuler la liste avant la prochaine séance.

**M. Gentleman:** Il est intéressant de remarquer que c'est un organe très serré qui, dans son ensemble, n'a jamais rencontré notre industrie, de sorte que nous ignorons complètement leur façon de procéder.

**M. Dinsdale:** Est-ce que l'industrie a été consultée lorsqu'il a été question de mettre la SDICC sur pied? Il s'est écoulé un long temps entre l'annonce de la création de la Société et sa mise sur pied définitive. N'y a-t-il pas eu consultation?

**M. Gorman:** On a demandé à beaucoup d'organismes de soumettre des mémoires et de dire si nous y voyions un besoin réel. Très rares sont les éléments qui ont été pris dans notre mémoire et incorporés au texte de loi. Nous avons multiplié nos efforts lorsque nous avons pris connaissance du Bill C-204 mais nous n'avons pas réussi à y faire apporter d'amendements, sauf un, qui précisait que le président recevrait certains honoraires. Nous savions qu'il aurait beaucoup de pain sur la planche et nous ne voulions pas qu'il s'agisse d'un individu payé un dollar par année, qui ne participerait que de temps à autre à des rencontres avec le conseil d'administration. Il

[Text]

the board. Certainly in the first year or two of the Corporation's activities he would be very much needed and should therefore be paid a sum relative to the position he was going to hold.

**Mr. Dinsdale:** This recommendation was accepted?

**Mr. Gorman:** It was; that was the one amendment we got through.

**Mr. Dinsdale:** It was announced that a new executive director—I think that is the title—had recently been appointed and I recall during our meeting in Montreal one of your recommendations in the brief was that cinematographers be consulted about who might occupy that important position. Was there any consultation?

**Mr. Gentleman:** There is a very sorry chapter of incidents which has stemmed from that situation. On behalf of the Society of Film Makers that originally proposed that Michael Spenser be considered for a role in the Canadian Film Development Corporation we wrote a letter. First of all, we produced a manifesto in August 1968—last year—protesting the course of the activities of the CFDC. Then I believe as recently as February 4, I wrote a letter to the Secretary of State suggesting that in view of the fact the advisory group was soon to be formed no confirmation of the executive director should be announced until that advisory group had been formed. In reply I had a letter of acknowledgement from the Secretary of State's office. Then four days after we met Michael Spenser and Lapalme in Montreal, it was very slyly announced in the press that Michael Spenser had been confirmed as the executive director. Up to this time, of course, there is no advisory group. We find this to be a most objectionable and undemocratic procedure.

**Mr. Dinsdale:** You would urge as one of the basic solutions to this problem that there be fairly close and continuous consultation between the profession and the Corporation?

**Mr. Gentleman:** Most definitely, but more than that we need to dovetail our activities with government itself because many of our problems occur at a level on which only government can help us. For instance, we have in Canada a system whereby revisions are made to American products. The actual commercial product is made in the United States and by photographing another packet of that particular substance and inserting it into the body of the American production it then becomes a Canadian product to be put out on the television circuit.

[Interpretation]

nous paraissait évident qu'il aurait beaucoup à faire au cours de la première ou des deux premières années d'existence de la Société et c'est pourquoi nous voulions qu'il soit payé.

**M. Dinsdale:** Cette recommandation a été acceptée?

**M. Gorman:** C'est le seul amendement que nous avons obtenu.

**M. Dinsdale:** On vient d'annoncer la nomination d'un nouveau directeur exécutif. Lors de notre rencontre à Montréal, l'une de vos recommandations voulait que vous soyez consultés avant que ce poste important ne soit comblé. L'avez-vous été?

**M. Gentleman:** Au nom de la Société des cinéastes, qui fut la première à suggérer que Michael Spenser obtienne un poste au sein de la SDICC, nous avons écrit une lettre. Nous avions d'abord préparé un manifeste en août 1968 pour protester contre la façon d'agir de la SDICC. Vers le 4 février dernier, j'ai écrit au Secrétaire d'État pour lui demander que, puisque le comité consultatif serait bientôt formé, aucune décision ne soit prise avant la formation de ce comité. Je n'ai reçu qu'un accusé de réception du bureau du Secrétaire d'État. Puis quatre jours après notre rencontre avec messieurs Spenser et Lapalme à Montréal, nous apprenions que Michael Spenser était confirmé dans le poste de directeur exécutif. Et le comité consultatif n'est toujours pas formé. Nous trouvons cette façon d'agir peu démocratique.

**M. Dinsdale:** Autrement dit, vous recommandez pour régler ce problème qu'il y ait consultation entre l'industrie que vous représentez et la Société?

**M. Gentleman:** Définitivement, et plus que cela encore, nous devons rejoindre, dans nos activités, le gouvernement puisque certains de nos problèmes ne peuvent être réglés que par le gouvernement. Il existe, au Canada, un système de revision des produits américains. Le film publicitaire est produit aux États-Unis. En photographiant un produit et en l'insérant à l'endroit où figure le produit original dans le film, vous obtenez un produit canadien qui apparaît sur les écrans de télévision.



## [Texte]

In Australia, for instance, the government has imposed a system whereby no foreign commercials are allowed to be distributed on

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their television or cinema; they must be produced in Australia. This, of course, provides work for the film people. This is one instance which demands government consideration.

We have problems in the labour relations field and I think probably Mr. Doucette can speak on this because he was agitating about it a long time ago. It concerns the control that the IATSE union exerts over the body of Canadian cinematographers.

We have an industry which is dominated by American money in the form of distribution of films and we also have the creeping paralysis of an IATSE union of which many Canadians are now members. The union in particular that I am concerned with, Local 644, New York exerts direct control over the operations of the Canadian cameramen in Toronto.

When I spoke to Michael Spenser on this he shrugged it off by saying that is the concern of the Canadian Labour Congress. In this he may be correct, but I do believe that it is vitally necessary for the Canadian Film Development Corporation to stop thinking in terms of just being a bank. They are not a bank in the estimation of the Canadian Society of Cinematographers. They are the means by which a viable Canadian industry can be built and they may even seek to extend the mandate under the Act, but they must be resolute and informed enough to do this and Michael Spenser is not that sort of person. He does not want to go beyond his mandate and shelters behind it.

I do not believe this is the sort of attitude that is going to help us win the war of markets by developing an industry in Canada.

**Mr. Osler:** Mr. Dinsdale, would you let me ask a supplementary for a moment?

**Mr. Dinsdale:** Certainly.

**Mr. Osler:** Mr. Chairman. I would like to know what percentage of American scale the IATSE people demand in Canada?

**Mr. Gentleman:** I am not a member of IATSE and I have constantly resisted being a member because it is an American-dominated union, so my information on their activities is very limited.

**Mr. Osler:** Because our record has not been printed I would hesitate to say this in a definitive way, but my recollection is that the

## [Interprétation]

En Australie, le gouvernement a institué un système qui prohibe l'utilisation de commerciaux étrangers à la télévision ou dans les

cinémas. Ils doivent être produits sur place. Ce qui donne du travail à l'industrie cinématographique. Voilà un domaine où il faut recourir au gouvernement.

Nous avons certains problèmes auxquels nous faisons face dans le domaine des relations de travail. Monsieur Doucette peut probablement parler de ce sujet qu'il connaît très bien. Il s'agit du contrôle qu'un syndicat, IATSE, exerce sur les cinéastes canadiens.

Notre industrie est dominée par les capitaux américains en ce qui concerne la distribution des films et nous avons également l'action paralysante d'un syndicat comme le IATSE dont beaucoup de Canadiens font partie. Et je pense particulièrement au local n° 644 de ce syndicat, qui exerce un contrôle direct sur les activités des caméramen de Toronto. Lorsque j'en ai parlé à Michael Spenser, il n'a pas voulu en entendre parler disant que ce devrait être au Conseil du Travail du Canada à s'en occuper. Il a peut-être raison. Mais, de toute façon, il est vital pour la Société de développement de l'industrie cinématographique canadienne d'arrêter de se prendre pour une banque. Ce n'est pas une banque du point de vue de l'Association des cinéastes professionnels canadiens. C'est en fait un moyen permettant d'établir une industrie canadienne rentable et parfois même la Société peut être amenée à élargir leur mandat. Mais elle doit être résolue à agir de cette façon, et Michael Spenser n'est pas une personne de cette trempe. Il ne veut pas aller au-delà de son mandat. Je ne pense pas, pour ma part, que ce soit là le genre d'attitude qu'il faut avoir si nous voulons notre place au soleil.

**M. Osler:** Monsieur Dinsdale, puis-je poser une question supplémentaire?

**M. Dinsdale:** Certainement.

**M. Osler:** Monsieur le président, j'aimerais savoir le pourcentage de l'échelle de salaire américain que les employés de IATSE réclament au Canada?

**M. Gentleman:** Eh bien, je ne suis pas membre de IATSE parce que j'ai toujours refusé de faire partie d'un syndicat dominé par les Américains. Ainsi, je n'ai que peu de renseignements sur leurs activités.

**M. Osler:** Nos comptes rendus n'étant pas encore imprimés, j'hésiterai à l'affirmer, mais il me semble que la Société Radio-Canada



## [Text]

CBC told us that IATSE, and certainly most of the unions that they deal with, are running about 60 to 65 per cent of American scale. It would not seem to me...

**Mr. Garrett:** I can give you at least part of an answer to that question. I will tell you how much I pay IATSE scale to...

**Mr. Osler:** I am not interested in what you pay; I am only interested in the relationship between what you pay and what they pay in the States.

**Mr. Garrett:** I think it is approximately the same, because at present for an ordinary scale eight-hour day I am paying \$125.00. For holiday overtime I am paying \$200.00 to \$250.00 for a professional cinematographer. For a sound man I am paying on an ordinary day \$50.00 approximately, and on an overtime scale I am paying \$100.00. This includes most of the class of technicians below cinematographer.

**Mr. Osler:** Would there be any hidden road-blocks that we would not see, such as your paying on a daily rate and their paying on a contract basis that would make a difference? They definitely said they were paying nowhere near American scale.

**Mr. Garrett:** I do not think you can hire IATSE people at anything but a daily rate. Most of them will not work for anything less than a daily rate. Certainly if you had a very long production that you were shooting you could probably work out some kind of contract with the local, but you would have to negotiate the contract with the local itself. According to the IATSE rules they cannot negotiate individually at any rate less than the going rate for the area. If you are shooting for two or three weeks you would probably end up paying the maximum scale rate for every day of shooting.

**Mr. Chairman:** Mr. Osler, you will find on page 3 of the first brief a fairly elaborate presentation of wage rates and so on.

**Mr. Osler:** I see that, but I am not worried about the actual dollar values. I am worried about the percentage of American scale they are paying because I do not think they are paying anywhere near it.

**The Chairman:** Perhaps that is something the cinematographers might find out for us and then write a letter which we could later include in our Minutes.

## [Interpretation]

nous a déjà dit que la plupart des syndicats affiliés à IATSE fonctionnent à environ 60 à 65 p. 100 de l'échelle américaine.

**M. Garrett:** Je peux vous répondre et donner au moins une partie de la réponse à cette question. Je veux dire combien paye...

**M. Osler:** Non, je ne veux pas savoir ce que vous payez, je veux savoir le rapport qu'il y a entre ce que vous payez et ce qu'ils payent aux États-Unis.

**M. Garrett:** Eh bien, je pense que c'est à peu près la même chose parce que actuellement je paie \$125 par journée de huit heures. Pour les heures supplémentaires, et les jours fériés, de \$200 à \$250 par jour pour un cinéaste professionnel. Pour un technicien du son, je paie \$50 par jour ouvrable et \$100 par jour en ce qui concerne les heures supplémentaires. Ce qui comprend la plus grande partie des techniciens sous les ordres des cinéastes.

**M. Osler:** Cela cache-t-il des faits que nous ne connaissons pas, tels que des paiements au taux par contrats plutôt qu'au taux journalier? Ils disent que nous payons presque selon l'échelle américaine.

**M. Garrett:** Je ne pense pas qu'on puisse engager des syndiqués de IATSE à des taux autres que les taux journaliers. La plupart d'entre eux ne travailleraient pas pour moins que le taux journalier. Par contre, si vous avez une longue production, vous pouvez peut-être passer un contrat avec le local. Mais il faut que vous fassiez un contrat directement avec le local, car selon les règlements de IATSE, les membres ne peuvent pas négocier individuellement à des taux moindres que ceux fixés pour la région. Si vous tournez durant 3 ou 4 semaines, vous vous trouverez certainement à payer le taux maximum pour chaque jour de tournage.

**Le président:** Vous verrez à la page 3 du premier mémoire qu'il y a une présentation assez complète de ces taux de salaires.

**M. Osler:** Non, mais en fait ce n'est pas la valeur du dollar qui m'intéresse, c'est le pourcentage de l'échelle américaine qui est payé, car je ne pense pas qu'ils paient un montant plus ou moins équivalent.

**Le président:** Peut-être que l'Association pourra obtenir les renseignements pour nous et nous les envoyer; nous pourrions alors les inclure aux procès-verbaux.

[Texte]

**Mr. Gorman:** I might say a word on that. To the best of my knowledge the IATSE in the Toronto area have negotiated an agreement with CBC at a somewhat lower rate, so because they offer full-time employment there may be a differential.

**Mr. Garrett:** If I may add something to that too, the CBC has its own rate which it pays. It does not matter too much whether a man is a member of one union or another. He is offered a certain price and he can work for that price or not.

**Mr. Osler:** That is to you, but they are still paying union rates and they are bargaining with every individual union.

**Mr. Garrett:** I do not think...

**Mr. Osler:** I know they are.

**Mr. Garrett:** At least in the case of Montreal, I do not think they have any agreements with any film unions outside their own house union, which is CUPE in this case.

**Mr. Osler:** Well, I know they have an agreement with IATSE, for instance, in Toronto.

**Mr. Garrett:** I do not believe they have one in Montreal.

**Mr. Osler:** They have an agreement with somebody. Do you mean it is non-union in Montreal?

**Mr. Garrett:** In Montreal, there are certain number of CBC staff, I think about 15 cameramen, who come under the CUPE house contract. Outside that, the CBC producers are permitted to hire whom they wish as long as the man is an accredited, responsible cinematographer.

In the case of the CBC in Montreal he is offered a rate of \$60 a day as a rule without equipment—that is, just standing up in his clothes, without equipment at all—and he can either work for that price or not work for that price. Sometimes the film department is apt to make deals, depending on their relative merits of one cinematographer over another.

For example, a man like Michel Brault can negotiate a higher rate even though he is not an IATSE member; if the budget is there for a program it is possible to pay him more. However, the general rule is that cinematographers are paid \$60 a day whether they are IATSE or not.

**The Chairman:** Mr. Dinsdale?

[Interprétation]

**M. Gorman:** Eh bien, autant que je le sache, dans la région de Toronto, l'IATSE a passé un accord avec la Société Radio-Canada à un tarif inférieur, pour la raison suivante: La Société Radio-Canada offre des emplois à temps plein. Par conséquent, il y a toute une différence.

**M. Garrett:** Je peux dire que Radio-Canada a son propre tarif. Et peu importe que l'on appartienne à un syndicat ou à un autre syndicat, la Société offre un certain salaire, et les personnes concernées sont libres d'accepter ou non les normes.

**M. Osler:** Oui, mais ça c'est ce que vous pensez. La Société n'en continue pas moins à payer selon les taux des syndicats et elle négocie avec chaque syndicat.

**M. Garrett:** Non, je ne pense pas...

**M. Osler:** Ils le font.

**M. Garrett:** Du moins pour Montréal. Je ne crois pas qu'ils aient des contrats avec des syndicats autres que leur propre syndicat, le CUPE.

**M. Osler:** Je sais que la Société a un contrat avec IATSE à Toronto.

**M. Garrett:** Je ne crois pas qu'il y en a un à Montréal.

**M. Osler:** Ils ont un contrat avec quelqu'un. Voulez-vous dire qu'il n'y a pas de syndicat à Montréal?

**M. Garrett:** A Montréal, il y a un certain nombre de caméramens à l'emploi de Radio-Canada, à peu près 15 caméramens, qui sont régis par le contrat du CUPE. En dehors de cela, Radio-Canada peut recruter qui elle veut, à condition que l'employé soit un cinéaste reconnu. Dans ce cas, à Montréal, on lui offre \$60 par jour en général, sans matériel. Et il est libre ou non de travailler pour ce tarif.

Parfois, le cinéaste accepte des clauses particulières selon ses qualités.

Si on prend Michel Brault par exemple, il peut obtenir un tarif plus élevé bien qu'il ne fasse pas partie du syndicat IATSE mais on peut lui offrir, selon le cas, un tarif supérieur. Cependant la règle générale veut que le taux soit de \$60 par jour, IATSE ou pas.

**Le président:** Monsieur Dinsdale.

[Text]

**Mr. Dinsdale:** Mr. Gentleman made several points in reply to my latest question. This labour problem was one. Are there any more questions relating to this?

**The Chairman:** We were dealing with the relationship with the CFDC and the various professional organizations. Perhaps we can clear that matter up first.

Mr. Stanbury, do you have questions on that?

**Mr. Stanbury:** I thought perhaps the Committee might get clear what these organizations are. Now, Mr. Gentleman is speaking today for what organization?

**The Chairman:** The Montreal Chapter of the Canadian Society of Cinematographers.

**Mr. Gentleman:** Well, rather the Chairman of the National Brief Committee of the CSC. In other words, I am representing the views of the head office in Toronto and the Montreal branch.

**Mr. Stanbury:** What is the membership of this organization?

**Mr. Gentleman:** We have approximately 75 to 80 members.

**Mr. Stanbury:** You are not sure of the number of members?

**Mr. Gentleman:** No, I am not.

**Mr. Stanbury:** Where are they located?

**Mr. Gentleman:** The preponderance are in Toronto and there are something like 12 members in Montreal, 15 in Ottawa and 3 out West.

**Mr. Stanbury:** What particular part of the film industry are these people interested in?

**Mr. Gentleman:** All aspects, because cinematographers are employed in all phases, from educational, industrial, television, feature film, all the way through.

**Mr. Garrett:** Mr. Stanbury, do you mean what does a cinematographer do?

**Mr. Stanbury:** For the uninitiated, what do your members do in the film industry?

**Mr. Gentleman:** Oh, I see; basically under the direction of the film director they are responsible for photographing a scene, to make up the visual part of a film production. They may also be their own directors. As director-cameramen they would not have a director telling them what to do. This is when

[Interpretation]

**M. Dinsdale:** Monsieur Gentleman a répondu à la plus grande partie de mes questions, justement à la question relative aux relations de travail.

**Le président:** Il y a d'autres questions? On parlait des rapport avec la SDICC et les autres organismes professionnels. Peut-être qu'on pourrait régler déjà cette question. Monsieur Stanbury, vous avez quelque chose à ajouter?

**M. Stanbury:** Je pense que le Comité devrait éclairer sur les organismes dont on traite. Monsieur Gentleman, vous êtes le porte-parole de quel organisme?

**Le président:** De la section montréalaise de l'Association canadienne des cinéastes professionnels.

**M. Gentleman:** Autrement dit, je représente le comité national sur le mémoire de notre Association. C'est-à-dire que je représente le siège de Toronto et la division de Montréal.

**M. Stanbury:** Combien de membres y a-t-il dans cet organisme?

**M. Gentleman:** Eh bien, environ 75 à 80 membres.

**M. Stanbury:** Vous ne savez pas exactement?

**M. Gentleman:** Non, je ne le sais pas.

**M. Stanbury:** Où se trouvent-ils?

**M. Gentleman:** Bien, ils se trouvent surtout à Toronto et il y a je crois 12 membres à Montréal, 15 à Ottawa et 3 dans l'Ouest.

**M. Stanbury:** Et qu'est-ce qui intéresse ces gens en général?

**M. Gentleman:** A peu près tout. Depuis les films éducatifs, jusqu'à la télévision, les longs métrages, etc. . .

**M. Garrett:** Vous voulez dire ce que font nos membres?

**M. Stanbury:** Pour le profane. Qu'est-ce que font vos membres?

**M. Gentleman:** Eh bien, en gros, ils sont chargés de filmer une scène sous la responsabilité du réalisateur qui fera partie du film. Parfois, même, ils peuvent être leur propre réalisateur. Comme cinéaste metteur en scène, ils n'ont personne pour les diriger. Cela se fait pour les prises à l'extérieur qui comport-



[Texte]

they are on a location that involves either a small amount of equipment or a small number of personnel, in which case they assume the role of film directors as distinct from directors of photography.

**Mr. Stanbury:** So you are photographers primarily?

**Mr. Gentleman:** Primarily cinematographers.

**Mr. Stanbury:** That is to say, you handle cameras.

**Mr. Gentleman:** Yes.

**Mr. Stanbury:** Would you be able to file a list of the names of your members with the Committee? I think that would be helpful.

**Mr. Gentleman:** Yes, I would like to.

**Mr. Stanbury:** There is another organization called the Society of Film Makers.

**Mr. Gentleman:** Right.

**Mr. Stanbury:** Since you are the President of that organization, perhaps you could explain what it is.

**Mr. Gentleman:** Yes. Within the Society of Film Makers we would have at this time approximately 87 members, the bulk of those, probably 65, being concentrated at the National Film Board of Canada.

As such, they represent, if you will, the distillation of the available talent in a concentrated pool within the confines of the National Film Board. They are not solely interested with the activities within the Film Board; they are vitally concerned with the growth of the industry outside. Within our ranks we would automatically include directors, editors and cameramen. It becomes not a trade organization but more of a fraternal organization which, in the first place, was created as a pressure group to try and organize the activities of the Film Board and, further, to come out of the Film Board and assist with associations like the Directors Guild to bring about conditions which would be beneficial to the growth of the film industry in Canada in general.

**Mr. Stanbury:** Now you accept into this society anyone who is connected with film-making.

**Mr. Gentleman:** Right.

**Mr. Stanbury:** And the membership at present includes the various disciplines that you mentioned within the industry.

[Interprétation]

tent un petit matériel et une petite équipe. Dans ce cas, ils assument le rôle de réalisateur et de directeur de la photographie.

**M. Stanbury:** Autrement dit, ce sont des photographes, surtout?

**M. Gentleman:** Avant tout des cinéastes.

**M. Stanbury:** Cela veut dire que vous utilisez vos caméras?

**M. Gentleman:** Oui.

**M. Stanbury:** Maintenant, est-ce que vous pourriez déposer la liste des membres devant le Comité? Je pense que cela serait utile au Comité.

**M. Gentleman:** Je le ferai.

**M. Stanbury:** Il y a un autre organisme qui s'appelle la Société des cinéastes.

**M. Gentleman:** Exact.

**M. Stanbury:** Puisque vous êtes le président de cet organisme, vous pourriez peut-être nous en parler?

**M. Gentleman:** Oui. La Société des réalisateurs de films comprend 87 membres dont 65 environ sont à l'Office national du film du Canada.

En gros, ils représentent disons l'éventail de tous les talents disponibles dans l'Office national du Film. Ils ne s'intéressent pas uniquement aux activités de l'Office du Film, ils s'occupent également du développement de l'industrie. Il y a donc parmi nous des réalisateurs, des metteurs en scène, des caméramen. Ce n'est pas une organisation professionnelle, mais plutôt une organisation fraternelle qui fut surtout créée comme groupe de pression pour essayer d'organiser les activités de l'Office du film et ensuite travailler à l'extérieur de l'Office avec les organismes comme la Guilde des metteurs en scène pour établir des conditions qui profitent à l'industrie cinématographique en général.

**M. Stanbury:** Dans cette société, vous acceptez toute personne qui a des rapports avec le cinéma?

**M. Gentleman:** Oui.

**M. Stanbury:** Et actuellement votre organisation comprend les différentes disciplines dont vous avez parlé?

[Text]

**Mr. Gentleman:** Quite a number of different disciplines, as does the APCQ.

**Mr. Stanbury:** Now would you explain what that is?

**Mr. Gentleman:** The APCQ is the French organization of *cinéastes*—"association professionnelle des cinéastes du Québec". They also include within their ranks a variety of personnel in various categories. There is a representative cross section the French disciplines, therefore in a sense the APCQ is rather similar to the SFM.

**Mr. Stanbury:** Would you be able to give us a list of the members of the Society of Film Makers?

**Mr. Gentleman:** Yes.

**Mr. Stanbury:** Maybe you are not representing them here, but since you are the President of it it might give us an idea of what that organization is. You are not connected and no one here is connected with the French-language organization that you mentioned?

**Mr. Gentleman:** No.

**Mr. Stanbury:** Are you a member of the organization called "The Association of Motion Picture Producers and Laboratories of Canada"?

**Mr. Gentleman:** No, I am not a member of that.

**Mr. Stanbury:** Are they represented here?

**Mr. Gentleman:** No. There was to have been one gentleman here, Henri Michaud, but there is a standing committee meeting with the AMPPLC and he felt that he would rather sit with that body. He will be here this afternoon.

**Mr. Stanbury:** For the information of the Committee, can you tell us how that organization is constituted?

**Mr. Gentleman:** I think probably George Gorman could do that.

**Mr. Stanbury:** Could someone here who is a member of that organization do so?

**Mr. Gorman:** I am not a member.

**Mr. Stanbury:** Are none of you who are here a member of that association?

[Interpretation]

**M. Gentleman:** Oui, un certain nombre de disciplines, comme l'APCQ.

**M. Stanbury:** Pourriez-vous nous expliquer ce que c'est?

**M. Gentleman:** L'APCQ est l'organisation française des cinéastes: «Association professionnelle des cinéastes du Québec». Ils comprennent également du personnel de toutes les catégories et ils représentent un éventail complet dans les disciplines françaises. L'APCQ est donc similaire à la société de producteurs.

**M. Stanbury:** Maintenant, est-ce que vous pourriez également nous donner la liste des membres de cette société des producteurs?

**M. Gentleman:** Oui, bien sûr.

**M. Stanbury:** Vous ne les représentez pas tous ici, mais puisque vous êtes ici, il serait peut-être bon d'en profiter et savoir ce qu'est cette organisation. Vous n'avez aucun rapport avec l'organisme français dont vous avez parlé et personne n'en a ici?

**M. Gentleman:** Non.

**M. Stanbury:** Êtes-vous membres de l'association dite: «Association des producteurs de films et des laboratoires cinématographiques du Canada»?

**M. Gentleman:** Non, je ne suis pas membre de cette association.

**M. Stanbury:** Est-ce qu'ils ont des représentants ici?

**M. Gentleman:** Non, il y avait un représentant, M. Henri Michaud, mais il a un comité permanent avec l'APFLCC et il a préféré aller là. Il sera ici cet après-midi.

**M. Stanbury:** Est-ce que vous pourriez nous dire comment est constitué cette organisation?

**M. Gentleman:** Je pense que George Gorman pourrait le faire.

**M. Stanbury:** Quelqu'un de l'organisation pourrait-il le faire?

**M. Gorman:** Je ne suis pas membre.

**M. Stanbury:** Vous voulez dire qu'aucun d'entre vous n'appartient à cette organisation de producteurs de films?

[Texte]

**Mr. Gorman:** I do not think so. They are largely the producers in this country; they extend right across the country.

**Mr. Stanbury:** So you are the cameramen and they are the producers, and that is the basic distinction.

**Mr. Gorman:** We are directors. I am of the Directors Guild.

**Mr. Stanbury:** But you are not a member of the cinematographers organization.

**Mr. Gorman:** No.

**Mr. Stanbury:** We have two different groups here: Mr. Gentleman speaking basically for the cameramen and you are here representing the Directors Guild.

Now you were going to tell us about The Association of Motion Picture Producers and Laboratories of Canada. You say they are basically producers, but I gather since there's the word "laboratories" in their title that the organization also includes processors.

**Mr. Gorman:** That is right.

**Mr. Stanbury:** And special effects people.

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**Mr. Gentleman:** Service organization.

**Mr. Mongrain:** How many professional cinematographers would you say there are in Canada now?

**Mr. Gentleman:** How many professional cinematographers?

**Mr. Mongrain:** Yes, and in all disciplines. I understand there are cameramen, directors and producers. How many would you say there are?

**Mr. Gentleman:** The CSC represents the men who are recognized as being the top in their profession and they are members of the Canadian Society of Cinematographers. If you were to ask how many cinematographers there are across the nation—

**Mr. Mongrain:** Professional, I mean.

**Mr. Gentleman:** —professional, I would imagine there would be some 30 or 32 members who are outside the membership of the CSC.

**The Chairman:** Mr. Stanbury?

**Mr. Stanbury:** May I ask you, for instance, whether a person such as Dick Ballantyne

[Interprétation]

**M. Gorman:** Non, je ne crois pas. Ce sont les producteurs dans ce pays. Ils ont des représentants dans tout le pays.

**M. Stanbury:** Autrement dit, vous êtes les caméramen, ils sont les producteurs et c'est la différence.

**M. Gorman:** Nous sommes metteurs en scène. J'appartiens à la guilde des metteurs en scène.

**M. Stanbury:** Vous n'êtes pas membres de l'organisation des cinéastes professionnels.

**M. Gorman:** Non.

**M. Stanbury:** Il y a donc deux groupes: M. Gentleman parle pour les caméramen et vous, vous êtes ici pour représenter la guilde des metteurs en scène. Alors, vous allez nous parler de l'Association des producteurs de films et des laboratoires cinématographiques du Canada. Vous dites que ce sont surtout des producteurs, mais étant donné qu'il y a le mot «laboratoires» dans leur titre, ils parlent également pour les techniciens.

**M. Gorman:** C'est exact.

**M. Stanbury:** Et les techniciens en effets spéciaux.

**M. Gentleman:** L'organisation des services.

**M. Mongrain:** Combien de cinéastes professionnels y a-t-il au Canada?

**M. Gentleman:** Combien de cinéastes professionnels?

**M. Mongrain:** Oui, et dans toutes les spécialités. Caméramen, producteurs et metteurs en scène. Combien pensez-vous qu'il y en ait?

**M. Gentleman:** La Société canadienne des cinéastes professionnels représente les gens qui sont au sommet de leur profession. Si vous voulez savoir combien il y a de cinéastes, je pense que...

**M. Mongrain:** Je veux dire professionnels.

**M. Gentleman:** Je pense qu'il y a environ 30 ou 32 membres, qui ne sont pas membres de la SCCP.

**Le président:** Monsieur Stanbury.

**M. Stanbury:** A titre d'exemple, disons, une personne comme Dick Ballantyne qui est à la



[Text]

who is both a cinematographer and a director, would be a member of your organization?

**Mr. Gentleman:** The Directors Guild of Canada.

**Mr. Stanbury:** He is a member of the Directors Guild but not of the Society of Cinematographers, although he is a cinematographer as well.

**Mr. Gentleman:** No, Dick Ballantyne is not.

**Mr. Stanbury:** Oh, he is not.

**Mr. Gentleman:** He is a pure director.

**Mr. Stanbury:** What about Paul Almond. Is he a member of the Directors Guild?

**Mr. Gorman:** Yes.

**Mr. Stanbury:** But not of the Society of Cinematographers.

**Mr. Gorman:** No.

**An hon. Member:** Is he a member of the Producers Guild?

**Mr. Gorman:** Not to my knowledge.

**Mr. Hymmen:** Mr. Chairman, a supplementary.

**The Chairman:** Yes, Mr. Hymmen.

**Mr. Hymmen:** What are the criteria for membership in the CSC?

**Mr. Gentleman:** I do not have the constitution here, but I believe to be a member of CSC you have to be professionally employed as a cinematographer in the capacity of a director of photography—that is, the man who carries the final responsibility for the image you see on the screen. And you have to be employed for ten years continuously.

**Mr. Wilf Doucette (Member, Montreal Branch Canadian Society of Cinematographers):** Excuse me, you can become an associate member with two years' professional employment.

**Mr. Stanbury:** Since there are only two organizations of those mentioned who are actually represented officially here this morning, I will ask you only about those. I am interested in knowing what written representations have been made to government, say within the last six months, on the subject of problems of labour relations, which you have mentioned, the problems of foreign commer-

[Interpretation]

fois cinéaste et metteur en scène, est-il membre de votre organisation?

**M. Gentleman:** La Guilde des metteurs en scène du Canada.

**M. Stanbury:** Il est membre de la guilde des metteurs en scène, mais pas de la Société des cinéastes professionnels bien qu'il soit aussi cinéaste.

**M. Gentleman:** Non, Dick Ballantyne ne l'est pas.

**M. Stanbury:** Il ne l'est pas?

**M. Gentleman:** Non, il est seulement metteur en scène.

**M. Stanbury:** Et Paul Almond? Est-ce qu'il fait partie de la Guilde des metteurs en scène?

**M. Gorman:** Oui.

**M. Stanbury:** Mais il n'appartient pas à la Société des cinéastes professionnels?

**M. Gorman:** Non.

**Un député:** Est-il membre de la guilde des producteurs?

**M. Gorman:** Pas que je sache.

**M. Hymmen:** Monsieur le président, question supplémentaire.

**Le président:** Oui, monsieur Hymmen.

**M. Hymmen:** Quels sont les critères pour adhérer à la SCCP.

**M. Gentleman:** Je n'ai pas la constitution ici, mais je pense que pour devenir membre, il faut être employé comme cinéaste professionnel en qualité de directeur de la photographie, c'est-à-dire celui qui a la responsabilité finale de l'image, et vous devez avoir été employé depuis dix ans.

**M. Wilf Doucette (membre, Section mont-réalaise de la Société canadienne des cinéastes professionnels):** Excusez-moi, on peut devenir membre-associé après deux années dans la profession.

**M. Stanbury:** Étant donné qu'il n'y a que deux organisations représentées ici officiellement ce matin, je vais simplement vous poser quelques questions sur ces organisations. Je voudrais savoir si des demandes officielles ont été faites par écrit auprès du gouvernement au cours des six derniers mois sur la question des relations de travail dont vous avez parlé ou des publicités cinématographiques étrange-

**Texte]**

ials, or any of the other problems of your industry, by the Canadian Society of Cinematographers or by the Directors Guild.

**Mr. Gentleman:** Within the last six months the CSC has made no representations at all.

**Mr. Stanbury:** How about the Directors Guild?

**Mr. Gentleman:** Within the history of the last ten years the CSC has made no representation whatever. But there have been a deluge of briefs from all the other organizations.

**Mr. Stanbury:** As I say, you are speaking for one organization and presumably we will hear from others, but in so far as your organization is concerned it has been in existence for how long?

**Mr. Gentleman:** 1956.

**Mr. Stanbury:** Since 1956 and it has never made a written submission to the Government of Canada on any of these problems which you say have been so serious since that time?

**Mr. Gentleman:** It is correct to say they have made no submissions at all, because they work in concert, as we all do, with all the other organizations.

**Mr. Stanbury:** Could you tell me whether the Directors Guild has ever made any representations on any of these serious problems which have been gripping the industry for the last ten years?

**Mr. Gorman:** Yes, we have.

**Mr. Stanbury:** Have there been any within the last six months?

**Mr. Gorman:** No.

**Mr. Gentleman:** Wilf Doucette has just reminded me that in the charter of the CSC it is expressly stated that the CSC will involve itself in no political activity whatever.

**Mr. Stanbury:** I think you have been breaking your constitution lately.

**Mr. Gentleman:** Are we being political at this point?

**The Chairman:** Well you are not being political when you make your brief to government?

**Mr. Stanbury:** If one read your brief I think one could draw a different conclusion. However, the question I wanted to pursue

**[Interprétation]**

res, etc... par cette Société canadienne de cinéastes professionnels ou par la Guilde des metteurs en scène.

**M. Gentleman:** Au cours des six derniers mois, il n'y a eu aucune représentation officielle de la Société des cinéastes.

**M. Stanbury:** Et de la Guilde des metteurs en scène?

**M. Gentleman:** Au cours des dix dernières années la SCCP n'a soumis aucun mémoire, mais il y a eu un déluge de mémoires d'autres organisations.

**M. Stanbury:** Comme je le disais, vous parlez au nom de votre organisation. Il y en aura d'autres que l'on entendra. Mais en ce qui concerne votre organisation, elle existe depuis combien de temps?

**M. Gentleman:** Depuis 1956.

**M. Stanbury:** 1956. Et jamais elle n'a soumis de mémoire au gouvernement canadien sur les problèmes qui, d'après vous, sont si sérieux depuis cette époque?

**M. Gentleman:** Il est exact de dire qu'ils n'ont soumis aucun mémoire, car, comme je l'ai dit ils travaillent avec les autres organisations.

**M. Stanbury:** Et, pour la Guilde des metteurs en scène, est-ce que vous pourriez nous dire si elle a soumis des mémoires sur les problèmes de l'industrie?

**M. Gorman:** Oui, nous en avons soumis.

**M. Stanbury:** Et, est-ce que vous en avez soumis au cours des six derniers mois?

**M. Gorman:** Non.

**M. Gentleman:** Wilf Doucette vient de me rappeler que dans la charte de la Société, il est prévu que la Société ne se mêle pas de politique du tout.

**M. Stanbury:** Je pense que vous avez enfreint votre constitution récemment?

**M. Gentleman:** Faisons-nous de la politique actuellement?

**Le président:** Vous ne faites pas de politique lorsque vous soumettez un mémoire au gouvernement.

**M. Stanbury:** Si quelqu'un lit votre mémoire, je pense qu'il peut être d'un avis différent. Mais la question que je voulais

[Text]

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with the Directors Guild was that if there were other submissions to government by the Directors Guild, when were they made and on what subjects?

**Mr. Gorman:** In 1964 we presented this brief to the Inter-Departmental Committee on the possibility of a Feature Film Industry in Canada, then a supplementary brief in 1965.

**The Chairman:** Yes, I have a copy of the brief and a copy of the supplementary brief which I will file with the Clerk. Any member desiring to look at it will be able to obtain it from him.

**Mr. Stanbury:** Thank you. Were there any other briefs, Mr. Gorman?

**Mr. Gorman:** We had a brief to the CBC and the CRTC.

**Mr. Stanbury:** You have not made any submission to the government itself or to the Secretary of State within the last six months?

**Mr. Gorman:** No.

**Mr. Gentleman:** The Society of Film Makers has, with the manifesto that we put out last year regarding the activities of the CFDC.

**Mr. Stanbury:** That is when you issued certain charges against the CFDC?

**Mr. Gentleman:** That is correct.

**The Chairman:** We have a copy of that document dated August 1967 also filed with the Clerk and it is available to any member who wishes it.

**Mr. Stanbury:** Yes, we are familiar with that. I think that is all I want to ask following this line of questioning, Mr. Chairman.

**The Chairman:** I have some other documents which Mr. Gentleman and his group have given me. I will read them off and they will all be filed with the Clerk.

A presentation to the Government of Canada by the Association of Motion Picture Producers and Laboratories of Canada, dated October 1959; a letter dated September 22, 1964, to Mr. R. M. Fowler, Chairman of the Committee on Broadcasting, submitted by the Motion Picture Producers and Laboratories of Canada; a brief concerning the state of television broadcasting in Canada, submitted to the Fowler Commission again by the Directors Guild of Canada, dated October 1964, and a submission to the Secretary of State on Feature Film Production Possibilities in Canada

[Interpretation]

poser à la Guilde des metteurs en scène est de savoir s'il y avait eu d'autres représentations de faites au gouvernement, quand et sur quel sujet?

**M. Gorman:** En 1964, nous avons présenté ce mémoire au Comité interministériel sur les possibilités de la cinématographie au Canada.

**Le président:** Oui, j'ai un exemplaire du mémoire et du mémoire complémentaire que je vais donner au secrétaire du Comité. Tout membre désireux de l'avoir, pourra se le procurer.

**M. Stanbury:** Merci. Y a-t-il eu d'autres mémoires, monsieur Gorman?

**M. Gorman:** Nous avons eu un mémoire à Radio-Canada et à la SDICC.

**M. Stanbury:** Est-ce que vous avez fait des soumissions au gouvernement lui-même ou au Secrétaire d'État au cours des six derniers mois?

**M. Gorman:** Non.

**M. Gentleman:** La Société des cinéastes l'a fait, oui, par notre manifeste de l'an dernier au sujet des activités de la SDICC.

**M. Stanbury:** C'est alors que vous avez porté des accusations contre la SDICC?

**M. Gentleman:** Oui.

**Le président:** Nous avons un exemplaire de ce document daté août 1967. Il est également déposé auprès du secrétaire et est à la disposition des membres.

**M. Stanbury:** Oui, nous sommes au courant. Je crois que c'est tout ce que je voulais demander, monsieur le président.

**Le président:** Mais j'ai d'autres documents que M. Gentleman et son groupe m'ont donnés. Je vais en lire les titres et ils seront tous déposés auprès du secrétaire.

Soumission au Gouvernement du Canada par l'Association des producteurs et laboratoires photographiques du Canada, octobre 1959; lettre du 22 septembre 1964 à M. R.M. Fuller, président du Comité de la radiodiffusion, soumise par l'Association des producteurs de films et laboratoires cinématographiques du Canada; mémoire portant sur le cinéma télévisé au Canada soumis à la Commission Fowler encore une fois par la *Directors Guild of Canada*, octobre 1964, et soumission à l'intention du Secrétaire d'État sur les possibilités de la cinématographie au Canada du point de



[Texte]

from the Society of Film Makers, which is undated, and the supplementary brief to the Inter-Departmental Committee on the possibility of a Feature Film Industry in Canada from the Directors Guild of Canada, dated April 1965.

Are there any further questions?

**Mr. Dinsdale:** Yes, my question...

**The Chairman:** I just want to ask if there are any more questions concerning the CFDC relationships with the professional associations. Then we will go back to the labour question which Mr. Dinsdale...

**Mr. Dinsdale:** No, I did not raise the labour question. I was only...

**Mr. Osler:** Mr. Gentleman raised the labour question.

**Mr. Dinsdale:** Yes.

**Mr. Osler:** I think it goes beyond the labour question.

**Mr. Dinsdale:** Yes, that came in as a result of a supplementary from Mr. Osler. I am pursuing this relationship between the government, the CFDC and the Cinematographers. If I may I will continue along those lines at his time.

In reference to the documents that have just been tabled, these would suggest that various branches of the industry have been almost constantly in touch with government or omissions of government with respect to the problems of the film industry in Canada.

**Mr. Gentleman:** That is true.

**Mr. Dinsdale:** Just to reconfirm a point that has already been made, you have always urged the closest consultation between your group and the government in these matters. I see this point as made quite specifically in the brief that we have before us dated August

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1967. And again we are going over some points which were made earlier. You now have the assurance that an advisory board will be set up?

**Mr. Gentleman:** If approved by the Board of Governors of the CFDC then the advisory group will be approved, but the CFDC went to great lengths to explain that they could also involve other people in an advisory capacity.

[Interprétation]

vue de la Société des cinéastes, sans date, et un mémoire supplémentaire au Comité inter-ministériel sur les possibilités de la cinématographie du *Directors Guild of Canada*, avril 1965.

Est-ce qu'il y a d'autres questions?

**M. Dinsdale:** Oui, je voudrais savoir...

**Le président:** Je veux simplement demander s'il y a d'autres questions concernant le rapport de la SDICC avec les associations professionnelles. Nous reviendrons alors à la question sur le travail que M. Dinsdale...

**M. Dinsdale:** Non, je n'ai pas soulevé une question de travail. Je voulais simplement...

**M. Osler:** M. Gentleman a soulevé la question de travail.

**M. Dinsdale:** Oui.

**M. Osler:** Je crois qu'il y a plus qu'une question de travail.

**M. Dinsdale:** Oui, ceci résulte d'une question supplémentaire de M. Osler. Je poursuis cette question des rapports du gouvernement, de la SDICC et des cinéastes. Et si vous le permettez, je pourrai continuer de poser mes questions?

Simplement pour ce qui est des documents que vous avez déposés, on a l'impression que certains services de l'industrie ont été en permanence en rapport avec le gouvernement ou avec les commissions du gouvernement en ce qui concerne les problèmes de l'industrie cinématographique au Canada.

**M. Gentleman:** C'est exact.

**M. Dinsdale:** Pour confirmer de nouveau mon point, vous avez toujours demandé que votre groupe ait des consultations très profondes avec le gouvernement à ce sujet. Je vois que cela est clairement indiqué dans le mémoire d'août 1967 dont nous sommes saisis.

Encore une fois, nous répétons certains points que nous avons mentionnés antérieurement. Vous avez maintenant l'assurance que ce conseil consultatif sera constitué?

**M. Gentleman:** S'il est appuyé par le Conseil d'administration de la SDICC, alors oui. Mais la SDICC a expliqué longuement qu'il pouvait aussi demander à d'autres personnes de participer dans une capacité consultative.

[Text]

**Mr. Dinsdale:** The CFDC has been set up specifically to assist in the development of a feature film industry in Canada. It is obvious that you do not feel that it has been helpful in this regard nor will it be too helpful in the future. Could you outline some of the reasons for your feelings in this regard?

**Mr. Gentleman:** Yes, I think the CFDC needs the closest co-operation with all professional groups, which they have thus far disdained. Furthermore, when Lapalme is pressed to make a statement on the biggest problem that we face today, he says our distribution—that is the \$64,000 question. Well, it has been our question for the past 10 years.

There is no group more conversant with the situation than this semi-professional organization. Since the inception of the CFDC, there has been application by the SFM—the Society of Film Makers—for the possibility of allowing us to discuss industry problems with the representatives they have brought in from England, namely John Terry from the National Film Finance, and Claude Degand from France. The SFM were pressing for such a meeting because the CFDC are no spiritual champions of Canada. We do not believe they are motivated in the grass roots problems that we want to deal with, and the mere fact that we were excluded from preliminary consultations they were holding with qualified people indicated again that they had no interest, no basic interest, in what was really concerning our industry.

**Mr. Dinsdale:** So you are saying the CFDC cannot do the job that it has been authorized to do by Parliament through the Act that was passed because of two deficiencies: personnel of the CFDC and policies of the CFDC.

**Mr. Garrett:** May I add something. It is not only that you can build policies of the CFDC. I think it is probably the first time that the federal government has ever recognized the fact that the film industry is really an industry, in fact, but in this area all the problems that people have talked about, the problems of finance, the problems of sales and so forth and so on, all come under the general category of industry. For example, it is the only industry that has no protection at all in any area. Distributors have no protection; cinematographers have no protection; the talent has no protection and the final product has no protection either. This is what we are driving at.

[Interpretation]

**M. Dinsdale:** La SDICC a été créée pour développer l'industrie du film au Canada? A toute évidence, vous ne pensez pas qu'elle a été utile dans ce domaine ou qu'elle le sera à l'avenir? Est-ce que vous pourriez indiquer quelques-unes de vos raisons pour ces sentiments?

**M. Gentleman:** Oui. Je pense que la SDICC a besoin d'une collaboration étroite avec tous les groupes professionnels, qu'ils ont jusqu'à présent dédaignés. De plus, lorsqu'on insiste auprès de Lapalme pour qu'il fasse une déclaration sur le problème le plus important qui nous fait face aujourd'hui, c'est-à-dire la distribution, alors il dit: «Ah bien oui. C'est une question très difficile, c'est une question que nous avons eu à discuter depuis 10 ans».

Et ce sont les organisations professionnelles qui sont le plus au courant de la question. Depuis la création de la SDICC, des demandes ont été faites par la Société des producteurs de films pour que l'on puisse discuter des problèmes de l'industrie avec les représentants qui sont venus d'Angleterre, M. John Terry de la *National Film Finance* et Claude Degand de France. La SFM insistait pour une telle réunion parce que la SDICC n'est pas le champion spirituel du Canada. Nous ne pensons pas qu'ils sont motivés pour traiter des problèmes de base qui nous intéressent et le simple fait que nous ayons été exclus des consultations qu'ils tenaient avec des personnes qualifiées, prouvent qu'ils n'ont pas d'intérêt fondamental en ce qui concerne notre industrie.

**M. Dinsdale:** Vous dites que la SDICC ne peut pas faire ce travail? Travail qu'elle a été autorisé à faire par le Parlement dans le cadre de la loi votée à cause de déficience du personnel et aussi à cause de la politique de cet organisme?

**M. Garrett:** Non seulement les politiques de la SDICC. Je crois que c'est la première fois que le gouvernement a reconnu que l'industrie du film était une industrie en créant la SDICC. Mais en ce qui concerne les problèmes de finances, de ventes, tout cela tombe sous le coup de l'industrie. Par exemple, c'est la seule industrie qui n'a aucune protection. Les producteurs, les cinéastes, les distributeurs, les artistes, n'ont pas de protection; et le produit fini n'a aucune protection non plus. Et c'est ce que nous essayons de régler!

## [Texte]

The CFDC may, for a very limited purpose, be worth while, but to really attack the problems and to provide the protection that a very young industry needs to grow, a much larger attack must be taken along much broader lines.

For example, it is forbidden to import certain manufactured items into Canada without paying a tariff. Well, it has never occurred to the government that a roll of film completed as much of a product as an automobile, a coconut or a banana or something like that. So the CFDC is far, far too limited in its scope in what it can do.

**The Chairman:** But this is not a fault of the CFDC; it is a fault of the Act.

**Mr. Garrett:** No, it is not a fault of the CFDC. There are limitations in the Act that I think probably could be corrected with a few

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relatively simple amendments. I say simple amendments, but very far reaching in their effect.

**Mr. Stanbury:** This is very confusing, Mr. Chairman. We heard a few minutes ago that the CFDC was at fault and now another spokesman says it is not the fault of the CFDC.

**The Chairman:** I think in all justice that the same point applies.

**Mr. Garrett:** That is right. The CFDC, if I may say so, Mr. Stanbury, is the focus of the problems right at the moment, because it is possible really to solve the problems, the outstanding problems facing the Canadian film industry by tackling the CFDC Act and by expanding its outer limits. It would also be possible to correct the problems by eliminating the CFDC, if you like, and going about it in a completely different way because if you provide the kind of protection that should have been given in the CFDC Act, the CFDC becomes unnecessary.

**Mr. Stanbury:** You want the CFDC to be all things to all film-makers and that is not what the act says. Is that not true?

**Mr. Garrett:** No, I do not want it to be all things, and I do not think the CFDC wants it to be all things to all film-makers. All the film industry is asking for is the same kind of treatment that the automobile industry has, the agricultural industry has, or any other

## [Interprétation]

La SDICC peut être utile à des fins très limitées, mais non pour faire face aux problèmes et pour donner la protection que cette jeune industrie a besoin pour croître; il faut qu'un effort bien plus vaste soit entrepris.

Par exemple, il est défendu d'importer certains produits fabriqués au Canada sans payer le tarif douanier. Il n'est jamais venu à l'esprit du gouvernement qu'une bobine de film est un produit tout aussi bien qu'une banane, une automobile ou une noix de coco. Donc, la SDICC est très limitée dans la portée de son action.

**Le président:** Ce n'est pas la faute de la SDICC, c'est la faute de la Loi!

**M. Garrett:** Non, ce n'est pas la faute de la SDICC. Il y a certaines limites dans la Loi qui pourraient être corrigées avec des amen-

dements relativement simples, mais des amendements qui iraient très loin.

**M. Stanbury:** On nous a dit il y a quelques instants que la SDICC a été tenue responsable. Et notre témoin nous dit que ce n'est pas la SDICC.

**Le président:** Je crois, pour être juste, que les deux points s'appliquent.

**M. Garrett:** Je crois que les deux sont en cause. La SDICC, monsieur Stanbury, est le centre d'attention en ce moment. On pourrait régler les problèmes en abordant la Loi sur la SDICC et en la rendant plus efficace. Il serait également possible d'éliminer les problèmes en éliminant la SDICC et en regardant la situation d'un tout autre angle parce que si vous accordez la protection qui aurait dû être accordée dans le cadre de la loi créant la SDICC cet organisme devient inutile.

**M. Stanbury:** Vous voudriez que la SDICC fasse tout pour les cinéastes, ce qu'elle ne fait pas, n'est-ce pas?

**M. Garrett:** Non, je ne veux pas que la SDICC fasse tout et je ne crois pas que notre organisme le veuille non plus. Tout ce que l'industrie cinématographique demande c'est qu'on lui accorde un traitement semblable à celui qui est accordé à l'industrie de l'auto-



## [Text]

kind of recognized industry has. But because it is a cultural thing it is an artistic thing...

**Mr. Stanbury:** But you do not want it all to be done through the CFDC.

**Mr. Garrett:** It would be a matter of government policy. It could be done through the CFDC or the CFDC could be eliminated and it could be done simply by passing legislation, and no agency of a similar type would be necessary at all.

**Mr. Stanbury:** I think we are all interested in knowing what additional legislation you want to recommend. You seem to have been spending most of your time complaining that the CFDC has not done things which it is not permitted to do under its act.

**Mr. Hymmen:** Mr. Chairman, I would like to ask a question for clarification. I must admit that my questions are based on the fact that I have been away from this Committee for about a year. I am trying to draw a parallel in my own mind—I do not know whether the parallel has any merit whatsoever—between the CRTC, the CBC and the private sector in television and radio.

We have the National Film Board.

**The Chairman:** That is part of the problem.

**Mr. Hymmen:** No, no. We have the National Film Board which carries on their own operation. The brief mentioned that they do call on private operators to some extent but maybe not to the extent that they should. Has the CFDC a private identity? Have they any responsibility at all to the National Film Board?

**The Chairman:** No, they operate in water-tight separate compartments.

**Mr. Hymmen:** I am just wondering in my own mind.

**Mr. Stanbury:** Mr. Chairman, I understand the Chairman of the National Film Board is a member of the Board of the CFDC.

**The Chairman:** I admit that, but what I was saying was that their responsibilities were quite specifically outlined in their various acts.

**Mr. Hymmen:** But my question, Mr. Chairman, is whether the National Film Board should or should not be given some similar responsibilities to the CRTC in encouraging

## [Interpretation]

bile, de l'agriculture ou à n'importe quelle autre industrie reconnue. Mais étant donné qu'il s'agit de quelque chose de culturel et d'artistique c'est différent.

**M. Stanbury:** Vous ne voulez pas que tout se fasse par l'entremise de la SDICC.

**M. Garrett:** C'est une question de politique gouvernementale. On pourrait procéder par la SDICC ou éliminer cette Société et procéder par voie de législation. Ainsi, toute agence de ce genre deviendrait inutile.

**M. Stanbury:** Je crois que nous voudrions tous savoir quelle législation vous voulez recommander. Mais vous semblez vous plaindre surtout de ce que la SDICC n'ait pas fait ce que la loi ne lui permet pas de faire.

**M. Hymmen:** J'aimerais obtenir un éclaircissement. Mes questions sont fondées sur le fait que je n'ai pas participé à ce Comité depuis un an. J'essaie d'établir un parallèle dans mon esprit, mais j'ignore si ce parallèle vaut quelque chose, entre le CRTC, Radio-Canada et le secteur privé dans le domaine de la radio et de la télévision.

Il y a l'Office National du Film.

**Le président:** Voilà une partie du problème.

**M. Hymmen:** Non, non. Il y a l'ONF qui fait son travail. Le mémoire signale le fait que cet organisme a recours aux producteurs privés, mais peut-être pas autant qu'il le devrait. Est-ce que la SDICC a une identité propre? Est-ce qu'elle a des responsabilités par rapport à l'Office National du Film?

**Le président:** Ce sont deux entités différentes.

**M. Hymmen:** Je me posais la question.

**M. Stanbury:** Je crois savoir que le président de l'ONF est membre du conseil d'administration de la SDICC.

**Le président:** Je sais. Je disais simplement que leurs responsabilités respectives sont délimitées dans les divers textes de loi qui les concernent.

**M. Hymmen:** Je me demande, monsieur le président, si l'ONF devrait avoir ou ne pas avoir des responsabilités semblables à celles du CRTC afin d'encourager le développement

[Texte]

not only the development of our publicly produced films but also privately-produced films. Could anybody clarify my rather vague thinking on this whole matter?

**The Chairman:** The situation at the present time is that the Chairman of the National Film Board is also the Government Film Commissioner and one of the problems which these gentlemen have is that they claim the National Film Board has a monopoly on all government work and that the amount that the National Film Board contracts out is about 3 per cent.

**Mr. Gentleman:** It is minimal, very minimal.

**The Chairman:** What they would like to see is the National Film Board broken down to some extent and more of its work contracted out. So the analogy does not hold.

**Mr. Mongrain:** I would like to ask a supplementary question, Mr. Chairman.

I suppose you have some legal advisors. Why do not all the professional cinematographers, directors and producers—call them what you want—get together and try to agree on something, then come back here with very definite suggestions for amendments to the legislation? They could make as many suggestions as they want. I presume you would have some consensus from all national cinematographers and you could then come back here and tell us what you want, in legal terms.

**Mr. Garrett:** Mr. Chairman, may I answer that?

**The Chairman:** Yes.

**Mr. Garrett:** The problem is that we feel very strongly that it is the government's role, the Cabinet's role to take the leadership in forming a national film policy. All of the

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things that all of the societies and all of these people had to complain about—the business about the CBC, the cost of labour, the monopoly of film making and so forth and so on by the NFB—are small problems. It is the government's responsibility to decide whether or not it wants to have a film industry. If it does decide in favour of a film industry then it is the government's responsibility to take the action to make it possible to have a film industry.

**Mr. Mongrain:** It is indeed. But you have been telling us that the government is doing it the wrong way. So why do you not come

[Interprétation]

de l'industrie cinématographique privée. Quelqu'un pourrait-il m'éclairer?

**Le président:** La situation présente est la suivante: le président de l'ONF est en même temps Commissaire du gouvernement à la cinématographie. L'un des problèmes soulevé par ces messieurs vient de ce que, à leur avis, l'ONF détient le monopole sur tout le travail commandé par le gouvernement et que très peu de ce travail est affermé, en fait, environ 3 p. 100.

**M. Gentleman:** La proportion est très minime.

**Le président:** Ils voudraient que l'ONF soit quelque peu disséqué et qu'une plus grande partie du travail soit affermée. Le parallèle ne vaut pas.

**M. Mongrain:** J'aimerais poser une question supplémentaire, monsieur le président. Je suppose que vous avez des conseillers juridiques. Pourquoi les cinéastes professionnels, les directeurs, les producteurs, quels que soient leurs titres, ne se réunissent-ils pas pour tenter de s'entendre et ne nous reviennent-ils pas avec des suggestions précises d'amendements? Vous pourriez faire autant de suggestions que vous le voudriez. Vous pouvez certes vous entendre entre vous et revenir nous dire ce que vous désirez.

**M. Garrett:** Puis-je répondre?

**Le président:** Allez-y.

**M. Garrett:** Le problème vient de ce que nous croyons très fermement qu'il appartient au gouvernement, au cabinet de prendre les devants en vue de l'établissement d'une poli-

tique nationale pour l'industrie. Toutes ces choses dont tout le monde se plaint, Radio-Canada, le coût de la main-d'œuvre, le monopole de l'ONF et le reste, sont de bien petits problèmes. Il appartient au gouvernement de décider s'il veut ou non une industrie cinématographique. S'il dit oui, alors il lui appartient de prendre les mesures qui s'imposent.

**M. Mongrain:** Je suis d'accord. Mais vous nous dites que le gouvernement s'y prend de la mauvaise façon. Pourquoi ne pas soumettre



[Text]

with very precise and definite suggestions? You know your business better than we do.

**Mr. Garrett:** At the first meeting we had in the Windsor Hotel we discussed . .

**Mr. Mongrain:** All right, put your suggestions in writing. You have legal advisors that can do that for you.

**Mr. Dinsdale:** Mr. Chairman, were not these hearings called so that this Committee might gain more precise knowledge of what the problems are?

**The Chairman:** Yes, that is correct. We are going to have over the next year a series of hearings so that we can hear all aspects of the business, and I expect that we will be calling the CBC, the CFDC, and the National Film Board to testify specifically on this. So that we will have an opportunity to educate ourselves as well as learn perhaps about all aspects of the film industry, the other components of it and their thinking.

**Mr. Dinsdale:** The problem I am trying to get in the line of questions I am pursuing is the inadequacies of the CFDC as it is now constituted. The question that Mr. Mongrain has proposed obviously is along the same line. I know when the CFDC was set up it was hailed as the solution to all these problems. There was tremendous publicity. Obviously it is not the solution because it is not getting to the root of the matter.

**Mr. Garrett:** No. This is a very important point. For example, say that I have a script I want to produce—and suppose it is a very good script; if I want to produce the script using CFDC money first I must go either to London or to New York, and I have to come back with a firm distribution contract. Gentlemen, for me this is impossible. It is impossible for, I dare say, 99 per cent of the people who are able to produce a film in Canada. This is forcing us into the American and the British orbit. We cannot produce a film without a firm distribution contract. The CFDC have made this part of their requirement.

**Mr. Stanbury:** What is the purpose of producing the film?

**Mr. Garrett:** The purpose of producing a film is to make more money.

**Mr. Stanbury:** And how do you make money with a film—by distributing it?

[Interpretation]

de suggestions bien précises? Vous connaissez certainement ce domaine beaucoup mieux que nous.

**M. Garrett:** Lors de notre première rencontre à l'Hôtel Windsor, il a été question . .

**M. Mongrain:** Très bien. Mettez tout cela par écrit. Vous avez certainement des conseillers juridiques qui peuvent le faire pour vous.

**M. Dinsdale:** Ces séances n'ont-elles pas été convoquées, monsieur le président, pour nous permettre de mieux apprécier les problèmes en cause?

**Le président:** Oui. Au cours de la prochaine année, nous tiendrons de nombreuses séances au cours desquelles nous pourrions nous familiariser avec tous les aspects de ce problème. Nous convoquerons probablement Radio-Canada, la SDICC, l'ONF, ce qui devrait nous permettre de parfaire nos connaissances et de connaître tous les rouages de cette industrie.

**M. Dinsdale:** Ce que je désire établir par mes questions, ce sont les imperfections, que l'on retrouve dans la SDICC telle qu'elle est présentement constituée. La question posée par Monsieur Mongrain a le même objectif. Je sais que lorsque la SDICC a été créée on a affirmé qu'on avait enfin trouvé la solution à tous les problèmes. On a entouré cette création de beaucoup de publicité. De toute évidence, ce n'est pas la solution.

**M. Garrett:** Non. Ceci est très important. Supposons que je possède un scénario et que je veux en faire un film. Si je veux réaliser mon film en utilisant l'argent de la SDICC, je dois d'abord me rendre à Londres ou à New-York et en revenir avec, en main, une entente définitive sur la distribution du film. Ceci, messieurs, m'est impossible. C'est également impossible, à mon avis, pour 99 p. 100 de ces personnes qui sont capables de produire des films au Canada. Ceci nous projette dans l'orbite des États-Unis ou de l'Angleterre. Il nous est impossible de produire un film si nous ne détenons pas un contrat pour sa distribution. La SDICC a inclus cette clause dans ses exigences.

**M. Stanbury:** Quel est votre objectif en produisant un film?

**M. Garrett:** L'objectif poursuivi: faire plus d'argent.

**M. Stanbury:** Comment pouvez-vous faire de l'argent avec un film, en le distribuant?



[Texte]

**Mr. Garrett:** That is right. But you do not realize how difficult it is for anyone to simply go to New York and come back from Columbia or others with a firm distribution contract?

**Mr. Stanbury:** What is an investor in a film most interested in?

**Mr. Garrett:** He is interested in the return.

**Mr. Stanbury:** And where does he get his return?

**Mr. Garrett:** He gets his return at the box office.

**Mr. Stanbury:** From distribution?

**Mr. Garrett:** Yes, from the distributor, basically speaking.

**The Chairman:** Mr. Osler has a question on this point.

**Mr. Garrett:** I am not denying the point that you do not have to have distribution; the only thing that I am objecting to is the fact that I have to go to New York to get it.

**Mr. Stanbury:** But you want to get it, do you not?

**Mr. Garrett:** Yes.

**Mr. Dinsdale:** Is not one of the deficiencies you are emphasizing here the fact that distribution is in the hands of foreign business.

**Mr. Garrett:** It is completely in the hands of foreigners.

**Mr. Dinsdale:** And the CFDC can do nothing to assist in the creation of a feature film industry until foreign control is dealt with.

**Mr. Garrett:** That is correct.

**Mr. Dinsdale:** The policy works against itself because the CFDC insists on having distribution assured before it will assist and you cannot get distribution assured because it is in the hands of foreigners.

**Mr. Garrett:** Precisely; that is exactly right.

**Mr. Dinsdale:** So the whole policy collapses.

**Mr. Garrett:** We have a case of this, if I can relate to you a personal story. About two years ago I had a script that I thought was quite good. I went to Toronto and I talked to Harvey Harnick at Columbia pictures, because Columbia pictures do the distribution for the National Film Board. I read him the outline that I had and we had a very, very

[Interprétation]

**M. Garrett:** Oui. Mais vous ne réalisez probablement pas combien difficile il est de se présenter chez Columbia, ou ailleurs, et d'en revenir avec un contrat pour la distribution.

**M. Stanbury:** Qu'est-ce qui intéresse le plus celui qui investit dans un film?

**M. Garrett:** L'argent qu'il en retirera.

**M. Stanbury:** Et d'où viennent ces profits?

**M. Garrett:** Des guichets.

**M. Stanbury:** De la distribution du film?

**M. Garrett:** Oui, en fait, du distributeur.

**Le président:** Monsieur Osler voudrait poser une question.

**M. Garrett:** Je ne nie pas la nécessité de la distribution mais je m'élève contre le fait que je doive me rendre à New-York pour obtenir un contrat de distribution.

**M. Stanbury:** Mais vous désirez toujours ce contrat?

**M. Garrett:** Oui.

**M. Dinsdale:** Est-ce que vous ne vous élevez pas, en fait, contre le fait que la distribution est entre les mains d'étrangers?

**M. Garrett:** Oui. Elle l'est complètement.

**M. Dinsdale:** Et la SDICC ne peut rien faire pour aider à la création d'une industrie du long métrage tant que ce problème du contrôle étranger n'aura pas été réglé.

**M. Garrett:** C'est exact.

**M. Dinsdale:** D'un côté, la SDICC exige un contrat de distribution avant de pouvoir vous aider, et de l'autre, vous ne pouvez obtenir ce contrat parce que la distribution est entre les mains d'étrangers.

**M. Garrett:** C'est exactement cela.

**M. Dinsdale:** Donc, toute cette politique s'écroule.

**M. Garrett:** Permettez que je vous raconte un fait personnel. Il y a environ deux ans, j'étais en possession d'un scénario que je croyais très bon. Je me suis rendu à Toronto et j'en ai parlé à Harvey Harnick, de Columbia Pictures, parce que cette société s'occupe de distribution pour l'ONF. Je lui ai communiqué le scénario, en résumé, puis nous avons

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long discussion into the night. He would not give me a penny to produce the film but he said "If you will produce the film I will distribute it". Do you know how much he was willing to give me back? Thirty per cent.

That film even at the low cost that I could produce it for, would have had to make over \$3 million before I could make a nickel.

**Mr. Osler:** Mr. Chairman, I think we must hark back to our meeting in Montreal. I am a little bewildered about what we are trying to do today, because my understanding was that having had a free and frank off-the-record discussion with these people they were going to come with some firm ideas that we could tentatively discuss with them. It seems to me that we are back to where we were in Montreal some weeks ago, and we are not really getting very far. One of the notes I wrote down at that time is "transactions need not be reported." I think that refers to the very point you have just brought up, for instance.

It would be a relatively simple thing for the government to consider the necessity of reporting transactions, at the same time looking into multi-national corporations and how we can make them operate best for Canada's interests which is one of the things that is on their plate. It could well be that from that aspect another committee entirely should be hearing your plea.

If we talk forever about the personalities involved in this Commission we will just go around in circles.

**Mr. Dinsdale:** We are talking about foreign ownership at the moment.

**Mr. Garrett:** We are talking about foreign ownership. In this brief...

**Mr. Osler:** That is right, but if you say, for instance, you cannot get a decent contract with somebody because you are in an untenable position and they can force you to the wall, that may be true. Assuming that it is true, you have no leverage to work against him.

**Mr. Garrett:** It is impossible to make money—you die.

**Mr. Osler:** Perhaps that situation can be changed, but it will be changed on a sort of restrictive trade basis and the whole approach to the distribution empires that exist in Canada will be changed that way. They will not be changed by criticizing the President of the CFDC.

[Interpretation]

discuté jusqu'à une heure avancée de la nuit. Il m'a déclaré qu'il ne pouvait m'aider à financer la production de ce film, mais a ajouté que si je le produisais qu'il le distribuerait. Vous savez quel pourcentage il était prêt à me verser? 30 p. 100.

Ce film, même si je pouvais le produire à un prix très bas, aurait dû rapporter plus de trois millions de dollars pour que je puisse réaliser cinq cents de profit.

**M. Osler:** Monsieur le président, je crois qu'il faut revenir à notre réunion, à Montréal. Je suis un peu perdu quant à ce que nous voulons faire aujourd'hui, car je croyais qu'après une discussion très franche avec ces gens, on pourrait avoir des idées bien précises à discuter avec eux. Il me semble que nous en sommes au même point qu'à Montréal, il y a quelques semaines, et que nous n'avancions pas. Certaines des notes que j'ai prises à l'époque sont des transactions dont nous devons parler. Je crois que cela touche au point que vous venez de citer en exemple.

Ce serait assez simple pour le gouvernement de demander que les transactions soient enregistrées. On peut étudier ça comme on le fait dans le cadre des sociétés multi-nationales pour tenir compte des intérêts canadiens. Il se peut que dans cet aspect, un autre comité doive étudier cette question.

Si nous parlons des personnalités de cette Commission, nous n'allons que tourner en rond.

**M. Dinsdale:** Nous parlons des propriétés étrangères pour le moment.

**M. Garrett:** En effet. Dans le présent mémoire.

**M. Osler:** Oui, mais si vous dites que vous ne pouvez pas avoir un contrat honnête parce que vous êtes dans une situation intenable et qu'on vous met au pied du mur, cela peut être vrai. En supposant que cela est vrai, vous n'avez aucune prise sur lui.

**M. Garrett:** Vous ne pouvez pas faire de l'argent, vous mourez.

**M. Osler:** Peut-être qu'on pourra changer cette situation, mais seulement sur une base de limitation des produits, et cela met en cause tous les empires de distribution qui existent au Canada. On ne les changera pas en critiquant le président de la SDICC.

[Texte]

**Mr. Garrett:** No, but the second part of this brief—it is dated February 3—does suggest that the CFDC Act be enlarged to provide for the setup of a distribution company as an adjunct to the CFDC to solve this very problem.

**Mr. Mongrain:** Why do you not come here with very precise and definite suggestions for amendments to the legislation?

**Mr. Garrett:** Without having spent approximately \$10,000 or \$15,000 for the compilation of a brief, this Part II suggests some very hard lines to follow, some extremely hard lines to follow. It has been criticized ..

**Mr. Mongrain:** I doubt if there is one there. There should be an amendment providing some ways of helping you in your distribution problems. That would be one of your suggestions?

**Mr. Garrett:** That is right.

**Mr. Mongrain:** Good. Mr. Chairman, before we go on any longer on a supplementary about the personalities of this Society that have been criticized, I have heard those gentlemen say Mr. Spenser does not want to go beyond his mandate, and they are criticizing Mr. Spenser for that. I do not think he can.

Something else was said about Mr. Lapalme. I think it was Mr. Gentleman who said, we need a more resolute, vigorous and Canadian-at-heart man there. I resent that statement. I have known Mr. Lapalme for more than 18 years—perhaps 20—and I do not know a Canadian who is more resolute, vigorous or Canadians at heart.

I think after listening to you I understand better that those who prepared the legislation foresaw that there should not be anyone from the trade there, because you do not seem to agree together. What we want is not a technician; we want an administrator or a kind of arbitrator.

I will agree with you that the legislation is not complete; it can be improved. We are waiting for definite suggestions.

**Mr. Garrett:** May I interrupt you on this point? You realize that the distribution clause in the CFDC Act is insisting on is not part of the Act; that is a by-law.

**Mr. Mongrain:** Of course we do.

**Mr. Garrett:** I think that in itself shows a lack of grasp of the problems, to say the least.

[Interprétation]

**M. Garrett:** Non, mais la deuxième partie de ce mémoire, qui est daté du 3 février, suggère que la Loi sur la SDICC soit élargie pour prévoir la création d'une compagnie de distribution adjointe à la SDICC pour régler ce problème.

**M. Mongrain:** Pourquoi ne faites-vous pas des propositions très précises quant aux modifications à apporter à la loi?

**M. Garrett:** Sans avoir dépensé environ \$10,000 ou \$15,000 pour l'établissement d'un mémoire, cette deuxième partie nous indique des lignes très nettes à suivre. On a critiqué...

**M. Mongrain:** Je doute qu'il y en ait ici. Il devrait y avoir des moyens pour vous aider à régler votre problème de distribution. C'est là une de vos propositions?

**M. Garrett:** Oui.

**M. Mongrain:** Monsieur le président, avant de procéder, en ce qui concerne la personnalité des personnes de cette Société qui ont été mises en cause, j'ai entendu dire que M. Spencer ne veut peut-être pas aller au-delà de son mandat, et on critique M. Spencer à cause de cela. Je ne pense pas qu'il puisse aller plus loin.

En ce qui concerne M. Lapalme, je crois que M. Gentleman a dit qu'il faut quelqu'un de plus vigoureux, un véritable Canadien dans l'âme, à ce poste. Je m'oppose à une telle affirmation. Je connais M. Lapalme depuis plus de 18 ans, peut-être 20, et je ne connais pas de Canadien plus décidé, plus vigoureux, plus profondément Canadien.

Après vous avoir écouté, vous ne semblez pas être d'accord entre vous, alors ce qu'il faut c'est un administrateur et non pas un technicien.

Je suis d'accord avec vous que les lois ne sont pas complètes, mais nous a-t-on fait des suggestions précises?

**M. Garrett:** Puis-je vous interrompre? Vous vous rendez compte que l'article sur la distribution que demande la SDICC ne fait pas partie de la loi, c'est un règlement.

**M. Mongrain:** Bien sûr.

**M. Garrett:** Cela démontre que l'on n'a pas compris le problème, pour ne pas dire plus.



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**Mr. Mongrain:** That is why we ask you to come here with very, very clear and precise suggestions. We are willing to help you in your business. You realize it cannot be done in two or three months. It was a beginning when this Act was passed and we are ready to amend it any time, but we want to see where we are going. You are not telling us anything when you come here and say, "The Chairman of that Board is good for nothing, and the secretary is good for nothing; and they should be members of the trade". Then you tell us you cannot agree together.

**Mr. Gentleman:** May I read the suggestions that the Society of Film Makers made to the CFDC on their manifesto in August last year?

The SFM charges:

1. That the Canadian Film Development Corporation has made no substantial contribution to the establishment of a Canadian Film Industry in the first six months of its existence.

**Mr. Osler:** As artists, would you not think that you could find a better word than "charges" to start with?

**Mr. Stanbury:** You are certainly starting off on the right foot in dealing with the banking organization of your industry.

**Mr. Gentleman:** Be that as it may, but you must recognize that we have a history of this type of representation going back over 10 years.

**Mr. Osler:** Not with this Board, because it was not in being until recently.

**Mr. Gentleman:** Quite so, but our Chairman here has just suggested that we would have to listen to a series of hearings for another year.

**Mr. Mongrain:** Not this government, because this is the one that started the ball rolling.

**Mr. Gentleman:** Yes, but who knows when the government is going to be changed again, and then we are dealing with another...

**Mr. Garrett:** Mr. Mongrain, this is completely non-partisan, we are only saying what we think.

**Mr. Mongrain:** That is not what I am thinking about.

**Mr. Stanbury:** I am not sure that Mr. Lapalme and Mr. Spencer would agree with that statement.

[Interpretation]

**M. Mongrain:** Mais c'est pour ça que nous aimerions avoir des suggestions très précises. Nous voulons vous aider, mais on ne peut le faire en deux ou trois mois. C'est un début cette loi, et nous sommes prêt à l'amender mais on veut voir où nous allons. Mais vous nous dites rien sauf que le président est bon, rien, le secrétaire est bon à rien, et qu'ils devraient être des professionnels. Ensuite vous nous dites que vous n'êtes pas d'accord entre vous.

**M. Gentleman:** Puis-je lire la suggestion faite à la SDICC par la Société des cinéastes dans son manifeste, en août dernier? On prétend que:

1. la SDICC n'a pas fait de contribution importante à l'établissement d'une industrie cinématographique canadienne, au cours des six premiers mois de son existence.

**M. Osler:** En tant qu'artistes, est-ce que vous ne pourriez pas choisir un terme plus juste pour commencer?

**M. Stanbury:** Vous partez du bon pied en parlant de l'organisation bancaire de votre industrie.

**M. Gentleman:** Vous devez reconnaître que nous avons tout un contexte historique qui remonte à dix ans.

**M. Osler:** Mais non, cette organisation n'a été créée que récemment.

**M. Gentleman:** Notre président a dit qu'il faudrait tenir des audiences pendant une autre année.

**M. Mongrain:** C'est notre gouvernement qui a mis l'affaire en marche.

**M. Gentleman:** Oui, mais qui peut savoir quand le gouvernement va changer de nouveau? Nous devons alors traiter avec...

**M. Garrett:** Monsieur Mongrain, il ne s'agit pas de faire de la partisanerie, nous disons seulement ce que nous pensons.

**M. Mongrain:** Je ne pense pas à cela.

**M. Stanbury:** Je ne sais pas si M. Lapalme ou M. Spencer seraient d'accord avec cette déclaration.

**Texte]**

**Mr. Garrett:** Perhaps they are less interested in making movies than we are.

**Mr. Gentleman:** May I continue?

**Mr. Stanbury:** They are interested in investing in feature films.

**The Chairman:** Mr. Gentleman, will you continue reading that interesting statement?

**Mr. Gentleman:** It says:

2. That communication between the Corporation and the Canadian film organizations, including the Society of Film Makers, has been non-existent.

3. That opinions of film makers were almost entirely disregarded when the criteria for the general operation of the fund and for applications to the fund were drafted.

4. That CFDC does not concern itself with the most pressing problem in the Canadian film industry, namely distribution, but is demanding distribution safeguards identical with those which conventional money lenders would insist upon. If Canadian films had been able to secure such distribution guarantees, there would have been no need for the CFDC in the first place.

5. That conditions for fund application, as set out in Release No. 2, are pathetically conservative and do not reflect (a) the needs of the majority of Canadian film makers, (b) the peculiar situation of the Canadian film industry.

**They made the following recommendations:**

1. The Secretary of State should appoint an Executive Director at the earliest possible date, but only after consultation with professional film organizations.

2. These Canadian film organizations, including the SFM, should be consulted in the future to assure that the Fund's developments reflects the needs of active film makers in this country.

3. Active film makers should advise the Committee which determines the fate of film submissions.

4. Recommendations by film organizations have included the study of such policies as: A) a Canadian Film quota; B) anti-dumping regulation; C) production tax on distribution profits in Canada; D) labour relations in the film industries. If these points have been investigated, the CFDC should make public its policies on these most important matters.

**[Interprétation]**

**M. Garrett:** Peut-être que ça les intéresse moins de faire des films que nous.

**M. Gentleman:** Puis-je continuer?

**M. Stanbury:** Ils sont intéressés à investir dans la production de longs métrages.

**Le président:** Monsieur Gentleman, pouvez-vous continuer à lire ce texte?

**M. Gentleman:** On y dit que:

2. les communications entre la Société et les organisations de films au Canada sont non existentes.

3. Les opinions des cinéastes n'ont pas été entendues lorsqu'on a élaboré les critères de fonctionnement du fonds, et les méthodes de soumission des demandes.

4. La SDICC ne s'occupe pas des problèmes les plus urgents, notamment la distribution. Demandez des clauses de sauvegarde qui seront nécessaires et qui existent dans d'autres industries. Si on avait pu avoir ces garanties, ces assurances, on n'aurait pas eu besoin de SDICC au départ.

5. Les conditions pour les demandes de fonds telles qu'indiquées dans le règlement n° 2 sont très conservatrices et ne reflètent pas (a) les besoins de la majorité des cinéastes canadiens, (b) la situation particulière de l'industrie cinématographique canadienne.

**On a recommandé ce qui suit:**

1. Le secrétaire d'État devrait nommer un directeur général le plus tôt possible, mais après avoir consulté les organisations cinématographiques.

2. Ces organisations de films canadiens devraient être consultées à l'avenir afin de s'assurer que le développement du fonds reflète les besoins des cinéastes du pays.

3. Les cinéastes devraient informer le comité sur ce que l'on accorde à leurs soumissions concernant les films.

4. Les recommandations des organisations des films ont inclut les études de politiques comme: a) un contingentement des films canadiens; b) règlement anti-dumping; c) taxe de production sur les profits de la distribution au Canada; d) relations industrielles dans le domaine de l'industrie du film. La SDICC devrait rendre publiques ses politiques sur ces questions importantes.

## [Text]

5. Special consideration should be given to properties, which may be difficult to distribute through the existing channels, which may be of unusual artistic or technical originality.

6. The Corporation should also carefully investigate the new audiences in this and other countries, and shape its attitude towards properties accordingly.

7. The Corporation should publish a record of its activity and provide Canadian film makers with other information of interest to them. Not only should the Corporation publish a list of completion bonding companies here and elsewhere, but also make available international agreements of co-productions already in existence.

8. The Corporation should invite members of the film industry to meet with authorities from other countries to explore the possibilities of mutual co-operation in the production of motion pictures.

9. The Corporation must remain in close contact with film organizations in this country to continually review the needs of the industry and to develop an atmosphere of mutual trust and understanding.

I submit that these are positive submissions we have made and they have been entirely disregarded.

**Mr. Mongrain:** Mr. Chairman, since I started this I would like to conclude it as quickly as possible.

J'admets qu'il y a des suggestions précises dans ce que vient de dire M. Gentleman, mais je vois ici dans une déclaration qu'il nous a lue à Montréal l'autre jour. J'y lis ceci:

Nous soutenons que Monsieur Georges Lapalme, président de la SDICC, et le secrétaire par intérim, Michael Spencer, ne se sont pas montrés à la hauteur de la tâche.

Nous alléguons qu'on ne peut confier le redressement de cette situation précaire à un président officiant à temps partiel, et par surcroît inexpérimenté, qui tient les membres de cette industrie à l'écart et qui, comme le secrétaire d'ailleurs, est convaincu que la SDICC n'est autre chose qu'une banque qui n'est pas tenue de rendre compte de ses transactions, pas même à la Chambre des communes.

Je dis que c'est une approche fautive et malhonnête. MM. Spencer et Lapalme se sont acquittés de leur mandat tel qu'il leur a été

## [Interpretation]

5. Des considérations particulières devraient être données aux questions de propriétés qui devraient rendre plus difficile la distribution par les voies existantes qui peuvent avoir une certaine originalité artistique ou technique.

6. La Société devrait aussi étudier avec soin le public ici et dans d'autres pays.

7. La Société devrait publier un compte rendu sur son activité et fournir aux cinéastes canadiens des renseignements plus intéressants. La Société devrait non seulement publier la liste des compagnies de garantie ici et ailleurs, mais devrait aussi faire connaître les accords internationaux de co-production.

8. La Société devrait inviter les membres de l'industrie du film à rencontrer les autorités des autres pays pour explorer les possibilités de coopération dans la production de films.

9. La Société doit rester en contact étroit avec les organisations de films de ces pays et continuer à examiner les besoins de l'industrie dans une atmosphère de confiance mutuelle et de compréhension.

Ce sont les suggestions positives que nous avons faites, et on n'en a absolument pas tenu compte.

**M. Mongrain:** Monsieur le président, comme j'ai soulevé cette question, j'aimerais conclure le plus rapidement possible.

I admit that you have specific suggestions in what Mr. Gentleman has just said but there was a statement he read in Montreal the other day in which he said:

We maintain that Mr. Georges Lapalme, President of CFDC, and Mr. Michael Spencer, Acting Secretary have not been up to the job. We hold that we cannot expect to have this precarious situation corrected by a president who operates part time and lacks experience, who keeps members of this industry out of the public views and who, along with the Secretary, is convinced that the CFDC is nothing but a bank which is not supposed to report its transactions, not even to the House of Commons.

I say that this is a false and dishonest approach. Messrs. Lapalme and Spencer have fulfilled their mandate as specified by



[Texte]

précisé par la Chambre des Communes. Qu'il trait des améliorations à apporter à la loi, je le crois, et je crois que vous nous en avez suggéré. Mais c'est au gouvernement qu'il faut les adresser et non pas procéder en blâmant ceux qui ont été nommés pour remplir le mandat précis au nom du gouvernement.

Je crois que cette affirmation n'est pas exacte. D'ailleurs, ce que vous ajoutez est encore plus inexact: «que la SDICC... n'est tenue de rendre compte de ses transactions, pas même à la Chambre des communes.» Eh bien, ils seront convoqués ici et devront rendre compte de leurs transactions et de leur administration. Et c'est là, j pense, que votre approche est mauvaise.

Si vous vous en étiez tenu à faire des suggestions concrètes comme celles que vous venez de nous lire, vous trouveriez le Comité du gouvernement beaucoup mieux disposés à votre endroit parce que nous concédons que la Loi n'est pas parfaite. Ce n'est qu'un début, en particulier dans le secteur de la distribution qui ne concernera probablement pas directement notre Comité mais où tout de même il aura quelque chose à faire. Voilà ma réaction à votre apparition ici.

**The Chairman:** Mr. Dinsdale, it was your original question that led us into these byways.

**Mr. Dinsdale:** No, I am trying to keep on the straightaway. It is the supplementaries that lead us into the byways. The problem I am trying to pursue this morning is the inadequacies of the CFDC in assisting in the bringing about of a greatly desired feature in industry. We have been led into the byways because there are some who feel that there are political overtones in this matter.

**The Chairman:** I think there are some who argue that the Canadian Film Development Corporation is not doing what it can under its present Act and there are others who argue that it is doing all that it is permitted to do under the terms of its Act.

**Mr. Dinsdale:** Yes, this is what we are trying to discover.

**The Chairman:** You can make your argument one of two ways.

**Mr. Mongrain:** Personally I am ready to admit that the Act is not perfect, it is not adequate.

**The Chairman:** The Act is definitely limited as far as the CSC is concerned.

**Mr. Garrett:** There is a point here too. The Act is so unspecific in a lot of ways that it

[Interprétation]

the House of Commons. I agree that some amendments to the Act ought to be made, and I believe that you have suggested some to us. These amendments must be addressed to the government rather than proceeding by blaming those who were named to fulfill a specific mandate on behalf of the government. I believe that this statement is not accurate and, moreover, what you have added is even more inaccurate, namely: "the CFDC does not have to report its transactions, not even to the House of Commons." Well, they will be summoned here and they will have to report on their transactions and their administration. And this is where I think your approach is bad. Had you limited yourself to making concrete suggestions like those you have just read, you would find the Committee and the government would be far better disposed towards you because we realize that the Act is not perfect. It is but a beginning, particularly regarding distribution which will probably not be of direct concern to our Committee but where it will nonetheless have something to do. This is my reaction to what you have said.

**Le président:** C'est votre question qui nous conduit si loin du sujet, monsieur Dinsdale.

**M. Dinsdale:** Non, j'essaie de m'en tenir au sujet, mais ce sont les questions supplémentaires qui nous en éloignent. Ce que j'essaie de faire ce matin, c'est de voir quelles sont les insuffisances de la SDICC de participer à la création d'une industrie du long métrage. Nous nous sommes écartés du sujet parce que certains pensent qu'il y a des aspects politiques à cette question.

**Le président:** Certains pensent que la SDICC ne fait pas tout ce qu'elle peut faire dans le cadre de la Loi actuelle; d'autres disent qu'elle fait tout ce qui lui est permis de faire aux termes de son mandat.

**M. Dinsdale:** C'est ce que nous tentons de découvrir, oui.

**Le président:** On peut argumenter pour et contre.

**M. Mongrain:** Nous admettons que la loi n'est pas parfaite.

**Le président:** La loi est certainement limitée en ce qui concerne la Société canadienne des cinéastes professionnels.

**M. Garrett:** La loi est tellement vague. Elle aurait pu être interprétée d'une façon beau-

*[Text]*

could have been interpreted a good deal more widely than it has been interpreted. As I pointed out before to Mr. Mongrain, a firm distribution contract from a respectable distributor, for example a U.S. or a British distributor, must be in hand before any funds will be available. However, that is not a part of the Act; that is strictly a bylaw that was made up. The very terms that Mr. Spencer and Mr. Lapalme used when speaking about the CFDC before this very Committee—for example, the term “bank” over and over and over again—were not a necessary interpretation of the Act. It is simply a matter of interpretation. The way they have set it up I am sure it is very safe but, Lord, it does not do very much for the film industry.

**The Chairman:** I think if you were to go back and check the debates of the House of Commons you will agree that it was clearly the intent that...

**Mr. Mongrain:** Not distribution.

**The Chairman:** ... it was to act in the way of a bank and it was to provide funds. It was not necessarily to be the active agent in a government attempt to re-organize the film industry itself.

**Mr. Mongrain:** If we want to be practical we will have to do something about that part of it.

**Mr. Bockner:** Can I interrupt for one second on a question of distribution, if I may. I am an arm of the distribution monster.

If I were a painter who received a grant from the Canada Council to study for two years in Paris, the distribution situation in the CFDC would be the same as saying to a painter who gets his grant, “You must guarantee, before you get this money, that you will sell the paintings that you have not yet painted to an art gallery before we give you the money”. By insisting on distribution before anything happens the situation that occurs is: A. you force this gentleman to go to, let us say, Paramount or Columbia, or such and such in New York, or someone in England and arrange a distribution contract which first of all gives the foreign-owned company ownership of the film. I do not see how this helps a Canadian film industry. Secondly, it is almost impossible for him to do it. You make that your first point. I make it the secondary point. The insistence on distribution stops the production before it takes place. You cannot do it to any other person in the arts in granting him money, why do you do it to this particular area of work?

*[Interpretation]*

coup plus large. J’ai déjà mentionné à M. Mongrain que cette question d’un contrat de distribution ferme auprès d’un distributeur responsable, soit américain ou anglais, doit être conclu avant qu’on puisse avoir des fonds. Ceci ne fait pas partie de la Loi. Toutfois c’est un règlement qui a été établi. Monsieur Lapalme et monsieur Spencer ont utilisé le terme «banque» en parlant de la SDICC. Ce n’est pas une interprétation de la Loi non plus. Je suis certain que la façon dont ils l’ont mis sur pied est très sûre mais elle ne fait pas grand-chose pour l’industrie.

**Le président:** Si vous pouviez consulter les débats de la Chambre des communes, vous constaterez que l’intention était très nettement d’agir...

**M. Mongrain:** Pas de distribution.

**Le président:** ... en tant que banque et de fournir des fonds. Elle n’était pas destinée à devenir l’organisme actif dans une tentative, de la part de l’État, de réorganiser l’industrie cinématographique.

**M. Mongrain:** Si nous désirons qu’elle soit pratique, il faudra faire quelque chose à ce sujet.

**M. Bockner:** Est-ce que je pourrais vous interrompre un instant, sur une question de distribution? Je suis un des services de ce monstre de distribution.

Si j’étais, par exemple, peintre et que je bénéficiais d’une bourse du gouvernement pour étudier à Paris pendant deux ans, la situation de la distribution de la SDICC reviendrait à dire au peintre: «vous allez m’assurer que vous allez vendre les peintures que vous n’avez pas encore peintes à une galerie, avant que l’on puisse vous donner cet argent». En insistant sur la distribution avant de faire quoi que ce soit, il arrive que, d’une part vous forcez cet individu à aller à la société Paramount ou Columbia, à New York ou en Angleterre et signer un contrat de distribution qui accorde tous les droits sur le film à une société étrangère. Je ne vois pas en quoi cela profite à l’industrie cinématographique canadienne. Deuxièmement, il est presque impossible de le faire. Vous considérez cela comme le premier point, moi j’en fais le second. Le fait d’insister sur la distribution, arrête la production avant qu’elle ne commence. Vous ne pouvez pas le faire à une personne qui travaille dans les arts, lorsque vous lui accordez de l’argent, pourquoi le faire dans le cinéma?

[Texte]

**Mr. Stanbury:** I think we have reached the crunch right here, Mr. Chairman. This gentleman obviously has the impression that the Canadian Film Development Corporation makes grants to assist the film industry.

**Mr. Bockner:** To assist the development of the Canadian motion picture industry.

**Mr. Stanbury:** Right or wrong, if you assume that the Canadian Film Development Corporation is not the Canada Council of the film industry...

**Mr. Bockner:** I do.

**Mr. Stanbury:** ...if you accept that it is not the sugar daddy of the film makers, that it is not a patron of the arts, that it is more like an industrial development bank of the film industry, then how do you suggest that that industrial development bank of the film industry satisfy itself as to the security of its investment before making...

**Mr. Bockner:** The question you are raising is perfectly valid and what you are saying then is that perhaps what was raised here before is correct, that perhaps the CFDC as constituted and within the confines of its constitution, is not the area that can develop best a Canadian film industry.

**Mr. Stanbury:** By George, I think we are getting somewhere. Even the witnesses think so.

**The Chairman:** If I might read the relevant section of the Act, Section 10, dealing with the Objects, it says that the Corporation may:

(a) invest in individual Canadian feature film productions in return for a share in the proceeds from any such production;

(b) make loans to producers of individual Canadian feature film productions and charge interest thereon;

(c) make awards for outstanding accomplishments in the production of Canadian feature films;

(d) make grants to film-makers and film technicians resident in Canada to assist them in improving their craft; and

(e) advise and assist the producers of Canadian feature films in the distribution of such films and in the administrative functions of feature film production.

[Interprétation]

**M. Stanbury:** Je crois que nous avons trouvé ce qui ne va pas, monsieur le président. Ce monsieur a vraiment l'impression que la Société du développement de l'industrie cinématographique canadienne accorde des bourses pour aider l'industrie cinématographique.

**M. Bockner:** Pour aider à la création d'une industrie cinématographique canadienne.

**M. Stanbury:** A tort ou à raison, si vous pensez que la Société du développement de l'industrie cinématographique canadienne n'est pas le Conseil canadien de l'industrie cinématographique.

**M. Bockner:** Je le pense.

**M. Stanbury:** Si vous admettez qu'elle n'est pas le papa gâteau de l'industrie, ni le mécène des artistes, mais plutôt une banque de développement industriel pour l'industrie cinématographique, comment voulez-vous qu'elle garantisse ses investissements, avant de...

**M. Bockner:** En fait, la question que vous posez est parfaitement valable et ce que vous dites, en fait, c'est que peut-être ce qui a été dit précédemment était exact et que peut-être la SDICC telle qu'elle existe et dans les limites de sa constitution n'est pas le meilleur moyen de développer l'industrie cinématographique canadienne.

**M. Stanbury:** Doux Jésus, j'ai l'impression qu'on arrive à quelque chose. Même le témoin est d'accord.

**Le président:** Si vous voulez que je vous lise l'article 10 de la Loi. Il est dit que la Société peut:

a) faire des placements dans des productions de longs métrages canadiens réalisés individuellement, en contre-partie d'une participation aux bénéfices qui en découlent;

b) consentir des prêts aux producteurs de longs métrages canadiens réalisés individuellement et exiger un intérêt sur ces prêts;

c) accorder des récompenses pour les réussites remarquables dans la production de longs métrages canadiens;

d) accorder aux cinéastes et techniciens du film qui résident au Canada des subventions pour les aider à accroître leur compétence technique; et

e) conseiller et aider les producteurs de longs métrages canadiens en ce qui concerne la distribution de ces films et les tâches administratives liées à la production de longs métrages.



[Text]

**Mr. Stanbury:** So you really want to achieve Canadian control of distribution. I think in your submission you suggest that might be done by a quota system.

**Mr. Garrett:** No, we suggest that it might be done by amending the Act to permit the CFDC to set up a separate "adjoint" distributor. That is part of it.

**Mr. Mongrain:** It would have to come up under Trade and Commerce and maybe Revenue.

**Mr. Stanbury:** Well you are suggesting a crown corporation with participation by private industry which would force its way into the movie houses of Canada?

**Mr. Garrett:** Yes, that is about it. Can I read this relevant part from the second section of the brief that has to do with that whole distribution matter?

**Mr. Stanbury:** Would you feel that this is a key part to the solution of your problem?

**Mr. Garrett:** Absolutely.

**Mr. Dinsdale:** We made that point one-half hour ago too.

**Mr. Garrett:** As stated elsewhere in the brief.

**Mr. Osler:** What page are you reading?

**Mr. Garrett:** I am reading page 11, Section (7F).

**The Chairman:** This is Part II.

**Mr. Garrett:** May I proceed.

**The Chairman:** Yes.

**Mr. Garrett:**

(A) As stated elsewhere, an additional amendment or amendments to the Canadian Film Development Corp. Act would be required to permit the CFDC to establish a subsidiary distributing corporation.

(B) We envisage this corporation as being capitalized at five millions of dollars. Additional funds, and these would definitely be required, could be obtained from normal lending institutions at a favourable interest rate.

(C) The distributing company's prerogative would be to handle Canadian-

[Interpretation]

**Mr. Stanbury:** Autrement dit, si vous voulez véritablement contrôler la distribution au Canada, d'après vous, on pourrait y arriver par un système de contingentement.

**Mr. Garrett:** Non, nous proposons d'y arriver en modifiant la Loi afin de permettre à la SDICC de mettre sur pied un service adjoint de distribution. C'est un premier pas.

**Mr. Mongrain:** Mais cela relèverait alors du ministère du Commerce ou du Revenu national.

**Mr. Stanbury:** Vous possédez une société de la Couronne à laquelle participerait une industrie privée, qui se frayerait un chemin dans les salles de cinéma du Canada?

**Mr. Garrett:** Oui, c'est à peu près cela. Est-ce que je pourrais lire une partie du mémoire qui porte sur cet aspect de la distribution?

**Mr. Stanbury:** Est-ce que vous pensez que c'est un point essentiel pour résoudre vos problèmes?

**Mr. Garrett:** Absolument.

**Mr. Dinsdale:** Nous avons établi cela il y a une demi-heure.

**Mr. Garrett:** Comme je le cite plus loin.

**Mr. Osler:** Quelle page citez-vous?

**Mr. Garrett:** Je cite la page 11, article...

**Le président:** C'est dans la Partie II.

**Mr. Garrett:** Puis-je continuer?

**Le président:** Oui.

**Mr. Garrett:**

(A) Comme nous l'avons déjà mentionné, il serait nécessaire d'apporter un ou plusieurs amendements supplémentaires à la Loi sur la Société du développement de l'industrie cinématographique canadienne afin de permettre à cette Société de mettre sur pied une filiale de distribution.

(B) Dans notre conception, cette filiale aurait un capital social de cinq millions de dollars, et on pourrait obtenir d'autres capitaux, ce qui sera certainement nécessaire, des institutions ordinaires de prêts à un taux d'intérêt favorable.

(C) Les prérogatives de cette société de distribution seront d'assurer la distribu-

## [Texte]

produced films and television entertainment films on one of the following bases:

1. Purchase of negative rights in perpetuity;
2. Purchase of all negative rights for a period of years.
3. Or, it could function as a normal agent/distributor on a percentage basis, without asking the film producer to relinquish his rights at all.

(D) We recommend that this company be set up and run under normal business conditions; and that it be encouraged to establish foreign branches in the normal way, that is, not under the flag.

(7G) Generally, we would like to see a film production and distribution situation that is in nature highly competitive.

Quite naturally, we feel it must, from birth, be closely watched and protected in order that, in Canada, the Canadian film industry and its workers become the dominant force.

**Mr. Stanbury:** You would agree that Parliament has not given the CFDC that authority now.

**Mr. Garrett:** Definitely not in the Act but, as I said before—and I come back to this point again—it was unnecessary for the CFDC to require by its present by-law that a firm distribution contract be obtained that is going to pay them back.

**Mr. Stanbury:** Unnecessary if they do not care about getting their investment back.

**Mr. Garrett:** I am not quibbling with that at all, but I am sure they could. For example, Mr. Spencer and Mr. Lapalme could have gone to any number of Canadian distributors and put them together, or asked them to join together in some sort of co-operative distribution company that would make it easier for film producers in this country to produce films. We do not have to do *War and Peace*, or anything like that.

**Mr. Stanbury:** But your film industry organizations have never attempted to do that. You want the banking organization to do it.

## [Interprétation]

tion des longs métrages de production canadienne et les films de spectacle destinés à la télévision selon une des méthodes suivantes:

1. L'achat des droits sur les négatifs à perpétuité;

2. L'achat des droits sur les négatifs pour un certain nombre d'années;

3. Ou, fonctionner à commission comme une agence de distribution privée, sans demander au producteur d'abandonner ses droits.

(D) Nous recommandons que cette société soit mise sur pied et exploitée comme une entreprise privée; et qu'elle soit encouragée à établir des filiales à l'étranger de la façon normale, c'est-à-dire en dehors des services de l'État.

(7G)—En général, nous aimerions que la production et la distribution de films se fassent de façon très concurrentielle.

Il nous paraît normal qu'elle soit, dès sa naissance, surveillée de près et protégée de sorte que, au Canada, ce soit l'industrie cinématographique canadienne et ses employés qui dominent.

**M. Stanbury:** Et vous reconnaissez que le gouvernement n'a pas accordé ce pouvoir, pour le moment, à la Société du développement de l'industrie cinématographique canadienne?

**M. Garrett:** Certainement pas dans la Loi. Mais, comme je l'ai dit précédemment, et j'y reviens, il n'était pas nécessaire que la Société de développement de l'industrie cinématographique canadienne exige, par son règlement actuel, d'obtenir un contrat ferme de distribution afin de récupérer son argent.

**M. Stanbury:** Ce n'est pas nécessaire si elle ne se soucie pas de récupérer le placement qu'elle a fait.

**M. Garrett:** Je ne chicane absolument pas sur ce point, mais je suis certain que ce leur serait facile. Par exemple, M. Spencer et M. Lapalme auraient pu s'adresser à un certain nombre de distributeurs canadiens et les regrouper, ou ils auraient pu leur demander de se grouper en une sorte de société coopérative de distribution qui permettrait aux producteurs cinématographiques de ce pays de produire des films plus facilement. Nous n'avons pas à produire des films du genre de *Guerre et Paix*.

**M. Stanbury:** Mais vos associations d'industrie cinématographique n'ont jamais essayé de faire cela. Vous voulez que ce soit l'organisation bancaire qui le fasse.

[Text]

**Mr. Garrett:** Well, it is a tool to do it with.

**Mr. Stanbury:** But you have never attempted to do it in your organization.

**Mr. Garrett:** No, no. It has only been suggested now because this whole business has come up. It is perfectly apparent now that if we do not move within the next year or two years, there is not going to be any opportunity at all ever to have a Canadian film industry.

**Mr. Stanbury:** But you want to do it.

**Mr. Dinsdale:** Mr. Chairman, may I pursue this point that I have been trying to get at for a little while? The whole problem with the CFDC, as I understand it, is that they have not listened to the advice of the people who are most familiar with the situation.

**Mr. Garrett:** They have not asked for any advice.

**Mr. Dinsdale:** It is a matter of communications and we are having difficulty with communications here this morning. The vital point is that the theatre chain which distributes feature films is in hands other than Canadian. Now, you have made recommendations how this difficulty might be overcome. You are saying to us that we shall never develop a feature-film industry so long as there is foreign domination of the theatre.

**Mr. Garrett:** That is right. As long as...

**Mr. Dinsdale:** This is largely British and American?

**Mr. Garrett:** And do not forget, there is another point. There is the cultural point, too, because Canadian films really are different from American films or British films. Canadian film makers have a different mentality, a different psychology, a different outlook altogether. If a very legitimate film maker in Canada—and let us come back to Michel Brault again—took his script to Columbia they would look at it and say "It looks great", and that sort of thing but, "Forget it man; it is not for us". So by their tastes and their estimate of the market in their own country, they are forcing him into their kind of format which also has a terribly inhibiting effect on the development of distinctively Canadian films. Distribution, it is a two-edged bad effect, if you know what I mean.

[Interpretation]

**M. Garrett:** C'est un moyen d'y parvenir.

**M. Stanbury:** Mais vous n'avez jamais cherché à le faire dans votre association.

**M. Garrett:** Non. Ce n'est que maintenant à cause de toute cette affaire, que cela a été proposé. Il est parfaitement évident maintenant que si nous ne faisons rien d'ici un an ou deux, l'occasion d'avoir une industrie cinématographique canadienne ne se présentera jamais.

**M. Stanbury:** Mais vous voulez que ce soient eux qui fassent le nécessaire.

**M. Dinsdale:** Monsieur le président, est-ce que je pourrais poursuivre un peu sur le sujet que j'essaie de soulever depuis tout à l'heure? Tout le problème de la Société de développement de l'industrie cinématographique canadienne, d'après ce que j'ai pu comprendre, c'est qu'elle n'a pas suivi les conseils de ceux qui connaissent le mieux la situation.

**M. Garrett:** Elle n'a pas demandé de conseils.

**M. Dinsdale:** C'est une question de communication, et nous avons de la difficulté à communiquer, ici, ce matin. Le plus important, c'est que la chaîne de cinémas qui distribue les longs métrages est entre des mains autres que des mains canadiennes. Vous avez fait des recommandations pour dire comment on pourrait surmonter cette difficulté. Vous nous dites que nous ne parviendrons jamais à mettre sur pied une industrie des longs métrages tant que les cinémas seront sous la domination étrangère.

**M. Garrett:** C'est exact. Tant que...

**M. Dinsdale:** Vous voulez surtout parler de la domination britannique et américaine?

**M. Garrett:** Il y a aussi un autre aspect. C'est l'aspect culturel, car les films canadiens sont très différents des films américains ou britanniques. Les producteurs de films canadiens ont une mentalité, une psychologie, un point de vue tout à fait différents. Si un producteur de films, typiquement canadiens—prenons de nouveau l'exemple de Michel Brault—présentait son scénario à la société *Columbia*, elle l'examinerait et dirait: «Cela a l'air excellent; mais nous regrettons, ce n'est pas ce qu'il nous faut.» Ainsi, par leurs goûts et par leur évaluation du marché de leur pays, les Américains forcent le producteur canadien à adopter le même style qu'eux, ce qui impose aussi une restriction très forte à la production de films typiquement canadiens. La distribution a un effet fâcheux dans deux sens, si vous voyez ce que je veux dire.



## [Texte]

**The Chairman:** Is this not similar to the pressures put on American film makers by the people who advance them money, such as the banks and the distributing companies?

**Mr. Garrett:** I am sure it is. That is their problem, too.

**Mr. Dinsdale:** Are you recommending that Canada set up a Canadian corporation to compete with the foreign-owned distributors?

**Mr. Bockner:** There are Canadian distribution companies, I might add.

**The Chairman:** How many and how large?

**Mr. Bockner:** Ours is probably the only large one.

**The Chairman:** How large is large?

**Mr. Bockner:** Competitive with any distribution company.

**The Chairman:** Could you get Canadian feature films into these theatres?

**Mr. Bockner:** I am speaking now without consultation but so far as my company, Astral Films, is concerned and not as a part of any committee, our intention from a business point of view is to get very much into a co-production basis and not just be distributors.

**The Chairman:** You would want a piece of the action, there, of feature films that looked good.

**Mr. Bockner:** Absolutely.

**Mr. Osler:** If you are as big as...

**Mr. Bockner:** Do not make that mistake. I have heard that said. May I interrupt for one second? A technical mistake has been made. The theatre chain and the distribution company are two different things.

**Mr. Mongrain:** They are owned by the same people most of the time.

**Mr. Bockner:** I will not argue that point, although they are two different things.

**Mr. Osler:** Mr. Chairman, if I may pursue that, as a representative of a distribution company which you say is large and, I

## [Interprétation]

**Le président:** Est-ce que ce n'est pas semblable à la pression qu'exercent sur les producteurs de films américains ceux qui leur avancent de l'argent, comme les banques ou les sociétés de distribution?

**M. Garrett:** Si, j'en suis certain. Mais c'est là un problème qui ne concerne qu'eux.

**M. Dinsdale:** Recommandez-vous que le Canada crée une société canadienne pour soutenir la concurrence des distributeurs étrangers?

**M. Bockner:** Je pourrais ajouter qu'il y a des sociétés de distribution canadiennes.

**Le président:** Combien y en a-t-il, et quelle est leur importance?

**M. Bockner:** La nôtre est sans doute la seule qui soit importante.

**Le président:** Est-elle très importante?

**M. Bockner:** Elle peut soutenir la concurrence de n'importe quelle société de distribution.

**Le président:** Est-ce que vous pourriez avoir des longs métrages canadiens dans ces cinémas?

**M. Bockner:** Je parle maintenant sans consultation préalable, mais pour ce qui est de la société à laquelle j'appartiens, l'*Astral Films*, et non à titre de comité, nous avons l'intention, du point de vue des affaires, de travailler dans la co-production, et pas seulement dans la distribution.

**Le président:** Autrement dit, vous voulez participer à la production des longs métrages qui semblent bons.

**M. Bockner:** C'est cela.

**M. Osler:** Si vous êtes aussi importants que...

**M. Bockner:** Ne faites pas cette erreur. J'ai déjà entendu dire cela. Puis-je vous interrompre un instant? Il y a eu une erreur technique. La chaîne de cinémas et la société de distribution sont deux choses tout à fait différentes.

**M. Mongrain:** La plupart du temps, elles appartiennent aux mêmes personnes.

**M. Bockner:** Je ne le nie pas, mais ce sont tout de même deux choses différentes.

**M. Osler:** Monsieur le président, si vous me permettez de continuer sur cette lancée, en tant que représentant d'une société de distri-

[Text]

assume, successful what is inhibiting your distributing Canadian films at present?

**Mr. Bockner:** Nothing at all. Nothing inhibits us from distributing Canadian films except the lack of Canadian films, which we feel as a private business are capable of being distributed at a profit.

**Mr. Osler:** Then if that is the case you would be willing to sign a distribution contract with somebody who had a film that you thought was a fitting film. Then they would be able to go to the the government bank, get what was required from them and away you go.

**Mr. Bockner:** Absolutely.

**Mr. Osler:** That is what we have been talking about. Why does this not happen?

**Mr. Bockner:** I do not know.

**The Chairman:** On the question of distribution—if I may ask one question just to be clear in my own mind—the CFDC will make loans to a producer up to the point where he has a script prepared without the necessity of a distribution contract. It is only when he has a script and is prepared to go on to the shooting stage that the CFDC requires a distribution contract. In other words, the CFDC will make loans up to the final point where the script is prepared, and then it demands a distribution contract from that point on. Is that correct? That clears up my question. Mr. Osler?

**Mr. Osler:** This is where I am, frankly, very bewildered. If I were a writer, or a producer who had got hold of a writer, and I came to you and I said, I think this is a hell of a good script and you looked at it and you agreed that it was a hell of a good script and that you would sign a distribution contract provided the film could be made, why have you not got a marriage right there?

**Mr. Bockner:** First of all, part of the rules and regulations incumbent upon me in signing such a distribution contract where it involves the CFDC requires the putting up of a good deal of money. I become a partner.

**Mr. Osler:** You just said you would like to become a partner.

[Interpretation]

bution qui, selon vous, est importante, et qui, je suppose, a du succès, qu'est-ce qui vous empêche, actuellement, de distribuer des films canadiens?

**M. Bockner:** Rien nous empêche de le faire, si ce n'est le fait qu'il n'y a pas de films canadiens qui, d'après nous, et du point de vue commercial, puissent être distribués à profit.

**M. Osler:** Autrement dit, si quelqu'un avait un film qui soit valable, vous accepteriez de signer un contrat de distribution avec les personnes en cause. Elles pourraient alors s'adresser à la banque du gouvernement et obtenir ce qu'elles voudraient.

**M. Bockner:** Absolument.

**M. Osler:** C'est bien ce dont nous parlons. Pourquoi cela ne se fait-il pas?

**M. Bockner:** Je ne sais pas.

**Le président:** Au sujet de la distribution, j'aimerais poser une question pour obtenir des éclaircissements. La Société de développement de l'industrie cinématographique va accorder des prêts à un producteur jusqu'à ce que son scénario soit prêt sans exiger un contrat de distribution. Ce n'est que lorsque le scénario est terminé et que le producteur est prêt à tourner le film que la Société de développement de l'industrie cinématographique canadienne exige un contrat de distribution. Autrement dit, la Société de développement de l'industrie cinématographique canadienne consent un prêt jusqu'au moment où le scénario est prêt, puis elle exige un contrat de distribution. Est-ce bien cela? Je comprends mieux maintenant. Monsieur Osler?

**M. Osler:** C'est, franchement, ce que j'ai peine à comprendre. Si j'étais scénariste, ou si j'étais producteur et que j'aie mis la main sur un scénariste, et que j'aie vous trouver pour vous dire qu'à mon avis, c'était un excellent scénario, et que vous reconnaissiez qu'il était en effet excellent, et que vous acceptiez de signer un contrat de distribution à condition que le film soit réalisable, pourquoi n'y aurait-il pas là un droit d'association?

**M. Bockner:** Tout d'abord une partie des règlements auxquels je dois me plier lorsque je signe un contrat de distribution et que la Société de développement de l'industrie cinématographique canadienne est en cause m'oblige à investir pas mal d'argent. Je deviens alors associé.

**M. Osler:** Vous venez de dire que vous aimeriez devenir associé.

## [Texte]

**Mr. Bockner:** That is correct, and if we see a script or something that we want to become a partner in, we will. But let us not make a general rule and assume that this particular private company is some avenue that is an answer to all the ills of the Canadian film industry.

**Mr. Stanbury:** No, no; but if you thought the film was going to be a good investment you would probably invest in it. . .

**Mr. Bockner:** That is correct.

**Mr. Stanbury:** . . . and make a distribution contract whether it was through the CFDC or not through the CFDC.

**Mr. Osler:** The CFDC might or might not be needed, but I am trying to establish whether or not it is true that at the moment the CFDC cannot function because it puts the cart before the horse; it insists on distribution, and yet you have said that you are ready, willing and able not only to sign a distribution contract, but to take a piece of the action of anything that might be produced you thought was good, which is all any businessman should be expected to do.

**Mr. Garrett:** May I make a statement, too, about this? Mr. Bockner could do all this, but his is a small company and he might not often have \$500,000 to put up as 50 per cent of the financing. Therefore, the script would have to have very, very unusual properties in order for him to be able to float that much money himself and to get the other \$500,000 from the CFDC, or whatever it happened to amount to. In the United States they produce far many more movies than we do and they have a far greater production and distribution capacity.

**Mr. Osler:** Yes, and the banker can spread his risk.

**Mr. Garrett:** That is right, and so it is much more likely that if you take a script to the United States you will find an opportunity to finance it and get distribution there. He has to be very much more careful than Columbia or Paramount would be.

**Mr. Gentleman:** My point is very close to Mr. Garrett's and my question is to Mr.

## [Interprétation]

**M. Bockner:** C'est exact, et si nous voyons un scénario pour lequel nous aimerions participer, nous nous associons. Mais ne généralisez pas, et n'allez pas supposer que cette société privée particulière détient la solution de tous les problèmes de l'industrie cinématographique canadienne.

**M. Stanbury:** Non, bien sûr, mais si vous pensiez qu'un film était un bon placement, vous feriez sans doute un investissement dans ce film. . .

**M. Bockner:** C'est exact.

**M. Stanbury:** . . . et vous signeriez un contrat de distribution, que ce soit ou non par l'intermédiaire de la Société de développement de l'industrie cinématographique canadienne.

**M. Osler:** On pourrait avoir ou ne pas avoir besoin de la Société de développement de l'industrie cinématographique canadienne, mais j'essaie de savoir si oui ou non il est exact qu'actuellement, la Société de développement de l'industrie cinématographique canadienne ne peut pas fonctionner parce qu'elle met la charrue avant les bœufs. Elle insiste sur la distribution, et pourtant vous avez dit être disposé non seulement à signer un contrat de distribution, mais aussi à participer à la production de tout film que vous jugez bon, et c'est tout ce que l'on attend d'un homme d'affaires.

**M. Garrett:** Puis-je aussi faire une déclaration à cet égard? M. Bockner pourrait faire toutes ces choses, mais la société à laquelle il appartient est une petite société, qui n'a pas souvent \$500,000 à investir pour payer la moitié du financement. Par conséquent, il faudrait que le film ait un caractère vraiment inhabituel pour qu'il puisse réunir lui-même tant de fonds et obtenir l'autre moitié, \$500,000 ou quelle que soit la somme, de la Société de développement de l'industrie cinématographique canadienne. Aux États-Unis, on produit beaucoup plus de films qu'ici, et l'on a des possibilités de production et de distribution beaucoup plus grandes.

**M. Osler:** Oui, et le banquier peut ainsi répartir ses placements, et court moins de risques.

**M. Garrett:** C'est cela, et il y a donc beaucoup plus de chances de trouver des possibilités de financement et de distribution si l'on propose un scénario aux États-Unis. Mais il lui faut être beaucoup plus prudent que Paramount ou Columbia.

**M. Gentleman:** J'ai une observation qui se rattache de très près à celle de M. Garrett, et



[Text]

**Bockner.** How often could he afford to invest in Canadian film productions? How many \$500,000 has he got?

**Mr. Bockner:** It is a very limited thing.

**Mr. Gentleman:** And his is the largest company.

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**Mr. Osler:** That is very true, but in that case he is no different from any other relatively small businessman bucking trends from outside. In our own company, for instance, we have had to get together with two other companies to consolidate in the general insurance business in order to have enough weight to deal with the consortiums of insurance companies that have got together in the last few years.

If your business is a sound one and you can show that it is an interesting investment, why cannot an underwriting house or some other person be interested in coming in with you and getting going? I suggest that is not a government problem; it is an ordinary business problem.

**Mr. Bockner:** I was going to suggest that if you would like to buy my business and do this it would be very nice.

**Mr. Dinsdale:** Mr. Chairman, just from the line of questioning Mr. Osler has pursued, are you suggesting that there needs to be some sort of government control of the foreign ownership of distribution facilities to make it possible for the smaller Canadian companies to compete in this field? Specifically, should the government attempt some reciprocal distribution privileges in the American market for similar privileges in the Canadian market? Do you have any recommendations along these lines?

Obviously your problem is that you are up against a giant that you cannot compete with; the Canadian market is not large enough. Earlier Mr. Garrett suggested that films come in without any government restrictions whatsoever in terms of tariffs. They are not regarded as commodities in the normal way.

On the other hand, Canadian film distribution, I suppose, would be subject to all sorts of restrictions in the U.S.A., the U.K. and France or any other country where they are circulated. Are you suggesting that the government has not provided the necessary assistance in these matters?

**Mr. Bockner:** Are you asking me that?

[Interpretation]

ma question s'adresse à M. Bockner. Avec quelle fréquence pourrait-il se permettre d'investir de l'argent dans la réalisation de films canadiens? De combien de fois \$500,000 dispose-t-il?

**M. Bockner:** Nos fonds sont très limités.

**M. Gentleman:** Et il a la société la plus importante.

**M. Osler:** C'est très vrai, mais en cela il ne se distingue pas des autres petits entrepreneurs qui vont chercher de l'aide à l'extérieur. Par exemple, dans notre société, nous avons dû fusionner avec deux autres sociétés, dans le domaine des assurances, afin de faire suffisamment poids pour pouvoir traiter avec les consortiums de compagnies d'assurances qui se sont constitués ces dernières années.

Si votre affaire marche bien, et que vous puissiez prouver que c'est un investissement intéressant, pourquoi une maison de garantie ou un particulier ne peuvent-ils pas s'associer à vous? Je pense que ce n'est pas un problème gouvernemental, mais un problème commercial ordinaire.

**M. Bockner:** J'allais dire que si vous vouliez racheter mon entreprise et faire cela, j'en serais fort heureux.

**M. Dinsdale:** Monsieur le président, à la suite des questions posées par M. Osler, est-ce que vous voulez dire qu'il faudrait qu'il y ait en quelque sorte un contrôle gouvernemental des réseaux de distribution appartenant à des étrangers pour permettre aux compagnies canadiennes de moindre importance d'entrer en concurrence dans ce domaine. En particulier, le gouvernement devrait-il tenter d'obtenir des privilèges réciproques sur le marché américain en échange de privilèges semblables sur le marché canadien? Avez-vous des recommandations à faire dans cet ordre d'idée? Évidemment votre problème est que vous avez à faire face à un géant que vous ne pouvez pas concurrencer. Le marché canadien n'est pas suffisamment vaste. Et plus tôt, M. Garrett a dit que les films entrent au pays sans aucune restriction, sans tarif; on ne les considère pas comme des produits ordinaires. Mais d'autre part, les films canadiens, eux, seraient soumis à toutes sortes de restrictions, aux États-Unis, au Royaume-Uni, en France ou dans tout autre pays où ils sont en circulation. Laissez-vous entendre que le gouvernement n'a pas fourni l'aide nécessaire sur ces questions?

**M. Bockner:** Est-ce à moi que vous le demandez?

[Texte]

**Mr. Dinsdale:** Yes, sir, I am.

**Mr. Bockner:** I answer with a resounding "Yes"!

**Mr. Gentleman:** Quite definitely; this is the very interest that we need from the government. If we are to have any cultural expression at all in Canada it is vital that we get this support of government interest.

**Mr. Stanbury:** Will you be specific on the point that Mr. Dinsdale raised? Do you want restriction imposed against the operation of foreign distribution and exhibiting companies in Canada? For instance, do you want a quota established? Do you want, as I think you mentioned in your brief, a discouraging surtax on the exhibition of foreign films, both on television and in movie houses? Perhaps you could zone in on the specific examples that Mr. Dinsdale gave and give us other specific examples of what you think government might do to attack this problem of foreign control of distribution.

**The Chairman:** As a supplementary to that, you might also consider whether it is possible for a Canadian film to return its investment if it is exhibited solely in Canada, or must it be on the international circuit?

**Mr. Gentleman:** It must be on the international circuit. I do not think there is a hope in hell of ever recovering your moneys within Canada. What Canadians must be looking for is the production of films of a high artistic quality which will gain money by being exhibited in other countries. In other words, our market is an international market. If anyone is looking for a profit within Canada he is out of business immediately; you must look to the international market.

**Mr. Stanbury:** So you must deal with international distributing companies, U.S. and U.K.

**Mr. Garrett:** Not necessarily.

**Mr. Gentleman:** Well, yes and no. If we have the right sort of financial support there is a chance of persuading the international circuits to accept our films. Without their support we are lost.

**Mr. Stanbury:** But you do feel it is important to protect the Canadian market. Could we get back to some of the specific things Mr. Dinsdale mentioned. . .

[Interprétation]

**M. Dinsdale:** Oui, monsieur, c'est à vous.

**M. Bockner:** Je réponds «oui», très fort.

**M. Gentleman:** Absolument. C'est bien là l'intérêt dont nous avons besoin de la part du gouvernement.

**M. Stanbury:** Pouvez-vous être précis sur le point soulevé par M. Dinsdale? Voulez-vous qu'on impose des restrictions sur les distributions étrangères et les compagnies qui passent des films au Canada? Par exemple, désirez-vous que des contingencements soient établis? Voulez-vous, comme je crois vous l'avez mentionné dans votre mémoire, une surtaxe de découragement visant la projection de films étrangers autant à la télévision que dans les cinémas? Vous pourriez peut-être vous orienter sur les exemples spécifiques donnés par M. Dinsdale et nous apporter d'autres exemples spécifiques de ce que le gouvernement pourrait faire pour s'attaquer à ce problème du contrôle de la distribution par des intérêts étrangers.

**Le président:** En supplément de ceci, vous pourriez vous demander s'il est possible qu'un film canadien rapporte des bénéfices s'il est montré seulement au Canada. Vous devez aspirer au marché international.

**M. Gentleman:** Il doit entrer dans le circuit international. Je ne crois pas qu'il y ait un seul espoir de recouvrer vos frais au Canada. Ce que les Canadiens doivent viser à réaliser, ce sont des films ayant une grande qualité artistique qui rapporteront des bénéfices en étant montrés à l'étranger. En d'autres termes, notre marché est un marché international. Si quelqu'un cherche à réaliser des profits au Canada, mieux vaut qu'il se retire des affaires. C'est vers le marché international qu'il faut s'orienter.

**M. Stanbury:** Vous devez donc faire affaire avec des compagnies de distribution internationales des États-Unis ou du Royaume-Uni.

**M. Garrett:** Pas nécessairement.

**M. Gentleman:** Oui et non. Si nous disposons d'un bon appui financier, nous avons une chance de convaincre le circuit international d'accepter nos films. Sans leur appui, nous sommes perdus.

**M. Stanbury:** Mais vous pensez malgré tout qu'il est important de protéger le marché canadien? Est-ce qu'on peut revenir à des points précis, mentionnés par M. Dinsdale?

[Text]

**Mr. Gentleman:** Yes.

**Mr. Bockner:** May I make a comment so far as that is concerned? I think rather than take the negative approach of saying, "What can we sit on?", we should take a positive approach. In other words, I get the feeling that what we are doing is zeroing in on foreign distribution. Why do we not take a positive approach that says, "What are the ways that we can build, nurture and make grow a Canadian production industry?"

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**Mr. Stanbury:** You do not subscribe to the brief that has been presented by the Canadian Society of Cinematographers, then.

**Mr. Bockner:** I did not say that at all. I just say that the approach to the problem is not one of saying, "Do not do this"; It is one of saying, "Do this."

**Mr. Stanbury:** But what they are suggesting in their brief is a quota system, a state film corporation that would produce and distribute, a surtax on profits from cinemas and television stations exhibiting foreign made feature films—several quite restrictive measures—and are you saying you do not agree as individual with those recommendations?

**Mr. Bockner:** I would agree with some and not agree with others.

**Mr. Stanbury:** Which ones do you agree with?

**Mr. Garrett:** How can you refer to them as restrictive measures?

**Mr. Stanbury:** I make no judgment on them. I am trying to find out what your organizations are recommending.

**The Chairman:** Mr. Gentleman has a comment.

**Mr. Gentleman:** It will be obvious from the many things I have said here this morning that I do not consider the CSC has the whole-sale solution to the problem. This is ridiculous; it is far too complex. It involves too many other societies, other disciplines, government intervention—the whole thing is a complex problem and to insist that the CSC brief is presenting a clear-cut case for solving all the problems is incorrect.

[Interpretation]

**M. Gentleman:** Oui.

**M. Bockner:** Puis-je faire une remarque sur cette question. Je pense que plutôt que d'adopter une attitude négative en disant: «Sur quoi pouvons-nous nous appuyer?» nous devrions opter pour l'attitude positive. En d'autres mots, j'ai l'impression que nous braquons nos mirettes sur la distribution étrangère. Pourquoi ne pas prendre une attitude positive et dire: «Quels sont les moyens pour lesquels nous pourrions édifier, entretenir et faire progresser une industrie canadienne de la production».

**M. Stanbury:** N'approuvez-vous pas le mémoire qui a été présenté par la Société canadienne des cinéastes professionnels?

**M. Bockner:** Ce n'est pas du tout ce que j'ai dit. J'ai dit simplement que la manière d'aborder le problème n'est pas de dire: «Ne faites pas cela» mais de dire: «Faites ceci».

**M. Stanbury:** Mais ce qu'ils demandent dans leur mémoire, c'est un système de contingentement. Une société de production de l'État qui pourrait produire et distribuer une surtaxe sur les bénéfices prélevés des cinémas et des stations de télévision pour la projection de films étrangers sont plusieurs seraient des mesures restrictives, et êtes-vous en train de dire qu'en tant qu'individu vous n'approuvez pas ces recommandations?

**M. Bockner:** J'en approuve certaines, d'autres pas.

**M. Stanbury:** Alors, avec laquelle êtes-vous d'accord?

**M. Garrett:** Comment est-ce que vous pouvez parler de ces mesures comme étant restrictives?

**M. Stanbury:** Je ne porte pas de jugement à ce propos. J'essaie de découvrir ce que vos organismes proposent.

**Le président:** M. Gentleman veut faire une remarque.

**M. Gentleman:** Si vous vous reportez à ce que j'ai dit ici ce matin, il deviendra évident que je ne crois pas que la SCCP a une solution passe-partout à tout le problème. C'est ridicule. La question est beaucoup trop complexe. Cela touche un trop grand nombre d'autres sociétés, d'autres disciplines, l'intervention du gouvernement. Je trouve que cette question est complexe et que ce serait une faute de soutenir que la SCCP présente une solution bien nette.



[Texte]

**Mr. Stanbury:** I am only trying to find out what it is you are proposing, and apparently there is disagreement among members of the delegation.

**Mr. Gentleman:** It is a very popular attitude to say that there is division of opinion; therefore we cannot listen to what you are saying.

**Mr. Stanbury:** We are listening, but what is it you want?

**Mr. Gentleman:** What I am saying is that within the framework of all the organizations which could be crystallized within the CFDC, these solutions could be forthcoming if the CFDC were interpreting their Act in a way beneficial to the Canadian community. To go back, Section 10(1) under the Act reads:

The objects of the Corporation are to foster and promote the development of a feature film industry in Canada, and without limiting...

and I repeat, "without limiting".

...the generality of the foregoing, the Corporation may, in furtherance of its objects...

then we have all the financial creed, but the important thing to me is "foster and promote the development of a feature film industry" and in this regard it has to be more than a bank; it has to be the focus of industry suggestion and recommendation and the implementation of that through government, and that is the whole point of meeting.

**Mr. Dinsdale:** In other words, you see the Canadian Film Development Corporation as the agent that can gradually sort out some of these formidable problems.

**Mr. Gentleman:** Precisely.

**Mr. Dinsdale:** Yes, and it is not doing that because it will not consult or...

**Mr. Gentleman:** Precisely.

**Mr. Osler:** But in justice to the Corporation, Mr. Chairman, they have a certain amount of money, and if they shoot their wad they do not have any more money. Now, it is not an organization that I think the government has ever contemplated pouring more and more money into. It is a revolving bank that they have established so it is quite legitimate for the people who are running it to assume that if they have \$10 million, or whatever the figure is, which they revolve in

[Interprétation]

**M. Stanbury:** J'essaie seulement de savoir ce que vous proposez et il semble qu'il y ait désaccord parmi les membres de votre délégation.

**M. Gentleman:** C'est très commode de dire qu'il y a divergences d'opinion. Donc, on ne peut pas attacher d'importance à ce qui se dit.

**M. Stanbury:** Nous écoutons, mais dites-nous ce que vous voulez.

**M. Gentleman:** Alors, eh bien, ce que je veux dire, c'est qu'à l'intérieur des organisations qui pourraient se cristalliser dans les cadres de la SDICC, ces choses pourraient se réaliser si la SDICC interprétait sa Loi d'une façon qui serait bénéfique pour la collectivité canadienne. Pour en revenir au paragraphe 1 de l'article 10, il est dit:

«Le but de la société est de favoriser le développement d'une société de longs métrages au Canada et sans limiter ce qui précède.»

Je répète «sans limiter»

...la généralité de ce qui précède, la société peut, dans la poursuite de ses buts, ...

Nous avons alors tout le credo financier, mais la chose importante pour moi c'est «favoriser et promouvoir l'épanouissement d'une industrie cinématographique du long métrage, et à cet égard ce doit être plus qu'une banque, ce doit être le point de convergence des propositions et des recommandations de l'industrie, et toute la raison d'être de la présente assemblée, c'est la réalisation de tout cela avec l'appui du gouvernement.

**M. Dinsdale:** En d'autres termes, vous entrevoyez la SDIICC comme l'agent qui peut graduellement débrouiller quelques-uns de ces formidables problèmes?

**M. Gentleman:** Précisément.

**M. Dinsdale:** Oui, et elle ne le fait pas parce qu'elle ne consulte pas...

**M. Gentleman:** Précisément.

**M. Osler:** Oui, mais en toute justice pour la Société, monsieur le président, elle possède un certain montant d'argent, et si elles y mettent le paquet, elles se retrouvent sans le sou. Maintenant, il s'agit là d'une organisation dans laquelle le gouvernement n'a pas songé à verser des sommes de plus en plus importantes. Ils ont établi une banque à fonds rotatifs et il est très justifiable que les personnes qui l'administrent se disent que s'ils ont \$10 millions ou quelque montant que ce soit, qu'ils

[Text]

order to try to stimulate the industry, one of their duties is to protect the \$10 million because they will not have any more; they would just be another government agency.

**The Chairman:** What is the breakdown in the Canadian film industry now between the feature film section, the educational section and the commercial section?

**Mr. Gentleman:** I would like to speak to that. When you foster and promote the development of a feature film industry in Canada, you are not solely developing feature films. You are developing an industry that is comprised of technicians in certain facilities who are able to tackle a variety of functions such as educational filming, documentary filming, what have you, and eventually you escalate to a point where you can now make a feature film.

The National Film Board is now attempting to make feature films. This is an area that it should not be in. If it has a subject that deserves a feature length that is fine, but it should not be making feature films for entertainment purposes. I do not see that it is a duty of government to entertain. It is to instruct—instruct and entertain, perhaps, but not just to entertain.

• 1250

**The Chairman:** We have been arguing that the House of Commons is the longest-running entertainment show on the Canadian scene.

**Mr. Mongrain:** I would like to ask another question, Mr. Chairman, on the distribution problem. Have you ever noticed monopolistic practices by American or British firms over here in the distribution of feature films in movie houses?

**Mr. Bockner:** I am in a very difficult position in terms of answering your question. As general manager of a film distribution company, I am a member of a group known as the Canadian Motion Picture Distributors Association. When I speak in respect of a question like that I could be taken as being a spokesman for such a group. And, brother, I cannot speak on the question at this point.

**Mr. Mongrain:** I do not think that you have to say any more. I think we guess what you would like to say.

**The Chairman:** I think that would be an unacceptable assumption but I would like to

[Interpretation]

font tourner afin d'essayer de stimuler l'industrie, un de leur devoir est de protéger le \$10 millions. Autrement ils n'auraient pas de fonds et deviendraient un autre organisme de l'État.

**Le président:** Mais dans la production cinématographique au Canada, est-ce que vous pouvez vous faire la répartition entre le long métrage, le film éducatif et le film commercial?

**M. Gentleman:** Je voudrais répondre à cette question. Lorsque vous favorisez et encouragez l'existence d'une industrie du long métrage au Canada, vous n'encouragez pas que les longs métrages. Vous encouragez une industrie qui comprend des techniciens, dans certaines installations, qui pourrait accomplir plusieurs tâches, depuis le film documentaire, le film éducatif, et ainsi de suite, et à un moment vous en arrivez au point où vous pouvez faire un long métrage.

L'Office national du film cherche actuellement à faire des longs métrages. Or, c'est un domaine où il n'a rien à voir. S'ils avaient un sujet qui pourrait justifier un long métrage, c'est très bien, mais ils ne devrait pas chercher à faire un long métrage uniquement de divertissement. Son but est d'instruire et peut-être de divertir mais pas uniquement de divertir.

**Le président:** On dit que la Chambre des communes est peut-être le vaudeville qui tient l'affiche depuis le plus longtemps au Canada.

**M. Mongrain:** Je voudrais poser une autre question sur la question de la distribution. Avez-vous déjà constaté des pratiques monopolistiques de la part des sociétés étrangères, britanniques ou américaines, au Canada, relativement à la distribution des longs métrages dans les salles de cinéma?

**M. Bockner:** Je suis gêné pour répondre à votre question parce que, en tant que directeur général d'une société de distribution, je fais partie de l'Association des distributeurs de film du Canada. Aussi, lorsque je traite de cette question, on pourrait considérer que je suis le porte-parole du groupe. Je vous assure que je ne peux pas me permettre de parler de ce sujet à ce moment-ci.

**M. Mongrain:** Je ne pense pas qu'il soit nécessaire d'élaborer: nous avons compris ce que vous aimeriez dire.

**Le président:** Je pense que c'est une supposition exagérée mais je voudrais vous deman-



[Texte]

ask you if the Distributors Association would have any objection to appearing before this Committee at a later date.

**Mr. Bockner:** I doubt very much. I am actually sitting in for the President of the Distributors Association.

**Mr. Mongrain:** No, Mr. Chairman, I will do it the other way. I intend to ask this Committee to invite here as witnesses owners of movie houses who, I think, know a lot about what I am calling monopolistic practices here in Canada from American companies.

**Mr. Osler:** May I add for Mr. Mongrain's consideration to that suggestion that we have a second problem that I have been trying to bring up at the right time and I think it is very parallel at this point and that is this advertising tipping business that goes on. I think, frankly, that the American industry especially is getting away with murder in Canada.

**Mr. Bockner:** I did not understand what you said.

**Mr. Osler:** Concerning the American advertising that is brought in and Canadianized, and so on, this is where we get big flack from ACTRA, for instance. I think it is entirely justifiable. I mean, it is part of the building of your film industry. If you can make ads you can make feature films, and so on. I do not know who the people in the advertising industry are that we should see, but if we are seeing the film distributors part of the same problem is in the advertising business.

**Mr. Dinsdale:** Before we get off on this one, can I just come back to the moment of illumination where it seemed to me the essence of the complaint here is that the CFDC is not using the powers that have been granted to it in Section 10 of the Act in order to be the agent authorized by Parliament to sort out some of these complex problems that we are trying to sort out here in assisting in the establishment of a feature film industry in Canada.

The impression I get is that instead of cooperation between the industry and the Board here is hostility, which disturbs me. We thought that this would be the instrument of overcoming some of these problems and it looks as if this parliamentary committee is going to have to beat that.

**Mr. Gentleman:** In my address when you came to visit us in Montreal I said that the

[Interprétation]

der si l'Association des distributeurs accepterait de se présenter à une prochaine réunion.

**M. Bockner:** J'en doute. Je remplace actuellement le président de l'Association des distributeurs.

**M. Mongrain:** Non, monsieur le président, je vais m'y prendre autrement. Je vais demander au Comité d'inviter ici, à titre de témoins, les propriétaires de salles de cinéma qui, je crois le savoir, connaissent très bien ce que j'appelle les pratiques monopolisantes des sociétés américaines au Canada.

**M. Osler:** A l'attention de M. Mongrain, je devrais dire également que nous avons un deuxième problème que j'ai essayé de soulever en temps opportun et qui, je crois, est très voisin de la question à l'étude: Il s'agit de cette question du déversement de publicité au Canada. Je crois véritablement que l'industrie américaine en particulier, se permet tout au Canada.

**M. Bockner:** Je n'ai pas compris ce que vous avez dit.

**M. Osler:** Je parle de la publicité américaine importée ici et canadianisée. C'est à ce moment-là que l'actua nous critique, par exemple. Je pense d'ailleurs que c'est justifié, parce que ça fait partie de l'édifice de notre industrie du film. Si vous pouvez faire de la publicité, vous pouvez faire des longs métrages, etc. Je ne connais pas les gens de l'industrie de la publicité que nous devrions rencontrer, mais si nous rencontrons les distributeurs de film, nous pourrions en profiter, car c'est en partie le même problème que dans l'industrie de la publicité.

**M. Dinsdale:** Avant de passer outre, je voudrais revenir peut-être à ce moment d'illumination, où il me semblait que l'essence de la question résidait dans le fait que la SDICC n'utilisait pas les pouvoirs qui lui ont été accordés dans l'article 10 de la loi pour faire fonction d'agent autorisé par le Parlement chargé de relever certains des problèmes complexes que nous étudions ici et d'aider à l'établissement d'une industrie du long métrage au Canada.

J'ai l'impression pour ma part, qu'au lieu d'y avoir une coopération entre l'industrie et la Société de développement, il y a plutôt de la rivalité, ce qui m'inquiète. Nous pensions que cette Société pourrait parvenir à régler certains problèmes, mais il semble au contraire que c'est le Comité qui devra s'en occuper.

**M. Gentleman:** Lorsque vous êtes venu nous voir à Montréal, je vous avais dit que la



## [Text]

production of films of a transient nature, that is the individual financial support of a film which is made and then everybody disperses and goes home, will not build us an industry. The only way that you can begin to build your facilities and get your continuity flow in the training of workers is by producing one film after another. In other words you have to plan for a block of films to be made, not single films and money which is poured in from the top, to talk about the \$10 million, is money wasted.

**Mr. Mongrain:** Mr. Chairman, following up the idea of Mr. Dinsdale, I would like to have the reaction of Mr. Gentleman on this. Speaking as a parliamentarian who wants to co-operate in helping you to build that business, suppose this Committee first advised the government or Parliament to legislate that this society le développement cinématographique be given an advisory board of people who are in the business, and secondly that we legislated so that l'Office national du film became a research or experimentation centre together with a higher school for training people of your trade; and then that we would try to legislate to control foreign distribution and promote domestic distribution, not only here but all over the world; and finally that you would be protected against Crown corporations competing with you. Would you be satisfied that your problem would be settled definitely?

• 1255

**Mr. Gentleman:** That is a very happy summation.

**Mr. Mongrain:** Thank you.

**Mr. Stanbury:** Mr. Chairman, it leaves out most of Part Two of the brief which we received, dated February 3, which Mr. Garrett, I think, indicated was the nub of the recommendations of the cinematographers. You are concerned about this as well, are you not?

**Mr. Garrett:** Yes, we are concerned about this. This is only one possible answer, though. There are many possible answers.

**Mr. Stanbury:** Yes. This is the first of a series of meetings at which we are going to try to find answers to help this industry. Are the suggestions in this Part Two of the cinematographers' brief dated February 3, 1969, the recommendations of your organizations which are appearing here this morning?

**Mr. Garrett:** They are.

## [Interpretation]

production de films sur une base temporaire c'est-à-dire de films qui sont produits grâce à une aide financière particulière et où tout le personnel est renvoyé après le tournage, eh bien, ça ne donnera jamais une industrie véritable. La seule façon de créer une industrie du film et de former un personnel expérimenté est de produire un film après l'autre. Autrement dit, il faut prévoir toute une série de films, pas seulement un film à la fois; l'argent qui vient d'en haut, pour parler du \$1 millions en question, c'est de l'argent gaspillé.

**M. Mongrain:** Monsieur le président, j'aimerais avoir la réaction de M. Gentleman à ce sujet. Disons qu'en tant que parlementaire, j'aimerais vous aider à la création de cette industrie et supposons que, premièrement, le Comité demande au Parlement de passer une loi qui adjoindrait à la Société de Développement cinématographique un comité consultatif constitué de gens qui s'occupent de la question; deuxièmement qu'une loi soit passée de telle sorte que l'Office national du film devienne un centre de recherche et d'expérimentation additionné d'une école de formation pour les gens du cinéma; ensuite, qu'on nous cherchions à passer une loi pour limiter ou contrôler la distribution de films étrangers et favoriser la distribution de films canadiens non seulement au Canada mais à l'étranger et, enfin qu'on vous accorde la protection contre les sociétés de la Couronne qui vous font concurrence. Alors, pensez-vous que votre problème serait résolu?

**M. Gentleman:** Eh bien, voilà un beau résumé.

**M. Mongrain:** Merci.

**M. Stanbury:** Monsieur le président, cela élimine à peu près la deuxième partie du rapport que nous avons reçu le 3 février et que M. Garrett considérait comme le noyau des recommandations des cinéastes. Est-ce que cette partie du rapport ne vous préoccupe pas?

**M. Garrett:** Oui, cela nous préoccupe. Ce n'est qu'une des solutions possibles mais il y en a d'autres.

**M. Stanbury:** Bon. Cette réunion est la première d'une série au cours de laquelle nous chercherons à trouver des réponses pour aider l'industrie du film. Est-ce que les suggestions formulées dans la partie 2 du mémoire des cinéastes sont les recommandations de votre organisation qui nous sont présentées ce matin?

**M. Garrett:** Oui.

[Texte]

**Mr. Stanbury:** So that the legislative steps set out on pages 5 and 6 of that brief are the recommendations of all those people who are here this morning?

**Mr. Bockner:** I do not believe that is true.

**Mr. Garrett:** No, not necessarily. We are from the CSC and Mr. Doucette is from the Directors Guild of Canada. Where they would accept the spirit of the thing they would quibble about some of the methodology.

**Mr. Stanbury:** So that we can try to get specific lines of approach which Parliament might take to the problem, could we know then if the recommendations on pages 4 and 5 of that brief are still recommendations of the Canadian Society of Cinematographers?

**Mr. Garrett:** They are.

**Mr. Stanbury:** And they are fully behind those suggestions. Were those suggestions passed at any general meeting of the Society?

**Mr. Gentleman:** The executive. Approved by the executive.

**Mr. Stanbury:** And they have not been approved by the general meeting yet?

**Mr. Gentleman:** No.

**Mr. Stanbury:** Will they be submitted to a general meeting?

**Mr. Gentleman:** Yes, they will be.

**Mr. Stanbury:** Perhaps you could advise us of the outcome of that.

**Mr. Gentleman:** Absolutely.

**Mr. Stanbury:** And now the Directors Guild of Canada is represented here this morning.

**Mr. Garrett:** By Mr. Gorman.

**Mr. Stanbury:** Does the Directors Guild agree with those recommendations?

**Mr. Gorman:** No.

**Mr. Stanbury:** It does not agree. Does the Distributors' organization agree with them?

**Mr. Bockner:** To my knowledge this has never been submitted to the Distributors.

**Mr. Stanbury:** But you have seen them now.

[Interprétation]

**M. Stanbury:** Donc, les mesures législatives indiquées aux pages 5 et 6 du mémoire constituent les recommandations de tous ces gens qui sont ici présents ce matin?

**M. Bockner:** Pas nécessairement.

**M. Garrett:** Nous appartenons à la SCCP et M. Doucette appartient à la Guilde des metteurs en scène. Même s'ils acceptent l'esprit du mémoire, ils pourraient contester certaines méthodes utilisées.

**M. Stanbury:** Afin de préciser les lignes directrices que le Parlement pourrait utiliser pour aborder le problème, pourrait-on savoir si les recommandations contenues dans les pages 5 et 6 du mémoire sont encore des recommandations de la Société canadienne des cinéastes?

**M. Garrett:** Oui.

**M. Stanbury:** Et ils appuient totalement les recommandations. Est-ce qu'elles ont été adoptées à une assemblée générale de la Société?

**M. Gentleman:** C'est l'exécutif qui les a approuvées.

**M. Stanbury:** L'assemblée générale de la Société ne les a pas encore acceptées?

**M. Gentleman:** Non.

**M. Stanbury:** Est-ce qu'elles seront soumises à l'assemblée générale?

**M. Gentleman:** Oui.

**M. Stanbury:** Peut-être pourriez-vous nous donner une idée des résultats de cette discussion.

**M. Gentleman:** Certainement.

**M. Stanbury:** La Guilde des metteurs en scène est aussi représentée ici ce matin.

**M. Garrett:** C'est M. Gorman qui la représente.

**M. Stanbury:** Est-ce que le Directeur de la Guilde est d'accord avec ces recommandations?

**M. Gorman:** Non. Pas du tout.

**M. Stanbury:** La Guilde n'est pas d'accord. Est-ce que l'Association des distributeurs appuie les recommandations?

**M. Bockner:** A ma connaissance, on ne les a pas mis au courant des recommandations du mémoire.

**M. Stanbury:** Mais vous venez de les voir.

[Text]

**Mr. Bockner:** Just.

**Mr. Stanbury:** Do you agree with them?

**Mr. Bockner:** Only in part.

**Mr. Stanbury:** Well, which part?

**Mr. Bockner:** I have not really read it that thoroughly.

**Mr. Stanbury:** Well, I will read it:

(a) The imposition of a quota system through which Canadian made feature films would receive a fair share of screentime and admissions income in cinemas in Canada;

Would your organization be in favour of that?

**Mr. Bockner:** I cannot answer for my organization. It is made up of several different companies.

**Mr. Stanbury:** So it has never considered the question and you have no recommendation to make on that subject?

**Mr. Bockner:** No.

**Mr. Stanbury:** What about a state film producing and distributing company?

**Mr. Bockner:** Again, I could not comment for the organization at all.

**Mr. Gentleman:** May I make a comment at this point? It is directly in relation to what you are saying. On the front page of Part Two of the brief, it is written:

The aim of the present document is directed to considerations from which a National Film Policy can be structured. Its intent is shared by the majority of film organizations in Canada...

This intent is shared by the majority...

...and all of those are able and willing to assist in formulating a National Film Policy that will provide a healthy economic growth for the motion picture industry and the crafts of performing arts. All of this without recourse to perpetual appeals for government handouts.

This is saying, in effect, that we are willing, naturally, to share opinions with all the organizations and to this end the Society of Film Makers has proposed the formation of a national film academy wherein all these things will be centred.

[Interpretation]

**M. Bockner:** Je viens tout juste.

**M. Stanbury:** Êtes-vous d'accord avec ces recommandations?

**M. Bockner:** En partie.

**M. Stanbury:** Quelle partie?

**M. Bockner:** Je ne l'ai pas lu attentivement.

**M. Stanbury:** Nous le lirons donc maintenant.

(a) L'imposition d'un système de contingentement grâce auquel les longs métrages canadiens se verraient accorder une bonne part des heures de projection et des recettes des cinémas canadiens;

Est-ce que votre organisation est d'accord avec cette recommandation?

**M. Bockner:** Je ne peux répondre au nom de l'organisation, car elle est composée de plusieurs sociétés.

**M. Stanbury:** Ainsi, vous n'avez jamais étudié la question et vous n'avez pas de recommandations à faire?

**M. Bockner:** Non.

**M. Stanbury:** Maintenant, que pensez-vous d'une société d'État qui produirait et distribuerait les films?

**M. Bockner:** Encore une fois, je ne peux pas faire de commentaires au nom de l'organisation.

**M. Gentleman:** Puis-je faire un commentaire: C'est en rapport avec ce que nous disons sur la première page de la deuxième partie du mémoire, il est dit que:

Le présent document vise à étudier les structures éventuelles d'une politique cinématographique nationale, objectif partagé par la majorité des organismes cinématographiques canadiens...

Cet objectif est partagé par la majorité...

qui peuvent et veulent participer à l'élaboration d'une politique du film assurant une croissance économique saine à l'industrie cinématographique et aux arts du spectacle. Et ce, sans avoir continuellement recours aux subventions de l'État.

Nous sommes prêts à partager nos avis avec toutes les organisations et à cette fin, la Société des cinéastes a proposé la création d'une académie nationale du film.



[Texte]

**Mr. Stanbury:** What I am trying to find out is which of these organizations agree with the specific suggestions you are making, and I gather that none of these suggestions have been considered by the Distributors' organization and that they are not prepared to support them at the present time. Is that correct?

**The Chairman:** Mr. Bockner?

• 1300

**Mr. Bockner:** Well, I think that would be a fair statement.

**Mr. Stanbury:** The Distributors' organization is not prepared to support any of those recommendations at the present time. They may at some future date consider them and give us their opinion of them?

**Mr. Bockner:** I do not like the way you phrase it. I do not say that they are not prepared to support any; I would say that they have not considered any.

**Mr. Stanbury:** So you cannot express any support.

**Mr. Bockner:** That is correct.

**Mr. Stanbury:** Either you personally or your organization? I gather that the Directors Guild is in much the same position. Will you be studying the suggestions that have been made by the Canadian Society of Cinematographers and letting us have your opinion on them?

**Mr. Gorman:** Yes.

**Mr. Stanbury:** Your two organizations?

**Mr. Gorman:** Yes.

**The Acting Chairman (Mr. Mongrain):** I suppose it would be also appropriate that they have contact with the other organizations that are not here this morning.

**Mr. Stanbury:** I presume we will be hearing from all of them, but I think we should have the opinion of each on the specific suggestions that have been made. The Canadian Society of Cinematographers has thrown out these various suggestions and if we are going to come up with recommendations for the government and for Parliament we should know what each one of the professional organizations thinks of these suggestions and what other suggestions they have to make.

**Mr. Gentleman:** May I speak to that?

**The Acting Chairman:** Yes.

[Interprétation]

**M. Stanbury:** Je voudrais savoir quelles organisations sont d'accord avec les propositions précises que vous formulez. Et si je comprends bien aucune des suggestions n'ont été examinées par l'Association des distributeurs et qu'ils ne sont pas prêts à les appuyer à ce stade; est-ce bien cela?

**Le président:** M. Bockner.

**M. Bockner:** Oui, c'est une déclaration à peu près juste.

**M. Stanbury:** L'Association des distributeurs n'est prête à appuyer aucune de ces recommandations à ce stade. Peut-être qu'ils pourront l'examiner par la suite et nous donner leur avis.

**M. Bockner:** Je n'aime pas la façon dont vous l'exprimez. Je ne dis pas qu'ils ne sont pas prêts à l'appuyer, je dis qu'ils ne les ont pas examinées.

**M. Stanbury:** De sorte que vous ne pouvez appuyer aucune de ces recommandations.

**M. Bockner:** Exact.

**M. Stanbury:** Je crois comprendre que la Guilde des metteurs en scène est à peu près dans la même situation. Est-ce ce que vous allez étudier ces suggestions qui ont été faites par la société canadienne des cinéastes professionnels et nous mettre au courant de votre opinion?

**M. Gorman:** Oui.

**M. Stanbury:** Vous nous donnerez l'opinion des deux organisations.

**M. Gorman:** Oui.

**Le vice-président:** Il y a d'autres organisations qui ne sont pas représentées ici ce matin.

**M. Stanbury:** Je crois que nous aurons de leurs nouvelles, mais je pense que nous devrions connaître le point de vue de chacune d'elles sur les propositions spécifiques qui ont été faites. La Société canadienne des cinéastes professionnels a lancé ces diverses propositions, et si nous voulons présenter des recommandations au nom du gouvernement et du parlement, nous devrions savoir ce que ces organisations professionnelles pensent de ces propositions et quelles autres propositions ils peuvent faire.

**M. Gentleman:** Puis-je y ajouter quelque chose?

**Le président suppléant:** Oui.

## [Text]

**Mr. Gentleman:** There is an understandable reluctance on the part of the film-makers of the French discipline to cooperate fully with those of the English-speaking discipline. This is unfortunate but in light of the present political development it is understandable. Therefore there may be a division between French and English but I am very sure that amongst the English-speaking disciplines there will be accord. We cannot speak for the French at this time.

**Mr. Stanbury:** On these specific suggestions which you have made?

**Mr. Gentleman:** No, on the formulation of a national policy on which we can submit recommendations to you as a unified group. You must realize, too, that all of us in these organizations are not paid. It costs a lot of money and takes a lot of time.

**Mr. Stanbury:** But you will try to come up with specific recommendations of the kind that you made in the brief and that Mr. Garrett referred to. I do not make any judgment whether they are good or bad, I simply want to know which members of your industry support these recommendations and what other specific changes in legislation or specific actions of government you think are worth while.

**Mr. Gentleman:** I can clarify that immediately by saying that four organizations that I contacted who have read the brief say that they share the intent of the document, not the detail.

**Mr. Stanbury:** Well, they will be appearing here, presumably, and we can find out how much of the detail they agree with and how much they disagree with.

**Mr. Garrett:** May I just say that the intent of the document is to ask the government for a comprehensive and cohesive national film policy. That, you can say, is the intent. Now there are so many ways of going about it that you could probably interview everybody in the film business in Canada and they would all come up with a different thing. But...

**Mr. Stanbury:** That has been my experience so far.

**Mr. Garrett:** ...again I come back to what I said before. It is the responsibility of the government to take the leadership because only the government can do it, in the first place and, in the second place only the government has the facilities.

## [Interpretation]

**M. Gentleman:** Il existe une réticence compréhensible de la part des cinéastes francophones de coopérer pleinement avec leurs collègues anglophones. C'est regrettable, mais à la lumière des développements politiques actuels, c'est compréhensible. Par conséquent il se peut qu'il y ait une division entre le français et les anglais, mais en ce qui concerne les anglophones je suis sûr qu'il y aura un accord. Nous ne pouvons pas parler pour les francophones.

**M. Stanbury:** Sur ces mêmes propositions que vous avez formulées?

**M. Gentleman:** Non. Sur la formulation d'une politique nationale, au sujet de laquelle nous pourrions vous soumettre des recommandations en tant que groupe unifié. Vous devez vous rendre compte aussi que dans ces organisations nos services sont bénévoles. Cela demande beaucoup de temps et d'argent.

**M. Stanbury:** Mais vous allez essayer de faire des recommandations précises du genre de celles qui figurent dans le mémoire et auxquelles M. Garrett faisait allusion. Je ne dis pas que c'est bon ou mauvais. Je veux simplement savoir quels sont les membres de votre industrie qui appuient ces recommandations et quelles autres modifications à la Loi ou mesures précises seront nécessaires de la part du gouvernement.

**M. Gentleman:** Je peux préciser en disant que quatre organisations avec lesquelles j'ai communiqué et qui ont lu le mémoire nous ont dit qu'ils partageaient l'intention du document mais non les détails.

**M. Stanbury:** Je suppose que nous allons les voir ici et nous verrons sur quels points de détails ils sont d'accord et sur quels autres ils ne le sont pas.

**M. Garrett:** Permettez-moi de dire que le document a pour objet de demander au gouvernement d'établir une politique nationale du film cohérente et de grande portée. Voilà ce que c'est que l'intention. Évidemment les façons de procéder sont tellement nombreuses que vous pourriez interviewer toutes les personnes qui s'occupent de cinéma au Canada, et chacun aura une idée différente. Mais...

**M. Stanbury:** C'est ce que j'ai remarqué jusqu'ici.

**M. Garrett:** Une fois de plus, je reviens sur ce que j'ai dit auparavant. C'est au gouvernement de faire preuve de leadership, car tout d'abord seul le gouvernement peut le faire et ensuite seul le gouvernement a les possibilités de le faire.

[Texte]

**Mr. Stanbury:** You have suggested that it do it on the basis of advice from the industry, you are the people best able to make specific suggestions how it could be done, and we are simply saying we would like specific suggestions.

**Mr. Garrett:** If the government went ahead with the attitude only—not necessarily the advice but the attitude that it was going to create a national film industry, that would be about as much as we could...

**Mr. Stanbury:** It is a hard matter of finding practical ways of doing that, Mr. Garrett, and you are the experts in the field to whom we look for advice on those specific...

**Mr. Dinsdale:** Mr. Chairman, when this Act was passed it was supposed to be the vehicle.

**Mr. Stanbury:** I think that if you read the debates you will find that no one said that it was going to answer all the problems.

**An hon. Member:** It was the vehicle.

**The Acting Chairman:** It was the beginning of the construction...

**Mr. Osler:** This is a corporation, as I understand it, to help the film industry. If the corporation has been remiss in consulting the film industry about how it should help it, that is one thing. But when we ask the film industry how we can help it, we do not get very clear indications that the film industry knows how we can help. I would submit that

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know even less about how to produce a film than I do about how to be a politician at this point, but we are submitting to you that we do not want to waste a lot of time and money if you could tell us how we can improve your industry, we would like to cooperate with you.

**The Acting Chairman:** Could I interrupt and ask the members and witnesses if it is our feeling that we should adjourn to some other time, or is the discussion completed?

**Mr. Dinsdale:** Mr. Chairman, we have really only begun to scratch the surface. Another major point in the representations is that one of the problems in creating a feature film industry is the monopolistic competition of government agencies the NFB, and the CBC

[Interprétation]

**M. Stanbury:** Vous avez suggéré que le gouvernement le fasse en se fondant sur les conseils provenant de l'industrie, mais vous êtes les gens les mieux placés pour formuler des idées précises et nous avons dit que nous aimerions avoir ces suggestions précises.

**M. Garrett:** Si le gouvernement adoptait l'attitude selon laquelle il allait créer une industrie nationale du film, ce serait tout ce que nous pourrions...

**M. Stanbury:** C'est très difficile de trouver des moyens pratiques pour cela, monsieur Garrett, et c'est à vous, les experts dans le domaine, que nous nous adressons pour obtenir des conseils sur ces questions...

**M. Dinsdale:** Monsieur le président, quand cette loi fut adoptée, elle était supposée être un instrument.

**M. Stanbury:** Si vous lisez les débats, vous verrez que personne n'a prétendu que cette loi serait la réponse à tous les problèmes.

**Une voix:** C'était l'instrument.

**Le président suppléant:** C'était le début de la construction.

**M. Osler:** C'est une société qui a été créée pour aider l'industrie du film. Si la société a manqué de consulter l'industrie cinématographique pour savoir comment il fallait l'aider, c'est une chose. Maintenant, quand nous demandons à l'industrie du film de nous dire en quoi nous leur pouvons être utiles, nous ne recevons pas des indications claires et nous

avons l'impression que l'industrie elle-même ne sait pas comment nous pouvons l'aider. Et à ce point j'admets savoir moins en ce qui concerne la production d'un film que du métier de politicien. Mais nous ne voulons pas gaspiller du temps et de l'argent. Si vous pouvez nous dire comment on peut améliorer votre industrie, nous aimerions bien collaborer avec vous.

**Le président suppléant:** Puis-je interrompre un moment et demander aux membres et aux témoins si nous devons suspendre les travaux ou dois-je comprendre que la discussion est terminée.

**M. Dinsdale:** Nous ne faisons que commencer, nous n'avons fait qu'effleurer le problème. Une autre question d'importance en ce qui concerne les représentations en vue de la création d'une industrie de longs métrages est celle des problèmes que la concurrence des



[Text]

which seems to be working at cross-purposes with the Act.

**Mr. Osler:** By the way, I asked the CBC specifically and they say that they are taking in the order of 50 per cent of their film business outside, that it has decreased from 80 per cent and that it is standing firm at about 50 per cent.

**The Acting Chairman:** Could I have an answer to my request. Do we go on or do we adjourn and try to get permission to sit tonight?

**Mr. Dinsdale:** I have another Committee meeting at 8 o'clock tonight, Indian Affairs and Northern Development.

**The Acting Chairman:** Where do we go from here?

**Mr. Stanbury:** Mr. Chairman, I think these witnesses have certainly made their position clear on the point that Mr. Dinsdale underlined, both in their brief and in their conversations with us in Montreal. I think that they have come through to us loud and clear on that. I would not have any questions on it. I think they have made their point. I would have no further questions of them, if they want to be excused.

**Mr. Dinsdale:** I think these briefs are both going to be included in the records—at least they were authorized. I think all our questioning has done this morning is to clarify some of the points that have been raised in the brief. We could have an interesting discussion on the problem of government competition in the field, which would clarify the points, but I would conclude that as this is not going to be the only meeting with representatives of the industry we could pursue this in due course, as they say in Parliament.

**Mr. Stanbury:** Unless the visitors have something more they want to add I would not have any desire to question further.

**The Acting Chairman:** You realize that we will have to request permission to sit tonight. We have not been able to get hold of the responsible person yet.

**Mr. Stanbury:** I do not think there is any need unless the witnesses particularly want to say something.

**The Acting Chairman:** Do you feel that you will need another hour or two.

[Interpretation]

pratiques monopolisantes des organismes gouvernementaux, l'Office national du film et la Société Radio-Canada qui semblent agir à l'opposé de la loi.

**M. Osler:** A propos, j'ai demandé précisément à la Société Radio-Canada et ils disent qu'ils prennent environ 50 p. 100 de leurs films à l'extérieur de Radio-Canada, que cela a décliné de 80 p. 100 demeurant stationnaire à 50 p. 100.

**Le président suppléant:** Puis-je avoir une réponse à ma demande? Est-ce que nous poursuivons les travaux ou devons-nous les suspendre et obtenir la permission de siéger ce soir?

**M. Dinsdale:** J'ai une autre réunion à huit heures, les Affaires indiennes.

**Le président suppléant:** Que faisons-nous maintenant?

**M. Stanbury:** Je crois, monsieur le président, que les témoins ont expliqué leur position clairement au sujet de la question soulevée par M. Dinsdale, tant en ce qui concerne leur mémoire que lors des entretiens que nous avons eus à Montréal. Je crois que leurs points de vue nous ont été clairement exposés. Je n'ai pas d'autres questions à leur poser. Ils peuvent se retirer s'ils le veulent.

**M. Dinsdale:** Je crois que ces deux mémoires vont figurer au compte rendu, au procès verbal et les questions que nous avons posées ont éclairé la situation. Nous pourrions avoir une discussion très intéressante sur la question de la concurrence gouvernementale dans ce domaine et qui pourrait éclaircir la situation, mais je ferais remarquer qu'étant donné que cette réunion ne sera pas la seule réunion avec les représentants de l'industrie, nous pourrions poursuivre ces travaux en temps et lieu, comme cela se dit au Parlement.

**M. Stanbury:** A moins que les visiteurs n'aient quelque chose d'autre à ajouter. Je n'ai pas d'autres questions à poser.

**Le président suppléant:** Vous comprenez bien qu'il nous faudra demander une permission spéciale pour nous réunir ce soir. Nous n'avons pas encore pu communiquer avec la personne en charge.

**M. Stanbury:** Je pense que ce n'est pas nécessaire à moins que les témoins aient envie de revenir.

**Le président suppléant:** Croyez-vous avoir besoin d'une heure ou deux?

[Texte]

**Mr. Gentleman:** Well, we are terribly happy to bend your ear because the more we can communicate with you the safer we feel on the whole approach. But, at the same time, I think Mr. Stanbury's point is—and he knows that I hold the same view—that we do need a unified voice from all the professional organizations and we do need specific recommendations. I hesitate to endorse that and say we are going to do it because there is a whole history of recommendations contained in all those briefs.

**Mr. Stanbury:** Going off in different direction.

**Mr. Gentleman:** And many people have grown very tired of the whole thing. Many very good professional people are still leaving Canada because there is no point in staying here whatever. This is the unhappy side of the question. Beyond that I would like to assure you that you will get those recommendations, and I think George Gorman of the Directors Guild will offer the same comments. Other than that I would like to thank you very very much for listening to us. Thank you for your interest.

**The Acting Chairman:** Gentlemen, we will adjourn now. I want to thank our witnesses. Maybe the tone of this meeting has been hard at times but you may rest assured that we want to cooperate with you to help build, and very soundly build, this important business. We have taken a lot of notes and I think there will be some action. We will consult with other people too.

• 1310

We will have a meeting next Tuesday on Bill C-171, the Act respecting the National Library.

The meeting is adjourned.

[Interprétation]

**M. Gentleman:** Nous sommes très heureux de vous avoir tiré l'oreille, car plus nous pouvons communiquer avec vous, plus nous nous sentons sûrs de toute la question. Mais, en même temps, et M. Stanbury est d'accord avec moi, nous devons obtenir l'unanimité et les recommandations spécifiques de toutes les organisations. J'hésite d'accepter cela et de dire que nous le ferons, parce que tous ces mémoires contiennent un tas de recommandations.

**M. Stanbury:** Allant dans toutes les directions.

**M. Gentleman:** Nombreux sont ceux qui en ont assez. Un bon nombre d'excellents professionnels ne cessent de quitter le Canada, car ça ne vaut pas la peine d'y rester; voilà l'aspect malheureux du problème. Cependant, j'aimerais vous assurer que vous recevrez ces recommandations et que M. George Gorman de la Guilde des metteurs en scène, fera les mêmes commentaires. Il ne me reste que de vous exprimer tous mes remerciements pour avoir bien voulu nous entendre et pour l'intérêt que vous avez porté à ces problèmes.

**Le président suppléant:** Nous suspendons nos travaux. J'aimerais remercier nos témoins, la discussion a été dure par moment, le ton a été dur mais vous pouvez être sûrs de notre désir de collaborer avec vous pour l'établissement d'une solide et importante entreprise. Nous avons noté beaucoup de choses, et je crois que nous passerons à l'action. Nous consulterons d'autres personnes aussi. Nous devons nous réunir mardi prochain pour l'étude du Bill C-171, la Loi sur la bibliothèque nationale.

La séance est levée.

[Text]

## APPENDIX "L"

CANADIAN SOCIETY OF  
CINEMATOGRAPHERS

22 Front Street West—Toronto Ontario

Montréal office: 3040 Place de Chazel, Montréal 356, Québec.

January 10th, 1969

To: The Honourable Members of the Special Parliamentary Committee on Broadcasting, Films and Assistance to the Arts.

*A statement dealing with certain matters vital to the interests of the Canadian film industry.*

Presented by the Montréal branch of the Canadian Society of Cinematographers.

Roger Racine, CSC, President.

Allen Grayston, CSC, Sec't'y.

Is Canada ever to have a film industry of its own?

It is a question that might well be asked, particularly in the light of the action of Odeon Theatres of Canada Limited in banning from the screens of its theatres the Department of National Health & Welfare's short film "KING SIZE".

According to Frank Fisher, Vice-President and General Manager of the chain, KING SIZE was turned down because it was not considered "entertainment" by the screening committee.

"We're in the entertainment business and we try to entertain our customers", Mr. Fisher was quoted as having told the Canadian Press. That having been established, Odeon was off to a profitable start on the first day of yet another tremendously profitable year.

The attitudes of cinema chain operators such as Mr. Fisher are only one in a multitude of problems facing the Canadian film industry on every front. The following is a list of the nine most pressing in the private sector:

- (1)—High wage rates;
- (2)—Low profit potentials in every area except that of commercial exhibition;
- (3)—The consistent draining-off by the USA film industry and other countries of qualified film personnel, directors, cinematographers and performing artists;

[Translation]

## APPENDICE «L»

ASSOCIATION CANADIENNE DES  
CINÉMATOPHES

22 rue Front Ouest—Toronto, Ontario

Bureau de Montréal: 3040, Place de Chazel, Montréal 356, Québec.

Le 10 janvier 1969

Aux honorables membres du Comité permanent de la Radiodiffusion, des Films et de l'Assistance aux Arts.

*Mémoire traitant de certaines questions d'intérêt vital pour l'industrie canadienne de la cinématographie.*

Soumis par la Succursale de la Société canadienne des cinématographes.

Roger Racine, SCC, président

Allen Grayston, SCC, secrétaire

Le Canada aura-t-il jamais sa propre industrie du film?

C'est une question qui peut fort bien se poser, surtout si l'on sait que l'Odeon Theatres of Canada Limited interdit dans ses théâtres la projection sur ses écrans du film à court métrage KING SIZE du ministère de la Santé nationale et du Bien-être social.

Selon Frank Fisher, vice-président et administrateur général des succursales, KING SIZE a été refusé parce que ce film n'était pas considéré comme «spectacle» par le comité de projection.

«Nous sommes dans les affaires de spectacles et nous nous efforçons de divertir nos clients» aurait dit M. Fisher à la Presse canadienne. Cela ayant été établi, Odeon avait un beau départ dès le premier jour d'une autre année énormément profitable.

L'attitude d'exploitants de cinémas à succursales tel que M. Fisher n'est qu'un problème parmi une multitude d'autres auxquels l'industrie canadienne du film doit faire face sur tous les fronts. La liste qui suit en mentionne neuf des plus pressants dans le secteur privé:

- (1)—Taux élevés de salaires;
- (2)—Probabilité de profit minime dans tous les domaines sauf celui de la projection commerciale;
- (3)—Drainage constant, par l'industrie du film des États-Unis et d'autres pays, du personnel qualifié: directeurs, cinématographes et acteurs;



## [Texte]

(4)—Competition between the interests of the federal government (i.e. the NFB) and the private sector;

(5)—The CBC's lack of a regular and intelligent policy in its relations with the private sector of the film industry;

(6)—The lack, at the National Film Board of a realistic attitude toward the private sector;

(7)—A restraining degree of self-protectionism by members in the private sector of the film industry;

(8)—The fact that the Canadian feature-film exhibition industry is completely dominated by foreign-owned companies which have historically used the Canadian market as a dumping-ground for foreign-produced films;

(9)—The fact that neither the independent television stations nor TV stations in the CTV group nor TV stations in the CBC network have purchased enough in the way of entertainment, public affairs, variety and other kinds of film programs from producers in the private sector.

#### WAGE RATES IN THE PRIVATE SECTION—1

The film industry in Canada is for its workers a highly seasonal occupation and has many of the same kinds of disadvantages as farming or fishing. Wage rates have therefore tended to be far higher than in other industries during the months of most intense activity. At the present, however, according to members of the Montreal branch of The Canadian Society of Cinematographers, who also own their own film production firms, wage rates paid to camera-operators, assistant cameramen, sound technicians, lightingmen, stage-assistants and others, have become so high that the cost of producing many types of films in Canada is now on about a level with that of the U.S.A.

For films in the general category of public affairs or "documentary", wage rates can account for budget percentages up to 50%. The cost of film stock, processing, printing, sound etc., usually accounts for most of the remainder of the budget while the smallest portion of it is given to talent fees.

The budget percentages paid out for wages in theatrical or "dramatic" productions, natu-

## [Traduction]

(4)—Concurrence entre le Gouvernement fédéral (c.-à-d. l'ONF) et le secteur privé;

(5)—Défaut d'une politique régulière et avisée de Radio-Canada dans ses relations avec le secteur privé de l'industrie du film;

(6)—Défaut d'une attitude réaliste de la part de l'Office national du Film à l'égard du secteur privé;

(7)—Une certaine restriction pratiquée pour leur propre protection par des membres du secteur privé de l'industrie du film;

(8)—Le fait que les distributeurs canadiens de films à long métrage sont entièrement sous la coupe de compagnies étrangères qui se sont toujours servi du marché canadien pour le dumping de films étrangers;

(9)—Le fait que ni les postes indépendants de télévision ni ceux du circuit CTV, pas plus que les postes du réseau de Radio-Canada, n'ont acheté suffisamment de films des réalisateurs du secteur privé pour des programmes de divertissement, d'affaires publiques, de variétés et autres.

#### SALAIRES DANS LE SECTEUR PRIVÉ—1

L'industrie canadienne du film offre à ses travailleurs une occupation très saisonnière et comporte des désavantages du même ordre que ceux dont souffrent les cultivateurs ou les pêcheurs. Les taux de salaires ont par conséquent tendance à être beaucoup plus élevés que dans d'autres industries pendant les mois de pointe. A l'heure actuelle, au dire de membres de la succursale montréalaise de l'Association canadienne des cinématographes qui sont aussi propriétaires de firmes productrices de films, les taux de salaires payés aux caméramen, aides-caméramen, techniciens du son, éclairagistes, aides-producteurs et autres ont pris de telles proportions que le coût de production de plusieurs genres de films a maintenant atteint au Canada à peu près le même niveau qu'aux États-Unis.

Pour ce qui est des films de la catégorie des affaires publiques ou «documentaires», les taux de salaires peuvent atteindre jusqu'à 50 p. 100 du budget de production. Le coût du matériel de prise de vues, du développement, de l'impression, de la prise de son, etc. forme la plus grande partie du reste du budget, tandis que la plus faible partie va aux artistes.

Les pourcentages du budget affectés aux artistes ou acteurs sont naturellement les plus

## [Text]

rally, is lower; but still high enough to be extremely costly.

In Montreal, members of the International Association of Theatrical Stage Employees union (IATSE) are paid the following rates:

(a) Cameraman or camera operator—per day \$100.00; Cameraman or camera operator—per overtime day \$200.00.

(b) Assistant cameraman—per day \$50.00; Assistant cameramen—per overtime day \$100.00.

(c) Sound recordists—per day \$100.00; Sound recordists—per overtime day \$200.00.

(d) Sound men, in all other categories—per day \$50.00; Sound men, in all other categories—per overtime day \$100.00.

(e) Lightingmen, chief electricians—per day \$100.00; Lightingmen, chief electricians—per overtime day \$200.00.

(f) Lightingmen, all other categories—per day \$50.00; Lightingmen, all other categories—per overtime day \$100.00.

To shoot for eight hours, then, on a Sunday, scenes in a television or theatrical entertainment would cost \$1,100.00 for the minimum number of essential crew members alone, not counting any of the other dozens of categories of costs incurred in such a project.

In film production situations in the private sector in which IATSE crews are not employed (as for example for CBC or CTV who refuse normally to employ IATSE men or pay IATSE rates) the cost of day-to-day wage payments is considerably lower but high enough to remain a major headache to most private film companies and a vital factor in competition with other firms.

(NOTE: The CBC has established a free-lance wage policy of paying cameramen \$50.00, or \$60.00 per day, depending on the area; and camera assistants \$40.00 per day, or in some areas, \$25.00 per day. In order to have such employment from the CBC, the cameraman must also have an entire roster of equipment, the total cost of which would not be lower than \$15,000.00.)

Inexperienced junior technicians used to supplement an experienced cameraman or director of photography are, of course, paid less; but they produce much less and are

## [Translation]

faibles, mais ils sont quand même assez élevés pour être extrêmement onéreux.

A Montréal, les membres de l'Alliance internationale des machinistes de théâtre (IATSE) sont payés aux taux suivants:

a)—Caméraman ou opérateur de caméra, par jour \$100.00; caméraman ou opérateur de caméra, par jour de surtemps \$200.00.

b)—Caméraman adjoint, par jour \$50.00; caméraman adjoint, par jour de surtemps \$100.00.

c)—Préposés à l'enregistrement du son, par jour \$100.00; préposés à l'enregistrement du son, par jour de surtemps \$200.00.

d)—Prép. enreg. du son, toutes autres catégories, par jour \$50.00; prép. enreg. du son, toutes autres catégories, par jour de surtemps \$100.00.

e)—Éclairagistes, chefs électriciens, par jour \$100.00; éclairagistes, chefs électriciens, par jour de surtemps \$200.00.

f)—Éclairagistes, toutes autres catégories, par jour \$50.00; éclairagistes, toutes autres catégories, par jour de surtemps \$100.00.

Il faudrait donc déboursier, un dimanche, pour huit heures de projection de scènes de télévision ou de spectacle de théâtre, \$1,100.00 pour une équipe minimale essentielle seulement, sans compter les douzaines d'autres catégories de frais encourus à cet égard.

Quand il s'agit de réalisation de films dans le secteur privé où des équipes de l'IATSE ne sont pas employées (comme par exemple pour Radio-Canada ou CTV qui refusent d'ordinaire d'employer des hommes de l'IATSE ou de payer les taux de l'IATSE), les taux de paye journaliers sont bien inférieurs, mais tout de même assez élevés pour rester une difficulté majeure pour la plupart des compagnies privées et un facteur vital de concurrence avec d'autres firmes.

(NOTE: Radio-Canada a adopté une politique de paye indépendante, soit \$50.00 ou \$60.00 par jour pour les caméramen selon la région, et \$40.00 par jour pour les caméramen adjoints ou, dans certaines régions, \$25.00 par jour. Pour obtenir de l'emploi de Radio-Canada, le caméraman doit aussi avoir un outillage complet dont le coût total n'est pas inférieur à \$15,000.00.)

De jeunes techniciens inexpérimentés employés comme aides de caméramen d'expérience ou de directeurs de prises de vues sont évidemment moins bien payés, mais leur ren-



## [Texte]

sometimes a big factor in actually adding to the already tremendous production costs of a film.

We recognize that the problem of high wages in an industry that is by-and-large a seasonal one, is not an insurmountable problem; and we realize, as well, that if the seasonal aspect of the problem can be sufficiently reduced and higher annual incomes guaranteed to industry workers, then a great step in solving the sales-volume problem will have been achieved.

For the moment, however, the Montreal branch of the Canadian Society of Cinematographers believes that the most experienced type of film technician to be found in Canada who is also a member of IATSE, an international union, has wrongly sought to bring wage levels up to parity with that of their brotherhood of industry workers in the USA. We also believe that for the growth of any film industry in Canada, producers in the private sector urgently require a much more realistic union situation in which unions such as IATSE would be amenable to cutting wage rates in various areas, in order that the various film companies get started.

We point out a vital fact here in relation to the use of IATSE crews. Feature films shot and distributed without IATSE crews and an IATSE label have no chance for distribution in the USA, the largest and most profitable potential market, for the simple reason that IATSE projectionists in USA theatres will not show them.

#### LOW PROFIT POTENTIAL IN THE PRIVATE SECTOR—2

For various reasons, right up until the present time, few producers in the Canadian film industry have been able to make adequate profits.

The most apparent reasons for this are as follows:

- (1) Unusually high salary overheads;
- (2) Low volume of work;
- (3) High laboratory costs;
- (4) High degree of employee idleness;

(5) High degree of home-market resistance.

In most sectors of private industry in general, a profit margin of six percent is considered rock-bottom. In the film industry, however, six percent is a sometimes unattain-

## [Traduction]

dement est bien moindre, et il arrive parfois qu'ils ajoutent aux frais déjà énormes de production d'un film.

Nous reconnaissons que le problème que posent les hauts salaires dans une industrie généralement saisonnière n'est pas sans solution, et nous comprenons aussi que si l'aspect saisonnier du problème pouvait être suffisamment mitigé et que de plus importants revenus annuels pouvaient être garantis aux travailleurs de l'industrie, un grand progrès serait alors réalisé dans la solution du problème du volume des ventes.

Pour le moment, toutefois, la succursale montréalaise de l'Association canadienne de cinématographes est d'avis que le type le plus expérimenté de technicien du film que l'on puisse trouver au Canada et qui soit aussi membre du syndicat international IATSE, s'est efforcé à tort de porter les salaires aux mêmes niveaux que ceux de leurs confrères des États-Unis. Nous croyons aussi que, pour l'expansion de toute entreprise cinématographique au Canada, les réalisateurs du secteur privé ont un besoin urgent d'un régime syndical beaucoup plus réaliste dans lequel des groupements comme IATSE seraient disposés à réduire les taux de salaires dans diverses régions, en vue de donner un élan aux diverses compagnies cinématographiques.

Nous soulignons ici un fait vital relatif à l'emploi d'équipes de l'IATSE. Les films à long métrage réalisés et distribués sans équipes de l'IATSE et non étiquetés IATSE n'ont aucune chance de distribution aux États-Unis, marché potentiellement le plus vaste et le plus avantageux, tout simplement parce que les projectionnistes des théâtres américains ne les montreront pas.

#### PROFIT MINIME DANS LE SECTEUR PRIVÉ—2

Jusqu'ici et pour diverses raisons, peu de réalisateurs de l'industrie cinématographique canadienne ont pu obtenir des profits suffisants.

Les plus apparentes sont les suivantes:

- (1) Salaires extraordinairement élevés;
- (2) Faible volume de travail;
- (3) Frais élevés de laboratoire;
- (4) Haut degré de désœuvrement des employés;
- (5) Forte résistance du marché domestique.

Dans la plupart des secteurs de l'industrie privée, une marge de profits de 6 p. 100 est considérée comme niveau minimum. Cependant, dans l'industrie cinématographique, 6 p.



## [Text]

able ideal, and many firms are able to struggle on for years on a profit margin as low as one or two percent. One of the largest private production companies in the east, for example, has not shown more than an annual five percent profit on its books for the past ten years. That same firm which was able to provide over a period of 18 months services to the CBC billed at nearly one million dollars actually showed only a two and one-half percent profit at the completion of the job.

We believe most other film production companies in Canada, with the natural exception of processing laboratories, are in a very similar situation.

(NOTE: Low profit potential is the main reason why film industry executives are not paid a lot. One of the largest eastern film production companies pays its chief executive producer only a little more than \$10,000 per year. This has not done much to attract to the industry the type of brains it needs.)

In some cases, extremely low annual profits are brought about through the pressures of intense competition, and in other cases by a combination of high overheads and the tendency of the home market to severely restrict the amount in dollars it is willing to pay to obtain training, sales and advertising films.

One of the most important factors in the area of profits is that there is simply an insufficient volume of work which accounts for a high level of employee idleness throughout the industry which, in turn, contributes to the further restriction of profit potential.

In discussing this, it should be pointed out that the heads of most film companies are film men and not "executives" per se. Most of them can turn out excellent films but few of them have much in the way of sales ability. At the same time, neither profit potential nor volume is usually high enough to justify the hiring of men who can "make a pitch" and sell a film idea.

There is also involved in this question of profit potential the unusual and peculiar policies followed by the Canadian Broadcasting Corporation in its relations with film companies in the private sector. This will be mentioned in sub-section 5.

Low profit potential has restricted to a severe degree investment in the private sector of the Canadian film industry. This is the

## [Translation]

100 est parfois un sommet inaccessible, et nombre de firmes peuvent subsister pendant des années avec une marge de profits aussi minime qu'un ou deux pour cent. L'une des plus importantes entreprises privées de production de l'Est, par exemple, n'a pas accusé dans sa comptabilité plus de cinq pour cent de profits annuels durant les dix dernières années. La même compagnie qui, au cours d'une période de 18 mois, a pu fournir à Radio-Canada des services facturés à près d'un million de dollars, n'a pu accuser, à l'achèvement de son contrat, qu'un profit de deux et demi pour cent.

Nous croyons que la plupart des compagnies canadiennes de production cinématographique se trouvent dans une situation à peu près semblable.

(NOTE: Un faible potentiel de profits est la principale raison pour laquelle les administrateurs de compagnies cinématographiques ne sont pas grassement rémunérés. L'une des plus importantes compagnies de production de l'Est verse à son chef de production un salaire annuel d'à peine plus de \$10,000, ce qui n'est pas fait pour attirer à l'entreprise le genre de compétences dont elle a besoin.)

Des profits annuels extrêmement bas résultent, dans certains cas, de l'intensité de la concurrence et, dans d'autres, d'une combinaison de frais généraux variables élevés et de la tendance du marché domestique à restreindre sérieusement la somme que l'entreprise consent à payer pour l'obtention de films de formation, de vente et de publicité.

L'un des plus importants facteurs dans le domaine des profits est l'insuffisance de travail, cause d'un haut degré de désœuvrement chez les employés qui, à son tour, contribue à réduire la possibilité de profits.

Dans ces considérations, il faut tenir compte du fait que les dirigeants de la plupart des compagnies cinématographiques sont des réalisateurs et non essentiellement des administrateurs; ils peuvent produire d'excellents films, mais peu d'entre eux ont suffisamment d'habileté pour la vente de leurs produits. D'autre part, ni le profit ni le volume possibles sont suffisamment élevés pour justifier l'embauchage d'hommes capables d'avoir des idées neuves et de les faire adopter.

Entre aussi en ligne de compte dans cette question de profit potentiel la singularité et peu commune ligne de conduite suivie par Radio-Canada dans ses relations avec les compagnies cinématographiques du secteur privé. Il en sera question au paragraphe 5.

Le faible potentiel de profits a gravement fait obstacle aux investissements dans le secteur privé de l'industrie canadienne du film.

## [Texte]

reason why, in Montreal, for example, there is not one large film studio suitable for the filming of feature productions; why, in Montreal there is not one commercial laboratory that can process 35mm. colour negative; (outside the NFB) and why there is not one large central and well-equipped production facility that would encourage investment from abroad.

The present adequacy of Montreal's local facilities tends to inhibit rather than encourage foreign film investment whether justifiably or not. Thus, the Canadian film industry and particularly that located in Montreal, is regarded by foreign film men largely as a "mickey mouse" type of operation.

Low profits have created and perpetuate this situation.

The Montreal branch of the Canadian Society of Cinematographers feels that if the federal government does not act quickly to aid producers in the private sector in eastern Canada, in a very short time there will not be any film industry to become concerned about.

#### THE CONSISTENT DRAINING-OFF OF QUALIFIED PERSONNEL—3

The emigration of qualified cinematographers, film technicians, laboratory technicians, directors, performing artists, writers, producers and all other whose participation is necessarily required in film production has severely weakened the entire Canadian film industry. This factor has, in many cases, accounted for the low quality of some Canadian film companies. It has in turn further restricted the earning ability and growth potential of the industry as a whole.

In the case of the CBC, for example, following the tremendous success of the *WOJECK* series, many of the key people involved were offered and accepted jobs in the USA.

Since then we have already noted a lowering of quality in other CBC filmed drama productions.

So many highly competent film and production personnel have already left the country that it is said Canadians are becoming the main strength of the USA film industry.

A list of the most "famous" Canadian-trained émigrés would include: Norman Jewison, producer of last year's Academy Award winner, *IN THE HEAT OF THE NIGHT*; Silvio Narizzano, the writer-director

## [Traduction]

Voilà pourquoi, à Montréal par exemple, il n'y a pas un seul grand et convenable studio pour la réalisation de films à grand métrage, pourquoi Montréal ne possède pas de laboratoire commercial capable de développer des clichés négatifs de films en couleurs de 35mm., et pourquoi (exception faite de l'ONF) il n'existe pas d'atelier central de production vaste et bien équipé qui attirerait les investissements étrangers.

L'insuffisance des présentes installations de Montréal tend à empêcher au lieu d'encourager les investissements étrangers dans l'industrie du film, que ce soit légitimement ou non. Ainsi, l'industrie canadienne, celle de Montréal, en particulier, est en somme considérée par les cinéastes étrangers comme un type d'entreprise à la «Mickey Mouse».

Cette situation a été créée et maintenue par les faibles profits.

La succursale montréalaise de l'Association canadienne des cinématographes est d'avis que, si le Gouvernement fédéral ne vient pas promptement en aide aux producteurs du secteur privé de l'Est du Canada, dans très peu de temps il n'y aura plus d'entreprise cinématographique qui en vaille la peine.

#### LE DRAINAGE CONSTANT DE PERSONNEL QUALIFIÉ—3

L'émigration de cinématographes qualifiés, techniciens du film et de laboratoire, administrateurs, interprètes, auteurs, réalisateurs et de tous ceux dont la participation est essentielle à la production cinématographique, a gravement affaibli toute l'industrie cinématographique canadienne. Dans bien des cas, c'est à ce facteur qu'est attribuable la pauvre qualité des réalisations de certaines compagnies canadiennes. Il a, en outre, restreint la faculté de gagner et la possibilité d'expansion de l'ensemble de l'industrie.

Dans le cas de Radio-Canada, par exemple, à la suite de l'immense succès de la série *WOJECK*, beaucoup des principaux collaborateurs se sont vu offrir et ont accepté des postes aux États-Unis.

Depuis, nous avons déjà noté une baisse de qualité des autres productions dramatiques filmées de Radio-Canada.

Le nombre de producteurs et de cinéastes très compétents qui ont quitté le pays est tel que l'on dit que les Canadiens sont la force principale de l'industrie cinématographique des États-Unis.

Parmi les plus célèbres de ces émigrés formés au Canada, on note: Norman Jewison, producteur de *IN THE HEAT OF THE NIGHT* qui a obtenu le prix de l'Académie de l'an dernier; Silvio Narizzano, metteur en



## [Text]

of *GEORGIE GIRL*; Syd Furie, director of many commercially successful films, only one of them being the noted *IPCRESS FILE*; Tim Kotcheff; Harvey Nart; Stan Harris and many others. The list of actors and actresses who have left for fame and fortune in New York or London is even longer.

Canadian film producers, once their former co-workers have departed to greener pastures are not only denied the participation of their talented minds (which they can no longer afford), they are also cut off from the benefits of the experience gained by these personnel in more complex professional work situations.

In entertainment terms, then, Canadian films have tended to stagnate at a certain level of excellence.

#### COMPETITION BETWEEN THE NFB AND PRIVATE SECTOR—4

The federal government has in some important ways contributed heavily to the present severe limitations of the Canadian film industry.

Most importantly, it has removed from the private sector the production of the 400-odd films its departments and ministries purchase annually from the National Film Board. Secondly, it has by act of parliament limited the size, scope and activities of the NFB itself, so that organization cannot expand in response to national need, or expand, at least, at a rate that would be of benefit to the industry as a whole.

It is important to realize that the Montreal branch of the Canadian Society of Cinematographers is not advocating the breaking up of the National Film Board which we feel has contributed a great deal to Canadian film prestige. We do, however, question the government's wisdom in directing the total volume of its requirements to the National Film Board.

The Montreal branch of the Canadian Society of Cinematographers strongly recommends that at least 50% of the National Film Board's sponsored films be systematically contracted-out to private producers.

We are aware, of course, the Board's management is already considering "letting out as much work as it can afford"; but to this date, no significant amounts have been channelled to private industry.

Provincial governments, another potentially valuable source of revenue have contributed, in cash, more toward the establishment of an

## [Translation]

scène et scénariste de *GEORGIE GIRL*; Syd Furie, metteur en scène de nombreux films ayant connu le succès, parmi ceux-ci le célèbre *IPCRESS FILE*; Tim Kotcheff; Harvey Hart; Stan Harris et beaucoup d'autres. La liste d'acteurs et d'actrices qui ont quitté le pays pour chercher fortune et gloire à New York ou Londres est encore plus longue.

Les producteurs de films canadiens, une fois que leurs anciens collaborateurs sont partis pour des herbages plus riches, ne sont pas seulement privés de la participation de leurs talents (qu'ils ne peuvent plus payer), mais ils sont aussi privés de bénéfices de l'expérience acquise par ces gens dans des situations professionnelles plus complexes.

Dans le domaine de la distraction, donc, le film canadien a eu tendance à stagner à un certain niveau d'excellence.

#### CONCURRENCE ENTRE L'ONF ET LE SECTEUR PRIVÉ—4

Le gouvernement fédéral a contribué de plusieurs façons aux graves limitations actuelles de l'industrie canadienne du film.

La plus importante mesure est d'avoir enlevé du secteur privé la production de quelque 400 films achetés annuellement par les ministères à l'Office national du film. Deuxièmement, il a, par voie légale, limité la taille, le champ et les activités de l'ONF lui-même, de sorte que l'organisation ne peut s'accroître en fonction des besoins nationaux, ou du moins à un rythme qui profiterait à l'industrie dans son ensemble.

Il faut bien comprendre que la section montréalaise de la Société canadienne des cinéastes professionnels ne demande pas la dislocation de l'Office national du film, nous pensons qu'il a largement contribué au prestige du film canadien. Ce que nous mettons en cause, c'est la décision du gouvernement de commander tous ses films à l'Office national du film.

La section montréalaise de la Société canadienne des cinéastes professionnels demande instamment que 50% au moins des films patronnés par l'Office national du film soit systématiquement confié à des producteurs privés.

Nous n'ignorons pas, évidemment, que la direction de l'Office considère déjà la possibilité de «confier à l'extérieur tout ce qu'elle peut payer»; mais à ce jour, peu de chose a été confié à l'industrie privée.

Les gouvernements provinciaux, une autre source importante de revenus, ont contribué davantage, en argent, à l'établissement d'une



## [Texte]

economically viable film industry. But in some cases, Québec, for example, this situation cannot be expected to continue for long. The Québec government has already a large and adequate film production unit at Hydro-Québec and is in the process of establishing an even larger one at Radio-Québec. In Ontario, the government of that province is in the process of placing in its own hands the instruments of film production, with particular respect to the educational field. In British Columbia, Premier W. A. C. Bennett, has so little faith in the Canadian film industry (despite the proofs of excellence established at EXPO '67) that he has ordered a nearly one million dollar film for his government's Osaka pavillion from a Czechoslovakian film production house.

Premier Bennett, of course, has the right to spend his province's funds where and how he chooses but such moves contribute nothing to the growth of the Canadian film industry. Vancouver is already one of the most depressed film production areas in the country and cannot afford Mr. Bennett's brand of external aid.

In the future it will be the attitudes of the federal government that will be crucial to the growth of the Canadian film industry.

We feel the private sector absolutely MUST have a share of the funds government ministries are prepared to expend on general film requirements. The Montreal branch of the CBC believes that if they do not receive a share, the present bad situation will promptly become a worse one.

#### THE CBC'S RELATIONS WITH THE PRIVATE SECTOR—5

Since the advent of television broadcasting in 1952, the private sector of the film industry has received a great deal of support from the Canadian Broadcasting Corporation. The CBC's policies toward the private sector, however, can only fairly be described as strange and unusual. This is a general cause for complaint and irritation throughout the industry.

The Corporation's behaviour consists in irrationally contributing toward the sudden and strong advance of a particular film company in a short space of time; then just as suddenly, completely withdrawing all support leaving the private firm with a huge salary overhead brought on by the CBC's

## [Traduction]

industrie cinématographique viable. Mais dans certains cas, au Québec par exemple, la situation ne durera pas longtemps. Le gouvernement du Québec a déjà une unité de production cinématographique importante et adéquate à l'Hydro-Québec et il est en train d'en établir une plus importante encore à Radio-Québec. En Ontario, le gouvernement de la province est en train de mettre la main sur les instruments de la production cinématographique, notamment en ce qui concerne les films éducatifs. En Colombie-Britannique, le premier ministre, M. W. A. C. Bennett, a si peu confiance dans l'industrie canadienne du film (en dépit des preuves de qualité établies lors d'EXPO 67) qu'il a commandé un film de près d'un million de dollars, pour le pavillon de son gouvernement à Osaka, à une maison de production tchécoslovaque.

Évidemment, M. Bennett a le droit de dépenser les fonds de sa province comme et où il l'entend; mais une décision de ce genre ne contribue en rien à la croissance de l'industrie canadienne du film. Déjà, Vancouver est une des régions du pays où l'industrie cinématographique est la plus menacée et elle aura du mal à supporter la forme d'aide à l'extérieur de M. Bennett.

Dans l'avenir, c'est l'attitude du gouvernement fédéral, qui sera cruciale pour le développement de l'industrie canadienne du film.

Nous pensons que le secteur privé DOIT absolument avoir une part des sommes que les ministères sont disposés à consacrer à leurs besoins cinématographiques. La section montrealaise de la Société canadienne des cinéastes professionnels pense que si elle ne participe pas à cette contribution des ministères à l'industrie, la délicate situation actuelle ne fera que se détériorer.

#### LES RELATIONS DE RADIO-CANADA ET DU SECTEUR PRIVÉ—5

Depuis l'avènement de la télévision en 1952, le secteur privé de l'industrie du film a reçu un important soutien de la Société Radio-Canada. Cependant, tout ce que l'on peut dire de la politique de Radio-Canada, c'est qu'elle est étrange et inhabituelle. C'est un sujet de mécontentement et d'irritation dans toute l'industrie.

Le comportement de la Société consiste à contribuer de façon irrationnelle à la croissance importante et rapide d'une compagnie cinématographique particulière, en très peu de temps; et tout aussi soudainement, à cesser toute contribution à la firme privée, la laissant avec des dépenses salariales énormes du

## [Text]

patronage, large equipment debts incurred by the sudden expansion and other problems mostly involving reputations.

The CBC has, after withdrawing, then moved on to another private film where the same experience is repeated.

(This accounts for one of the main reasons why small firms don't want to become large and find themselves in the position of having to rely on the CBC for a large share of their incomes).

Not only has the Corporation behaved in such a manner toward production houses, but also toward laboratories.

In Montreal, the CBC has tended to offer its work alternately to each of three labs, *Sonolab* (formerly *Trans-World*); *Mount Royal Film Laboratories*; and *David Bier Laboratories*. (Curiously, in Montreal, the CBC has consistently denied official patronage to a fourth laboratory—the work of which has always had qualities equivalent to other such firms.)

In Toronto, the CBC's behaviour has been more consistently inconsistent and it has behaved toward film processing labs the same way it has behaved toward private production houses.

There have been two unfortunate results: a larger than average number of sudden bankruptcies (as in the cases of *Niagara Films*, *Delta Films* and *Artec Films*, all Montreal-based firms) and unfair advantage for some, such as *Film House*, a private firm located in the same building as the CBC's Front Street film department in Toronto.

#### THE NATIONAL FILM BOARD'S ATTITUDE TOWARD THE PRIVATE SECTOR—6

Film makers working in the private sector complain universally and constantly about the attitude that has grown up over the years at the National Film Board with regard to the competency of firms in the private sector.

To say this attitude has poisoned the air and spoiled relations between the public and private sectors is to say far too little. The attitude of the NFB is that it alone is a kind of hero of Canadian film. It is believed by many that this gospel has been spread not only by foreign-travelling film technicians but by NFB management as well. That the NFB has put Canada on the film map cannot be denied; but that the NFB is the only Canadian film organization capable of competent produc-

## [Translation]

fait du travail demandé par Radio-Canada, des dettes d'équipement considérables du fait de l'expansion soudaine et d'autres problèmes relatifs notamment à la réputation de la compagnie.

Après son retrait, la Société se tourne vers une autre compagnie où la même chose se reproduit.

(C'est une des raisons pour laquelle les petites entreprises ne désirent pas augmenter, pour ne pas se trouver dans une situation où elles devraient s'en remettre à Radio-Canada pour une grande partie de leurs revenus.)

Non seulement la Société se conduit ainsi vis-à-vis des maisons de production, mais aussi vis-à-vis des laboratoires.

A Montréal, Radio-Canada a offert son travail alternativement à trois laboratoires, *Sonolab* (anciennement *Trans-World*), *Mount Royal Film Laboratories* et *David Bier Laboratories*. (Assez curieusement, à Montréal, Radio-Canada ne s'est jamais adressée au quatrième laboratoire dont le travail à tous jours été équivalent aux trois autres.)

A Toronto, Radio-Canada a été encore plus constant dans son inconstance et elle s'est conduite envers les laboratoires de la même façon qu'envers les maisons de production.

Il en est résulté deux phénomènes importants: le nombre supérieur à la moyenne de faillites soudaines (par exemple, *Niagara Films*, *Delta Films* et *Artec Films*, toutes les trois de Montréal); un avantage injuste à d'autres, comme par exemple *Film House*, une compagnie privée située sur Front Street à Toronto, dans le même immeuble que le service cinématographique de Radio-Canada.

#### L'ATTITUDE DE L'OFFICE NATIONAL DU FILM FACE AU SECTEUR PRIVÉ—6

Les producteurs du secteur privé se plaignent tous en permanence de l'attitude qui s'est fait jour au cours des années à l'Office national du film en ce qui concerne la compétence des compagnies privées.

Dire que cette attitude a empoisonné l'atmosphère et détérioré les relations entre les secteurs public et privé, c'est rester en deçà de la vérité. L'Office national du film se considère, seul, comme une sorte de héros du film canadien. Beaucoup pensent que cet évangile a non seulement été prêché par des techniciens du film de l'ONF en tournée à l'étranger, mais aussi par la direction. Que l'ONF ait fait connaître le Canada, personne ne le nie; mais que l'ONF soit la seule organisation ciné-



## [Texte]

tion is a patently false attitude and a slur undeserved by the private sector.

This attitude is also probably the prime reason why the National Film Board has not seen fit to contract-out work even when its facilities were so overloaded it had to delay production on certain films for months.

The private sector of the Canadian film industry is not trusted by the management of the NFB and consequently the degree of exchange of information and mutual aid that might have been possible has been severely stifled, which is the inevitable result of undue snobism.

#### RESTRAINING DEGREE OF SELF-PROTECTIONISM IN PRIVATE SECTOR—7

The extremely hard conditions of life in the private Canadian film industry have brought about a peculiar manifestation: most private company owners and even individual workers seem to bear an attitude of distrust toward one another and cannot easily be enjoined in organizations dedicated to industry-wide improvements.

In one case, for example, when the Montreal chapter of the CBC was recruiting members, prospective candidates often refused to join for fear of having to reveal the names of their private clients.

This adequately demonstrates the atmosphere of neurotic suspicion which is a condition usually present when mere day-to-day survival is a fight.

#### DOMINATION OF CANADIAN CINEMA BY FOREIGNERS—8

For years, in fact from the day Bruce Bairnfeather's Trenton, Ontario film studio went into receivership, members of the Canadian film industry have complained, and justifiably, about the prevalence of foreign films in Canadian cinemas and the preference of Canadian audiences for those films.

Finally, in the early sixties, a movement was started to convince the federal government of the need for a national film policy. The act incorporating the Canadian Film Development Corporation was the result of those years of struggle and negotiations.

But since the establishment of the Act and its passage into law on March 10, 1967 the

## [Traduction]

matographique canadienne capable de produire avec compétence est absolument faux et c'est un calomnie que n'a pas méritée le secteur privé.

Cette attitude est sans doute la principale raison pour laquelle l'Office national du film n'a pas jugé bon de confier du travail à l'extérieur, même lorsque sa surcharge de travail l'a obligé à retarder de plusieurs mois la production de certains films.

La direction de l'ONF ne fait pas confiance au secteur privé de l'industrie canadienne du film et par conséquent, l'échange de renseignements et l'aide mutuelle qui auraient pu être possibles ont été sévèrement étouffés, ce qui a conduit à l'inévitable et injustifié snobisme.

#### CONTRAINANT DEGRÉ D'AUTOPROTECTION DANS LE SECTEUR PRIVÉ—7

Les conditions de vie extrêmement difficile de l'industrie privée du film au Canada ont amené un résultat assez particulier: la plupart des propriétaires de compagnie privée et même les employés ne se font pas confiance et il est très difficile de leur faire admettre des organismes qui seraient au service de l'industrie dans son ensemble.

Par exemple, lorsque la section montréalaise de la Société canadienne des cinéastes professionnels recrutait des membres, certains candidats possibles, refusèrent d'adhérer de peur d'avoir à révéler les noms de leurs clients.

Ceci démontre bien l'atmosphère de suspicion malade qui règne actuellement alors que la survivance à elle seule est déjà une lutte.

#### DOMINATION DU CINÉMA CANADIEN PAR LES ÉTRANGERS—8

Depuis des années, en fait depuis que les studios de Bruce Bairnfeather à Trenton, Ontario ont commencé à fonctionner, les membres de l'industrie canadienne du film se plaignent, avec raison, de la prédominance des films étrangers dans les cinémas canadiens et de la préférence des Canadiens pour les films étrangers.

Finalement, dans le début des années soixante, il y a eu un mouvement pour convaincre le gouvernement fédéral de la nécessité d'une politique nationale du film. Ces années de lutte et de négociations furent couronnées par la Loi sur la Société de développement de l'industrie cinématographique canadienne.

Mais depuis l'établissement de la Loi et son approbation par le Parlement le 10 mars 1967,



## [Text]

depressed condition of the Canadian feature film industry has not changed one iota.

Nearly two years have passed.

The Montreal branch of the CBC has not been able to discover if the Act has ever been utilized in any of its conditions; we have not been able to discover if any single foreign-owned cinema chain has ever even so much as approached the CFDC to even discuss the production of a single feature film; we have never been able to find out if any Canadian distributor has approached the CFDC with the same end in mind or what the outcome of such discussions could have been. We have never heard of one single motion picture having been produced in Canada as the result of the CFDC Act; nor have we, at any time, ever heard of anyone ever having received any beneficial result on account of the existence of the CFDC.

This is all to the best of our knowledge.

We do, however, know of a number of individual cases in which private, competent film makers have approached the CFDC, and its Acting Secretary, Mr. Michael Spenser, and have received treatment that could at best be described as arrogant, cavalier, or downright rude.

The Montreal Branch of the Canadian Society of Cinematographers does not, in any way, deplore the creating of the CFDC Act; but it does warn the members of the committee on Broadcasting, Films and Assistance to Arts that serious repercussions will result in the private sector of the Canadian film industry unless an investigation is immediately undertaken and steps made to remove from office both the Acting Secretary, Mr. Michael Spenser and the CFDC's chief executive officer, Georges-Emile Lapalme, both of whom, on the basis of information received, we regard as either incompetent or ill-advised.

We believe that, to date, no positive steps have been taken by the government's instrument, the CFDC to relieve the condition of unmitigated depression in the Canadian feature film industry. A look at the motion picture advertisements in the *Toronto Telegram* for Thursday, January 2, 1969, adequately illustrates the point. Sixty-nine motion picture cinemas advertised a total of sixty-nine foreign-made productions, mainly American with a sprinkling of British and French thrown in for those Canadians whose tastes

## [Translation]

les déplorables conditions de l'industrie cinématographique canadienne n'ont pas changé d'un iota.

Deux ans ont passé.

La section montréalaise de la Société canadienne des cinéastes professionnels n'a pas pu découvrir si la Loi avait été utilisée ou non nous n'avons pas pu découvrir si une seule chaîne étrangère de cinéma avait quelquefois contacté la Société de développement pour discuter de la production d'un seul long métrage; nous n'avons jamais pu savoir si un distributeur canadien avait approché la Société pour la même raison ou quels avaient été les résultats d'une telle discussion. Nous n'avons jamais entendu parler d'un seul film qui aurait été fait au Canada en application de la Loi sur la Société de développement; nous n'avons pas entendu parler non plus de quiconque ayant reçu un bénéfice quelconque de l'existence de la Société.

Ceci au mieux de notre connaissance.

Nous connaissons, cependant, un certain nombre de cas particuliers où des producteurs de films privés et compétents, se sont adressés à la Société et à son secrétaire provisoire, M. Michael Spenser, et ont été reçus d'une façon que nous pourrions décrire comme arrogante, cavalière ou simplement grossière.

La section montréalaise de la Société canadienne des cinéastes ne déplore aucunement l'entrée en vigueur de la Loi sur la Société de développement de l'industrie cinématographique canadienne, mais elle avertit les membres du comité de la radiodiffusion, des films et de l'assistance aux arts qu'elle aura de graves répercussions dans le secteur privé de l'industrie cinématographique canadienne, à moins qu'on n'effectue immédiatement une enquête et qu'on ne renvoie le secrétaire-adjoint, M. Michael Spenser, et l'administrateur général de la Société de développement de l'industrie cinématographique canadienne (SDIC), qui, d'après les renseignements que nous avons reçus, nous semblent incompetents ou mal conseillés.

Nous pensons qu'aucune mesure concrète n'a encore été prise par la SDIC, organisme du gouvernement, pour remédier à la situation gravement critique dans laquelle se trouve l'industrie cinématographique du Canada. Un coup d'œil sur la page des spectacles du *Toronto Telegram* du jeudi 2 janvier 1969 le montrera clairement. Soixante-neuf cinémas affichaient soixante-neuf productions étrangères, pour la plupart américaines, avec un ou deux films britanniques et français pour les Canadiens qui ont des goûts décidés.

[Texte]

presumably run to the bizarre and the same thing can be seen in the cinema advertisements of every single Canadian daily newspaper.

As the question at the beginning of this preliminary statement tasks, IS CANADA EVER TO HAVE A FILM INDUSTRY OF ITS OWN? To be sure, part of an industry exists; but it is dying the slow and painful death of constriction of its financial arteries, while less and less artistic blood is getting to the heart and brain.

At this point, the Montreal branch of the Canadian Society of Cinematographers states unequivocally that it believes the only thing that will ultimately save the Canadian film industry is the immediate imposition of a QUOTA SYSTEM to be organized and bankrolled through the offices of a revitalized Canadian Film Development Corporation.

We are aware of the disadvantages of such a system; but it is proof of its value that it alone created the British film industry. Without, the condition of British film would probably not be unlike that of our own.

A QUOTA SYSTEM could conceivably work in the following manner:

Cinema chains would receive federal licence to import and show a number of foreign-made films for every Canadian-made film they would guarantee to exhibit on an equal basis.

The money for production could come from a combination of sources including the CFDC'S Advance Fund and from a special surtax placed upon the profits of foreign-made feature productions shown in Canada without further increase in the already high price of admission tickets.

The details of such a working system would, naturally be more complicated than that. The Montreal branch of the CSC, at this juncture, merely advises the Committee it sees no other possibility than the imposition of a quota system and strongly advises study of this recommendation.

#### PURCHASE OF FILM PROGRAMS FOR TELEVISION—9

The Montreal branch of the Canadian Society of Cinematographers supports the Report of the Committee on Broadcasting, adopted by the government in 1965. In its first two chapters, R. M. Fowler generally covered the

[Traduction]

ment bizarres; on constate la même chose dans tous les autres quotidiens canadiens.

La question qu'on a posée au début de cet exposé préliminaire est la suivante: LE CANADA AURA-T-IL UN JOUR SA PROPRE INDUSTRIE CINÉMATOGRAPHIQUE? Il est sûr qu'elle existe en partie; mais elle meurt de la mort lente et douloureuse de l'angustie de ses artères financières, alors que le sang artistique arrive de plus en plus difficilement au cœur et au cerveau.

Au point où nous en sommes, la section montréalaise de la Société canadienne des cinématographes est fermement convaincue que la seule chose qui pourrait encore sauver l'industrie cinématographique canadienne serait l'imposition immédiate d'un CONTINGEMENT, qui serait organisé et financé par les bureaux d'une Société de développement de l'industrie cinématographique canadienne renouvelée.

Nous sommes conscients des désavantages d'un tel système; mais la preuve de sa valeur est qu'il a permis seul la création d'une industrie cinématographique britannique. Sans cela, la situation de l'industrie cinématographique britannique ne serait sans doute pas très différente de la nôtre.

Un CONTINGEMENT peut se concevoir comme suit:

Les chaînes de cinémas recevraient une licence fédérale leur permettant d'importer et de projeter un certain nombre de films étrangers pour chaque film canadien qu'elles s'engageraient à projeter au même titre.

L'argent nécessaire à la réalisation pourrait provenir du fonds pour le progrès de la SDIC et d'une surtaxe spéciale sur les profits des films étrangers projetés au Canada, sans qu'il soit nécessaire d'augmenter le prix déjà élevé des billets.

Ce système serait évidemment beaucoup plus compliqué dans ses détails. La section montréalaise de la SDIC tient à assurer le comité qu'elle ne voit d'autre solution que l'imposition d'un contingentement et recommande vivement l'étude de cette recommandation.

#### L'ACHAT DES TÉLÉFEUILLETONS—9

La section montréalaise de la Société canadienne des cinématographes est en faveur du rapport du comité de la radiodiffusion adopté par le gouvernement en 1965. Dans les deux premiers chapitres, R. M. Fowler a traité, en



## [Text]

ground in which we are mainly interested: and while it may be tiresome to repeat once more these essential facts, we do so again because we are of the opinion that very few people have ever understood them: (1) programming and program content are the important factors in broadcasting; (2) there is a strong imbalance between the ratio of Canadian to American programs broadcast both on the CBC and private stations, particularly in prime time. This imbalance is altogether in prime time. This imbalance is altogether in favour of television programs made abroad and mostly in the USA; (3) CTV stations and independent TV stations have failed utterly to support the production of Canadian program material and the development of Canadian talent, and are on the whole spending less money years after the amortization of the capital costs of their broadcasting plants than they were even during the initial phase of establishment (4) the CBC has failed, almost completely, to utilize to a degree advantageous to the development of a native Canadian film industry, the facilities and personnel of that industry.

The Montreal Branch of the Canadian Society of Cinematographers is very well aware of the reasons why Canadian television broadcasting has so under-utilized the talent resources of the country and we feel free here to state that we believe the original BBG "Canadian content" regulation, originally intended to prevent this situation, was administered if not fraudulently, in a manner bordering upon that condition. When TV broadcasting stations were permitted the liberty of classifying commercials, station promos, and other such trivia as Canadian content and were playing free films and other program material as many as 7 or 8 times in a month to make up the 55 per cent the BBG required, then our opinion is not surprising.

The Montreal Branch of the CBC considers reprehensible and irresponsible the administration of the former broadcasting act and the regulations thereof.

Moreover, we see no special reason for supporting the administration of the present broadcasting act under the stewardship of the CRTC. We have thus far not noted any special tightening or toughing up in the Canadian Content rule, which, we assume, still applies nor do we see any action to encourage the CTV network, for example, to actually present a reasonable facsimile of an entertaining drama.

We are ready to admit our bias; but we demand the enforcement, without favoritism

## [Translation]

gros, des sujets qui nous intéressent plus particulièrement, et même s'il peut paraître fastidieux de répéter ces faits essentiels, nous le ferons tout de même car il nous semble que très peu de gens les aient compris: (1) la programmation et le contenu des émissions sont les facteurs importants en radiodiffusion; (2) Il existe un déséquilibre marqué entre la proportion des émissions canadiennes et celle des émissions américaines diffusées sur les réseaux national et privés, en premier emplacement surtout. Ce déséquilibre est toujours à l'avantage des émissions de télévision réalisées à l'étranger et aux États-Unis en particulier; (3) Les postes de télévision CTV et indépendants n'ont pas encouragé la réalisation d'émissions canadiennes ni les artistes canadiens, et dépensent en général moins d'argent annuellement une fois qu'ils ont amorti le coût des stations émettrices qu'ils n'en dépensaient au stade initial de leur établissement; (4) Radio-Canada a négligé presque totalement d'employer à des fins qui soient favorables à l'établissement d'une industrie cinématographique canadienne les installations et le personnel de cette industrie.

La section montréalaise de la Société canadienne des cinématographes est pleinement consciente des raisons pour lesquelles la télédiffusion canadienne a ainsi négligé les talents canadiens; nous ne craignons pas de dire ici que le règlement initial du BGR sur la «teneur canadienne», qui avait d'abord pour but d'empêcher cette situation, a été administré, d'une façon sinon frauduleuse, du moins proche de l'être. Quand on permet aux stations canadiennes de télévision de classer comme étant de «teneur canadienne» les annonces commerciales et les annonces du poste et autres bagatelles, et de projeter trois films et autres émissions 7 ou 8 fois par mois pour en arriver aux 55 p. 100 requis par le BGR, notre opinion n'a rien de surprenant.

La section montréalaise de la Société canadienne des cinématographes considère comme répréhensible et irresponsable d'administration de l'ancienne Loi sur la radiodiffusion et des règlements qui s'y rapportent.

D'autre part, nous n'avons aucune raison d'approuver l'administration de la présente Loi sur la radiodiffusion par le CCRT. Nous n'avons encore noté aucun renforcement ou durcissement en ce qui concerne le règlement de la «teneur canadienne», qui, nous le supposons, est toujours en vigueur; nous constatons également que rien n'a été fait pour encourager le réseau CTV, par exemple, à présenter quelque chose qui ressemble à une pièce intéressante.

Nous sommes disposés à admettre que nous avons des préjugés; mais nous exigeons l'ap-



## [Texte]

o anyone, the letter of the terms and regulations of the current act.

We have stated elsewhere in this preliminary brief, our belief that the federal government's departmental directive requiring all federal government films (with a few exceptions) to be channelled to the NFB's shop has not improved the financial condition of the private sector of the film industry.

We might now mention that the CBC's policy of producing the large majority of its program requirements within its own facilities has also constituted a great loss for the private Canadian film industry.

When we note a feature item such as one entitled THE WEEK'S TV HIGHLIGHTS *Montreal Star*, January 4, 1969) that lists Monday through Friday, 6:00 P.M. to sign-off 4 separate "feature highlights" and only 4 to 4 are Canadian, 2 of which are direct hockey telecasts, we are understandably led to wonder what the CRTC is doing.

On Sunday, January 5th alone, CBMT, Channel 6, the CBC station in Montreal, carried only 2 hours of Canadian programming out of a potential 7 hours; and those two hours are made up of one-half hour variety, one hour of public affairs and roughly ½ hour of news and sports reports. The rest of the broadcasting time includes the following: 6:00 P.M.-7:00 P.M., "Walt Disney"; 7:30 P.M. to 8:00 P.M., "Green Acres"; 8:00 P.M. to 9:00 P.M., "Ed Sullivan"; 9:00 P.M. to 10:00 P.M., "Bonanza". This is followed by "The Way It is", and news. The schedule is "rounded out" with a film feature entitled "Charlie Chan At The Circus".

This kind of scheduling may be the CBC network manager's idea about how to spend a great evening relaxing with the TV; but it is most emphatically not the idea of what the members of the Montreal Branch of the CBC would like to see. Especially those ones who have not worked all week, or those who have spent twenty years in the Canadian film industry and who have spent one day working as an assistant cameraman on a CBS public affairs production.

And let not anyone deceive you. Many members of the CBC, which organisation could generally be described as having among its members and associated members the only competent cameramen and directors of photography in the country, do not work every day. Many of them do not work every month

## [Traduction]

plication, sans favoritisme à l'égard de qui que ce soit, des dispositions et règlements de la loi actuelle.

Nous avons déjà déclaré dans cet exposé préliminaire que la directive ministérielle du gouvernement fédéral voulant que tous les films du gouvernement fédéral (à quelques exceptions près) soient confiés à l'ONF n'a pas amélioré la situation financière du secteur privé de l'industrie cinématographique.

Soulignons en passant que la décision de Radio-Canada de réaliser la plupart de ses émissions par ses propres moyens constitue également une grosse perte pour l'industrie cinématographique privée.

Quand nous jetons un coup d'œil sur une rubrique comme «La sélection des spectacles de la semaine», (*The Week's TV Highlights*, *Montreal Star*, 4 janvier 1969) qui donne une liste des émissions du lundi au vendredi, 18h., nous constatons que sur 44 «sélections de la semaine», quatre sont canadiennes, dont deux sont des parties de hockey télévisées en direct, et nous sommes en droit de nous demander ce que fait le CCRT.

Le dimanche 5 janvier, CBMT, canal 6, poste de Radio-Canada à Montréal, n'a diffusé que deux heures d'émissions canadiennes sur un total possible de sept heures; ces deux heures consistaient en une demi-heure de variétés, une heure d'affaires publiques et environ une demi-heure de nouvelles et commentaires sportifs. Le reste du temps de radiodiffusion comprenait: de 18 à 19 h., «Walt Disney»; de 19h. 30 à 20h., «Green Acres»; de 20 h à 21h., «Ed Sullivan»; de 21h à 22h., «Bonanza»; venaient ensuite «The Way It is» et les informations. Le programme se termina par un film intitulé «Charlie Chan At The Circus».

Ce genre de programmation peut correspondre à l'idée que se fait le directeur de Radio-Canada de la manière de passer une bonne soirée devant la télévision, mais il ne correspond pas du tout à ce que les membres de la section montréalaise de la Société canadienne des cinématographes aimeraient avoir. Surtout ceux qui n'ont pas travaillé de la semaine, ou ceux qui ont passé vingt ans dans l'industrie cinématographique canadienne et qui ont travaillé un jour comme aide-caméraman dans une émission d'affaires publiques à Radio-Canada.

Ne vous faites pas d'illusions. De nombreux membres de la SCC, organisme qui possède incontestablement parmi ses membres et membres associés les seuls caméramen et directeurs de la photographie compétents au Canada, ne travaillent pas tous les jours. Beaucoup d'entre eux ne travaillent pas tous

## [Text]

and many of them work only during certain seasons because the work is not available from the CBC, the NFB nor can it be found through their own efforts.

Most company-owners who are also members of the CBC state that the largest percentage of their work comes from outside their country or province. For example, in the case of SPEAC, a firm specializing in special cinematographic effects, and owned by a member of the CBC, 80% of all work comes from outside the country, 15% comes from outside the province and only 5% comes from Quebec, in which province the firm is located. In the case of Cinéfilms Inc., a four-year old general film production house, more than 50% comes from the USA and France and the remainder comes from Quebec and the rest of Canada.

Most members of the Montreal Branch of the CBC state that they do not rely upon the CBC because its demands are usually seasonal and its general behaviour toward the private film industry erratic.

But they agree that a tremendous loss to the industry is incurred because of industry idleness, part of which could be taken up if the CBC were to increase the amount of Canadian content in its prime time schedule and contract-out program work to film-makers who are already set-up to carry out such demands.

Such a policy would have an immediate and strongly beneficial effect upon the entire Canadian film industry.

We recommend that the CBC take up a policy of purchasing 30% of its film-program requirements in Canada but from sources outside its own production establishment.

## CONCLUSIONS

The foregoing comments are not meant in any way to represent everything of which the Canadian Society of Cinematographers has to say on the subjects outlined; and this brief must be considered only as a stop-gap until a longer and much more detailed document can be prepared, nonetheless, we feel that it gives those outside the industry a fair idea of the type of conditions generally prevailing inside the industry at the moment.

That the conditions exist we deplore. That they cannot be corrected without fast and single-minded aid from the federal government, we stress. There can never be a strong and economically viable film industry in Canada unless the government is prepared to act decisively in its favour and soon. That

## [Translation]

les mois et d'autres ne travaillent que pendant certaines saisons, car il n'y a pas de travail à Radio-Canada, à l'ONF ou ailleurs.

La plupart des directeurs de sociétés qui sont également membres de la SCC disent que le plus gros pourcentage de leur travail vient de l'extérieur du pays ou de la province. Par exemple, dans le cas de SPEAC, firme qui se spécialise dans les effets cinématographiques spéciaux et qui appartient à un membre de la SCC, 80 p. 100 du travail vient de l'étranger, 15 p. 100 de l'extérieur de la province, et seulement 5 p. 100 du Québec, où se trouve la société. Dans le cas de Cinéfilms Inc., maison de production cinématographique vieille de 4 ans, plus de 50 p. 100 des commandes viennent des États-Unis et de France, tandis que le reste vient du Québec et du Canada.

La plupart des membres de la section montréalaise de la SCC prétendent ne pas compter sur Radio-Canada parce que ses demandes sont habituellement temporaires et ses rapports avec l'industrie cinématographique privée irréguliers.

Ils admettent cependant que l'industrie perd énormément de son immobilisme, qui pourrait quelque peu changer si Radio-Canada augmentait la «teneur canadienne» des émissions de premier emplacement et confiait certaines émissions à des réalisateurs de l'extérieur, qui ont déjà tout ce qu'il faut pour satisfaire ces demandes.

Une telle politique aurait un effet positif immédiat sur l'ensemble de l'industrie cinématographique canadienne.

Nous recommandons que Radio-Canada adopte comme politique d'acheter 30 p. 100 de ses émissions au Canada, mais à l'extérieur de ses propres ateliers de production.

## CONCLUSIONS

Ces quelques observations n'ont pas la prétention d'avoir tout exprimé ce que la Société canadienne des cinématographes avait à dire sur les sujets abordés; et ce mémoire doit être considéré comme provisoire en attendant la rédaction d'un document plus long et beaucoup plus détaillé. Nous estimons cependant qu'il donne aux gens de l'extérieur une idée assez bonne de la situation qui règne un peu partout dans l'industrie cinématographique.

Nous déplorons l'existence d'une telle situation. Nous insistons sur le fait qu'on ne pourra remédier à cela sans l'aide rapide et désintéressée du gouvernement fédéral. Il n'y aura jamais d'industrie cinématographique solide et rentable au Canada si le gouvernement n'est pas disposé à agir immédiatement.

[Texte]

there will never be a Canadian identity, a Canadian consciousness until such times as the film industry, the government, the cinema chains and the TV broadcasters are prepared to create it, is undeniable. Every moment wasted means another month of cultural and national insufficiency. Every year wasted means ten years of national tragedy. The Parliament of Canada has at its disposal the means to encompass and create a strong national film industry.

Our fondest hope is that they do so now.

[Traduction]

et de façon décisive en sa faveur. Il est indéniable qu'il n'y aura jamais d'identité canadienne, de conscience canadienne, tant que l'industrie cinématographique, le gouvernement, les chaînes de radio et les télédiffuseurs, ne seront pas disposés à la faire. Chaque instant qu'on gaspille signifie un mois de plus d'anémie culturelle et nationale. Chaque année qu'on gaspille signifie dix ans de tragédie nationale. Le Parlement du Canada a les moyens de susciter la création d'une industrie cinématographique nationale puissante.

Notre espoir le plus cher est qu'il le fasse dès maintenant.



[Text]

THE MONTREAL CHAPTER OF THE  
CANADIAN SOCIETY OF  
CINEMATOGRAPHERS

Roger Racine,  
Chairman

PART TWO

Of a brief on CERTAIN PROBLEMS VITAL TO THE INTERESTS OF THE CANADIAN FILM INDUSTRY; dated January 10, 1969.

BEING: *A Plan for the Establishment of a National Film Industry.*

To the attention of The Honourable Members of the standing Parliamentary Committee on Broadcasting, Films and Assistance to the Arts; and to The Secretary of State, The Honourable Gérard Pelletier.

Presented on the authority of Mr. Allen Grayston, Secretary, The Montréal Chapter of the Canadian Society of Cinematographers, 3040 Place de Chazel, Montréal, Québec.

February 3rd., 1969

INTRODUCTION TO THE PRESENT  
DOCUMENT

By Mr. W. W. Gentleman, CSC.

We are cognisant of the many briefs, recommendations and manifestos submitted to the government over a period of many years by all of those Associations comprising The Canadian Council of Film Organisations. We respectfully commend again, to the Hon. Members of the Committee and the Hon. Secretary of State, for their renewed attention, these past briefs.

The aim of the *present document* is directed to considerations from which A National Film Policy can be structured. Its intent is shared by the majority of film organisations in Canada and all of those are able and willing to assist in formulating a National Film Policy that will provide a healthy economic growth for the motion picture industry and the crafts of performing arts. All of this without recourse to perpetual appeals for government hand-outs.

The Montreal Chapter of the Canadian Society of Cinematographers.

(1)—The Montreal Branch of the Canadian Society of Cinematographers seeks the establishment of a NATIONAL FILM POLICY the purpose of which would be to protect and make dominant in Canada a film industry

[Translation]

LA SECTION MONTRÉLAISE DE  
LA SOCIÉTÉ CANADIENNE DES  
CINÉASTES PROFESSIONNELS

Le président,  
Roger Racine

DEUXIÈME PARTIE

d'un mémoire consacré à CERTAINS PROBLÈMES VITAUX POUR LES INTÉRÊTS DE L'INDUSTRIE CINÉMATOGRAPHIQUE CANADIENNE, en date du 10 janvier 1969.

OBJET: *Projet de création d'une industrie cinématographique nationale.*

A l'intention des membres du Comité permanent de la radiodiffusion, des films et de l'assistance aux arts et du secrétaire d'État, M. Gérard Pelletier.

Présenté avec l'autorisation de M. Allen Grayston, secrétaire de la section montréalaise de la Société canadienne des cinéastes professionnels, 3040, place de Chazel, Montréal 356 (Québec).

Le 3 février 1969

INTRODUCTION

Par M. W. W. Gentleman, CSC.

Nous savons que, depuis plusieurs années, nombre d'associations, notamment la Canadian Council of Film Organisations, ont présenté maints mémoires, recommandations et manifestes au gouvernement. Nous prions donc messieurs les membres du Comité et le secrétaire d'État de bien vouloir prêter de nouveau leur attention à ces mémoires.

Le *présent document* vise à étudier les structures éventuelles d'une politique cinématographique nationale, objectif partagé par la majorité des organismes cinématographiques canadiens, qui peuvent et veulent participer à l'élaboration d'une politique du film assurant une croissance économique saine à l'industrie cinématographique et aux arts du spectacle. Et ce, sans avoir continuellement recours aux subventions de l'État.

La section montréalaise de la Société canadienne des cinéastes professionnels.

(1) La section montréalaise de la Société canadienne des cinéastes professionnels demande qu'on élabore une POLITIQUE CINÉMATOGRAPHIQUE NATIONALE ayant pour objet de protéger et d'affermir, au

[Texte]

that could utilize exclusively the technical, artistic and creative facilities extant in the country at large.

(2)—The Purpose of such a policy would be not only to serve the needs and economic interests of the private sector of the film industry but also to serve the pride and cultural aspirations of talented persons in both the French and English languages. Such a policy would also have the advantage of:

(A) Serving in a general way the economic requirements of a vast group of artists, writers and producers whose creative outlets are presently highly limited by the size and requirements of the CBC, the NFB and the home-markets:

(B) cut short the talent drain that is presently seriously affecting the quality of both television and film production in Canada;

(C) provide the country with an additional source of income through export sales;

(D) encourage investment in the Canadian film industry by foreigners.

(3)—In practical terms such a policy would have the effect of:

(A) creating a genuine feature film industry where none could now be said to exist;

(B) creating a genuine television entertainment film industry where none could now be said to exist;

(C) as well as creating work and permanent jobs for Canadian producers, writers, directors, performing artists, cinematographers, production personnel, composers, musicians, laboratory and associated personnel and distribution, advertising and promotion personnel.

(4)—The Montreal Branch of the Canadian Society of Cinematographers believes that the government, under a National Film Policy, should seek to establish minimum film production goals, as follows:

(A) Per year—not less than twenty feature films;

(B) Per season—not less than 156 one hour and half hour television entertainment films.

(5)—We believe that the federal government cannot, on its own, be expected to take

[Traduction]

Canada, une industrie cinématographique qui pourrait exploiter exclusivement les ressources techniques, artistiques et créatrices de l'ensemble du pays.

(2) Cette politique aurait pour but de servir non seulement les besoins et les intérêts économiques du secteur privé de l'industrie cinématographique, mais aussi la fierté légitime et les aspirations culturelles de francophones et d'anglophones talentueux. Elle permettrait aussi, entre autres avantages:

(A) de subvenir, d'une façon générale, aux besoins d'un vaste groupe d'artistes, d'auteurs et de réalisateurs dont les facultés créatrices sont actuellement fort limitées, vu l'importance et les besoins de Radio-Canada, de l'ONF et des marchés intérieurs;

(B) de mettre fin à l'exode des talents qui influence profondément, à l'heure actuelle, la qualité de la production canadienne dans les domaines de la télévision et du cinéma;

(C) d'assurer au pays une source additionnelle de revenus grâce aux exportations;

(D) d'encourager les étrangers à investir dans l'industrie cinématographique canadienne.

(3) En pratique, cette politique aurait pour effet:

(A) de créer une véritable industrie du long métrage, actuellement inexistante;

(B) de créer une véritable industrie du film pour la télévision, actuellement inexistante;

(C) de créer aussi des emplois permanents pour les réalisateurs, les auteurs, les metteurs en scène, les artistes, les cinéastes, le personnel de production, les compositeurs, les musiciens, le personnel des laboratoires et les auxiliaires, de même que le personnel des services de distribution et de publicité.

(4) La section montréalaise de la Société canadienne des cinéastes professionnels croit que le gouvernement, en vertu d'une politique cinématographique nationale, doit chercher à fixer un nombre minimum d'objectifs en matière de production cinématographique, comme suit:

(A) Par an: au moins 20 longs métrages;

(B) Par saison: au moins 156 films d'une heure et d'une demi-heure pour la télévision.

(5) Nous croyons qu'on ne peut demander au gouvernement fédéral de prendre seul l'i-

*[Text]*

the initiative or act independently to create a flow of films annually. We therefore propose, in the following, a method whereby the private sector of the Canadian film industry would join with the federal government in the creation of a *general film producers company*.

For purposes of this brief, that theoretically possible establishment will henceforth be referred to as *The General Film Producers Corp.* or **THE GENERAL PRODUCER'S CORP.**

(6)—ESTABLISHMENT OF THE GENERAL FILM PRODUCER'S CORP.

In Montreal there are extant approximately 25 independent film production firms, excluding laboratories, optical shops, special effects shops and other such specialized operations. The total amount of their book value (including value of film production equipment, outstanding contracts, property, etc.) is conservatively estimated at about one and a half millions of dollars.

In Toronto, there are approximately thirty-five general film production firms with a total book value of about three millions of dollars.

Because Toronto and Montreal present separate problems, they will be dealt with separately.

(7)—THE MONTREAL ORGANIZATION

It is essential to realize that the Montréal Branch of the CSC has accepted the following propositions:

(1) A general national film establishment is generally inefficient unless protected;

(2) A general national film establishment would be effective only if the government were to put through the house bills to accomplish the following:

(a) The imposition of a quota system through which Canadian made feature films would receive a fair share of screen-time and admissions income in cinemas in Canada;

(b) if, through the Office of the Secretary of State, an office of Film Commissioner were to be established to control the equality of television entertainment film production in Canada, and if there were to be a system whereby sponsored film production, now normally totally allocated to the National Film Board could be shared by the above mentioned **GENERAL FILM PRODUCER'S CORP.**, and if arrangements could be concluded with the Canadian Broadcasting Corp., to

*[Translation]*

initiative de créer une production cinématographique annuelle. Nous proposons donc, dans les pages qui suivent, une méthode qui permettrait au secteur privé de l'industrie cinématographique canadienne de se joindre au gouvernement fédéral pour créer une *société générale de production cinématographique*. Aux fins du présent mémoire, cette éventuelle société est désigné ci-après: *la Société générale de production cinématographique*, ou la **SOCIÉTÉ GÉNÉRALE DE PRODUCTION**.

(6) CRÉATION DE LA SOCIÉTÉ GÉNÉRALE DE PRODUCTION CINÉMATOGRAPHIQUE

A Montréal, il existe environ 25 compagnies de production cinématographique indépendantes, exception faite des laboratoires, des ateliers d'optique et d'effets spéciaux, et autres services spécialisés. Leur valeur comptable (y compris la valeur du matériel de production cinématographique, les contrats en suspens, les accessoires, etc.) est évaluée, au bas mot, à environ un million et demi de dollars. A Toronto, il y a environ 35 compagnies générales de production cinématographique dont la valeur comptable et d'environ trois millions de dollars. Les problèmes n'étant pas les mêmes à Montréal qu'à Toronto, on les étudiera séparément.

(7) L'ORGANISATION MONTRÉLAISE

Il est essentiel de prendre conscience du fait que la section montréalaise de la Société canadienne des cinéastes professionnels a accepté des propositions suivantes:

(1) Une société nationale de production cinématographique est habituellement inefficace si elle n'est pas protégée;

(2) Une société nationale de production cinématographique ne serait efficace que si le roulement adoptait des projets de loi prévoyant:

(a) l'imposition d'un système de contingentement grâce auquel les longs métrages canadiens se verraient accorder une bonne part des heures de projection et des recettes des cinémas canadiens;

(b) si, par l'intermédiaire du secrétariat d'État, on devait établir une commission du cinéma pour contrôler la qualité de la production canadienne de films pour la télévision, qu'il devait y avoir un système grâce auquel la production de films commandités, actuellement confiée uniquement à l'Office national du film, pourrait être confiée en partie à la **SOCIÉTÉ GÉNÉRALE DE PRODUCTION CINÉMATOGRAPHIQUE**, et qu'on pouvait conclure des ententes avec Radio-Canada



## [Texte]

share with the GENERAL FILM PRODUCER'S CORP. production in a minimum of four series-type filmed entertainment programs per season;

(c) if the Canadian Film Development Corp's establishing Act were to be amended to provide for partnership arrangement in the GENERAL PRODUCER'S CORP.

(d) if the same act were to be further amended to provide for establishment of a partly public and partly privately owned FILM DISTRIBUTION COMPANY;

(e) and if, with reference to the Canadian feature film quota, a 15% surtax were to be imposed on gross profits received by cinemas from the exhibition of foreign-made feature films;

(f) and further, if a similar surtax of 15% were to be imposed on gross profits realized by television stations on the running of foreign-produced feature films, entertainment and variety programs in the film, live, and VTR classes.

(7A)—In these cases, the following organization of a Montréal-based GENERAL PRODUCER'S CORP. is recommended to the notice of The Committee on Broadcasting Films and Assistance to the Arts and the Secretary of State:

(A) To match the total estimated book-value of participating Montréal producer's, we recommend that the Canadian Film Development Corp. match each dollar of value invested with a dollar in cash. In practical terms this would mean, if company "A" were to be valued at \$50,000 the CFDC would match that sum with another one of \$50,000 which would be credited to the GENERAL PRODUCER'S CORP. capital fund.

Stock certificates in the GENERAL PRODUCER'S CORP. Fund equal in value to the amount of the private investment would be transferred to the proprietor of Company "A". The same proprietor would then become an investor-director (or member-proprietor) of the GENERAL PRODUCER'S CORP. For purposes of this brief we will assume that all proprietors in the private sector in Montréal will participate.

## [Traduction]

pour partager avec LA SOCIÉTÉ GÉNÉRALE DE PRODUCTION CINÉMATOGRAPHIQUE la production d'au moins quatre séries filmées, par saison;

(c) si on devait modifier la loi portant création de la Société de développement de l'industrie cinématographique canadienne pour prévoir une association au sein de la SOCIÉTÉ GÉNÉRALE DE PRODUCTION;

(d) si on devait modifier de nouveau cette loi pour prévoir la création d'une COMPAGNIE DE DISTRIBUTION DE FILMS qui serait en partie propriété publique et propriété privée;

(e) et si, par suite du contingentement des longs métrages canadiens, on devait imposer une surtaxe de 15 p. 100 sur les profits bruts réalisés par les cinémas grâce à la projection de films étrangers;

(f) et en outre, si on devait imposer une autre surtaxe de 15 p. 100 sur les profits bruts réalisés par les stations de télévision grâce à la diffusion de longs métrages étrangers, d'émissions de divertissement et de variétés sur film, en direct et sur magnétoscopes.

(7A) En conséquence, nous recommandons au Comité de la radiodiffusion, des films et de l'assistance aux arts, et au secrétaire d'État, la création, à Montréal, d'une SOCIÉTÉ GÉNÉRALE DE PRODUCTION ainsi conçue:

(A) Pour atteindre toute la valeur comptable de la participation des réalisateurs de Montréal, nous recommandons que la Société de développement de l'industrie cinématographique canadienne fournisse un dollar en espèces pour chaque dollar investi en valeur. En pratique, cela voudrait dire que, si la compagnie «A» est évaluée à \$50,000, la Société de développement de l'industrie cinématographique fournit alors une somme additionnelle de \$50,000 qui serait créditée au capital de la SOCIÉTÉ GÉNÉRALE DE PRODUCTION.

Des titres du fonds de la SOCIÉTÉ GÉNÉRALE DE PRODUCTION, la section montréalaise de la Société canadienne des cinéastes professionnels, d'une valeur égale au montant des investissements privés, seraient transférés au propriétaire de la compagnie «A». Ce dernier deviendrait alors actionnaire-directeur (ou membre-propriétaire) de la SOCIÉTÉ GÉNÉRALE DE PRODUCTION. Aux fins du présent mémoire, nous allons présumer que tous les propriétaires du secteur privé de Montréal vont participer au projet.

## [Text]

(B) The result of this then would be the formation of a GENERAL PRODUCER'S CORP. with a book value in equipment, uncompleted contracts and property of one and a half millions of dollars, as well as an investment fund of one and a half millions in cash.

(C) This total of three millions of dollars of equity would then be used as security to borrow, in normal financial circles, equal amount of three millions of dollars.

(D) The total amount would then be six millions of dollars.

(E) As several large studios are urgently required prior to the development of feature film and television entertainment film production, approximately two millions in cash would necessarily have to be immediately expended to provide not only studios but necessary equipment and a large film production centre.

## (7B)—THE IN-PRODUCTION PERIOD

(A) Following the completion of necessary studios, buildings and the film-production centre, these service departments would be set up as a corporate subsidiary to the GENERAL PRODUCERS CORP., and utilized by producers on a rental basis.

(B) Production on television entertainment films could commence as soon as negotiations with the Canadian Broadcasting Corp. and the office of the Secretary of State were completed.

(C) Production on government-sponsored films could begin as soon as negotiations with the National Film Board were completed.

(D) Films being produced on uncompleted contracts brought into the GENERAL PRODUCER'S CORP. by participating proprietor's would, naturally, be in production at the earliest possible date. It is reasonable to assume that the GENERAL PRODUCER'S CORP. would also undertake the speculative production of a few other films immediately, most likely in the categories of trade films, documentary films, industrial films, etc.

(E) Production of films in the feature category could commence only following the enactment of legislation introducing a QUOTA SYSTEM and the completion of federal-provincial negotiations related to this matter.

(F) While we recommend a quota system, we advise the Committee and the

## [Translation]

(B) Ce qui aurait pour résultat la formation d'une SOCIÉTÉ GÉNÉRALE DE PRODUCTION d'une valeur comptable, en matériel, contrats en suspens et accessoires, d'un million et demi de dollars, et dont le fonds de placement vaudrait un million et demi en espèces.

(C) Cet avoir de trois millions de dollars servirait alors de garantie pour l'emprunt, sur les marchés financiers ordinaires, d'un autre montant de trois millions de dollars.

(D) Le montant total serait alors de six millions de dollars.

(E) Comme il est urgent de construire plusieurs grands studios avant de développer la production des longs métrages et des films pour la télévision, il faudrait d'abord dépenser environ deux millions en espèces pour construire non seulement des studios, mais aussi le matériel nécessaire, et un important centre de production cinématographique.

## (7B) LA PÉRIODE DE PRODUCTION

(A) Après la construction des studios et bâtiments nécessaires, et du centre de production cinématographique, ces services seraient rattachés à la SOCIÉTÉ GÉNÉRALE DE PRODUCTION, et les réalisateurs pourraient les louer.

(B) La production des films pour la télévision pourrait commencer dès la fin des négociations avec Radio-Canada et le secrétariat d'État.

(C) La production des films commandités par l'État pourrait commencer dès la fin des négociations avec l'Office national du film.

(D) Les films dont la production, en suspens, serait confiée à la SOCIÉTÉ GÉNÉRALE DE PRODUCTION par les propriétaires associés seraient, naturellement, produits le plus tôt possible. Il est juste de penser que LA SOCIÉTÉ GÉNÉRALE DE PRODUCTION, éventuellement, entreprendrait aussi la production de quelques autres films, immédiatement, tout probablement dans la catégorie des films commerciaux, documentaires, industriels, etc.

(E) La production des longs métrages ne pourrait commencer qu'après l'adoption d'une loi prévoyant la création d'un SYSTÈME DE CONTINGEMENT, et la conclusion des négociations fédérales-provinciales sur cette question.

(F) Nous recommandons la création d'un système de contingentement, mais

[Texte]

Secretary of State that we do so with a limitation proviso: That is, that we do not feel it would be necessary to continue the surtax after a period of 5 to 8 years, or whenever the national film industry could be considered to be not only self-supporting but in a position to compete on equal terms with American and other film importations.

(7C)—ORGANIZATION OF THE GENERAL PRODUCER'S CORP. AT THE EXECUTIVE LEVEL

(A) Each of the participating proprietors in the GENERAL PRODUCER'S CORP. would become a member of the board of directors of that corporation, to a total of fifty percent of the board. The government would, we recommend, appoint an equal number of directors to represent its interests.

(B) From the original board, committees of directors would be spun off to form virtually autonomous limited companies representing the following:

1. TELEVISION ENTERTAINMENT FILMS—French, English
2. FEATURE FILMS—French, English
3. TRADE AND DOCUMENTARY FILMS
4. ADVERTISING FILMS
5. STUDIO & EQUIPMENT RENTAL & SERVICES
6. PRODUCTION SERVICES

(C) A seventh category, that of laboratory, optical and special effects services could be added at a later date when such facilities could be obtained and when they could be reasonably afforded.

(NOTE: The price of the establishment of a lab to handle all sorts of normal 35mm colour film requirements would be approximately half a million dollars. To install facilities to handle 65mm colour negative would cost an additional half million dollars. Labs are an expensive-to-install item.)

(D) Each of the six (or seven) separate branches of the GENERAL PRODUCER'S CORP. would elect its own general manager and chief executive officer.

(E) The six (or seven) executive officers would then form 50% of the board of the Canadian Film Development Corp., which

[Traduction]

nous désirons aviser le Comité et le secrétariat d'État que nous le faisons à condition qu'on reconnaisse qu'il ne sera pas nécessaire de continuer à imposer la surtaxe après une période de 5 à 8 ans, ou dès qu'on pourra considérer l'industrie cinématographique canadienne comme pouvant non seulement se suffire à elle-même, mais aussi comme étant en mesure de concurrencer, à armes égales, la production américaine et étrangère.

(7C) CADRES DE LA DIRECTION DE LA SOCIÉTÉ GÉNÉRALE DE PRODUCTION

(A) Chaque propriétaire associé à la SOCIÉTÉ GÉNÉRALE DE PRODUCTION deviendrait membre du conseil d'administration de ladite Société, jusqu'à concurrence de 50 p. 100 des membres du conseil. Et le gouvernement, selon notre recommandation, nommerait un nombre égal d'administrateurs pour représenter ses intérêts.

(B) Les membres du conseil d'administration se grouperaient en commissions pour former des compagnies à responsabilité limitée quasi autonomes, dans les domaines suivants:

1. FILMS POUR LA TÉLÉVISION, français et anglais;
2. LONGS MÉTRAGES, français et anglais;
3. FILMS COMMERCIAUX ET DOCUMENTAIRES;
4. FILMS PUBLICITAIRES;
5. STUDIOS, LOCATION DE MATÉRIEL ET SERVICES;
6. SERVICES DE PRODUCTION.

(C) Une septième catégorie, les laboratoires et les services d'optique et d'effets spéciaux, pourrait venir s'ajouter plus tard, lorsqu'on pourrait se procurer les installations voulues à un prix raisonnable.

(NOTE: La construction d'un laboratoire pouvant traiter tous les genres de films 35 mm en couleur coûterait environ un demi-million de dollars. La construction d'installations pouvant traiter les négatifs 65 mm en couleur coûterait aussi un demi-million de dollars. L'installation d'un laboratoire est dispendieuse.)

(D) Chacune des six (ou sept) divisions de la SOCIÉTÉ GÉNÉRALE DE PRODUCTION élirait son directeur général et son administrateur en chef.

(E) les six (ou sept) administrateurs formeraient alors 50 p. 100 du conseil de la Société de développement de l'indus-



## [Text]

would, in turn, control the overall pattern of development of the GENERAL PRODUCER'S CORP. (The other 50% would be made up of representatives of the Toronto group. Presumably, about half of the total board members would represent the government's interests).

## (7D)—THE MAKING OF FEATURE FILMS

(a) As we stated earlier in this policy statement, we recommend that the government aim at the immediate production of a minimum of twenty feature films per year.

(b) Feature films would be financed through the surtax fund which, if present conditions are expected to continue, would amount to approximately six millions annually.

(c) It is extremely unlikely that this fund would increase significantly before two years of steady production.

## (7E)—PRODUCTION OF A TYPICAL FILM—See Appendix "A"

## (7F)—THE DISTRIBUTION OF FEATURE FILMS

(a) As stated elsewhere, an additional amendment or amendments to the Canadian Film Development Corp. Act would be required to permit the CFDC to establish a subsidiary distributing corporation.

(b) We envisage this corporation as being capitalized at five millions of dollars. Additional funds, and these would definitely be required, could be obtained from normal lending institutions at a favourable interest rate.

(c) The distributing company's prerogative would be to handle Canadian-produced feature films and television entertainment films on one of the following bases:

1. Purchase of negative rights in perpetuity;
2. Purchase of all negative rights for a period of years;
3. Or, it could function as a normal agent/distributor on a percentage basis, without asking the film producer to relinquish his rights at all.

(d) We recommend that this company be set up and run under normal business

## [Translation]

trie cinématographique canadienne qui, en retour, orienterait le développement de la SOCIÉTÉ GÉNÉRALE DE PRODUCTION. (L'autre moitié serait composée de représentants du groupe torontois. Il y a lieu de croire qu'environ la moitié des membres du conseil représenterait les intérêts du gouvernement.)

## (7D) LA RÉALISATION DE LONGS MÉTRAGES

(A) Comme nous l'avons déjà dit dans la présente déclaration de principe, nous recommandons que le gouvernement vise à atteindre, immédiatement, une production annuelle d'au moins 20 longs métrages.

(B) Les longs métrages seraient financés par le fonds de la surtaxe qui, si les conditions actuelles se maintiennent, atteindrait environ six millions de dollars par an.

(C) Il est très peu probable que ce fonds augmentera de façon marquée avant deux années de production continue.

## (7E)—PRODUCTION D'UN FILM TYPE—voir l'Annexe A

## (7F)—LA DISTRIBUTION DES LONGS MÉTRAGES

(A) Comme nous l'avons déjà mentionné, il serait nécessaire d'apporter un ou plusieurs amendements supplémentaires à la *Loi sur la Société du développement de l'industrie cinématographique canadienne* afin de permettre à cette Société de mettre sur pied une filiale de distribution.

(B) Dans notre conception, cette filiale aurait un capital social de cinq millions de dollars, et pourrait obtenir d'autres capitaux, ce qui sera certainement nécessaire, des institutions ordinaires de prêts à un taux d'intérêt favorable.

(C) Les prérogatives de cette société de distribution seront d'assurer la distribution des longs métrages de production canadienne et les films de spectacle destinés à la télévision selon une des méthodes suivantes:

1. L'achat des droits sur les négatifs à perpétuité;
2. L'achat des droits sur les négatifs pour un certain nombre d'années;
3. Ou, fonctionner à commission comme une agence de distribution privée, sans demander au producteur d'abandonner ses droits.

(D) Nous recommandons que cette société soit mise sur pied et exploitée

## [Texte]

conditions; and that it be encouraged to establish foreign branches in the normal way, that is, not under the flag.

(7G)—Generally, we would like to see a film production and distribution situation that is in nature highly competitive.

Quite naturally, we feel it must, from birth, be closely watched and protected in order that, in Canada, the Canadian film industry and its workers become the dominant force.

(7H)—DISPOSITION OF CINEMA CRAFTS PERSONNEL—See Appendix "B"

(7I)—DISPOSITION OF PROFITS FROM GENERAL PRODUCER'S CORP.—See Appendix "C"

(8A)—GENERAL FILM PRODUCER'S CORP. IN TORONTO

(a) A GENERAL PRODUCER' CORP. very similar to the Montreal establishment could be founded in Toronto, starting with a total initial capital value of six millions of dollars.

(b) In as much as the Toronto film industry is considered to be richer in value and personnel, the situation would be changed to a certain extent. For example, the TORONTO branch, without requiring any more investment than provided by its own capital fund, could begin operations in all six areas nearly immediately because better facilities presently exist in that city.

And therefore, the amount of initial capital expenditure would be somewhat lower. In addition, its greater wealth and the protection provided by the quota system and the surtax system would make borrowing relatively easy.

(c) Naturally, its work would be entirely in the English language but it is recommended that an equal split of production in only two categories, feature film and television entertainment film be arranged between the two centres.

(d) We anticipate that following the initial two years of production, both centres would be in a position to undertake completely original and dissimilar programs both in quantity and quality. We also recommend that no attempt be made to control or guide the aspirations of the individual centres.

(e) We do, however, recommend that both centres be required to utilize similar

## [Traduction]

comme une entreprise privée; et qu'elle soit encouragée à établir des filiales à l'étranger de la façon normale, c'est-à-dire en dehors des services de l'État.

(7G)—En général, nous aimerions que la production et la distribution de films se fassent de façon très concurrentielle.

Il nous paraît normal qu'elle soit, dès sa naissance, surveillée de près et protégée de sorte que, au Canada, ce soit l'industrie cinématographique canadienne et ses employés qui dominent.

(7H)—RÉPARTITION DU PERSONNEL DES TECHNIQUES CINÉMATOGRAPHIQUES—voir l'Annexe B.

(7I)—RÉPARTITIONS DES BÉNÉFICES DE LA GENERAL PRODUCER'S CORP.—voir l'Annexe C.

(8A)—LA GENERAL FILM PRODUCER'S CORP. DE TORONTO.

(A) On pourrait mettre sur pied, à Toronto, une General Producer's Corp. semblable à la société de Montréal avec un capital initial global de six millions de dollars.

(B) Comme on considère que l'industrie cinématographique de Toronto est plus riche en valeur et en personnel, la situation serait différente jusqu'à un certain point. La société de Toronto pourrait, par exemple, sans autres investissements que son propre capital d'apport, se lancer dans les six secteurs d'activité presque immédiatement car cette ville dispose déjà de meilleures installations. Les immobilisations initiales de capital seraient moins considérables. De plus, sa plus grande solvabilité et la protection offerte par le système de contingentement et de surtaxe lui permettraient d'emprunter plus facilement.

(C) Son travail serait naturellement entièrement de langue anglaise mais nous recommandons qu'on s'entende entre les deux centres pour se répartir également la production dans deux catégories, les longs métrages et les films de spectacle destinés à la télévision.

(D) Nous croyons qu'après les deux premières années de production, chaque centre se trouvera dans une situation qui lui permettra d'entreprendre des programmes complètement nouveaux et différents tant en quantité qu'en qualité. Nous recommandons également qu'on ne fasse aucun effort pour contrôler ou orienter les aspirations de chaque centre.

(E) Nous recommandons toutefois qu'on oblige chaque centre à recourir à des ser-



## [Text]

facilities where they exist. In the matter of distribution, for example, nothing would be gained by setting up a competing distributing company. In the case of laboratory facilities, however, it is specifically recommended that the GENERAL PRODUCER'S CORP. in Toronto purchase or otherwise acquire suitable 16mm and 35mm colour and black and white laboratory, optical and special effects facilities be expanded to handle all initial work from Montreal. Naturally, Montreal will eventually require a complete laboratory plant of its own. This being an extremely expensive venture, it is recommended that the GENERAL PRODUCER'S CORP. be first in a position to adequately finance such a move without recourse to additional government funds.

## (9)—CONCLUSIONS

We advise the government and the committee that, in our opinion, this entire program, as outlined, could be achieved without any more expenditure on the part of the federal government than the present fund of ten millions of dollars already committed to the Canadian Film Development Corp. Naturally, we recommend the imposition of a 15 per cent surtax on profits on foreign-made feature film exhibitions and on those derived from the showing, on television of foreign-made entertainment films, tapes and live broadcasts. We reiterate, however, that this should be a temporary measure, designed to expire in not more than ten years time.

We also point out to the Secretary of State and the Committee that under such a scheme as outlined above, it would be possible for Canada to attract home most of the number of Canadian artists, producers, directors, writers and others who have left because of the sheer lack of opportunity.

The scheme, as presented, is also felt by the Montreal Branch of the Canadian Society of Cinematographers to have other advantages. They are:

(1) Its institution will not interfere with the basic freedoms of anyone to participate in either centre;

(2) The scheme does not place the onus for success on government grants, nor does it place upon the shoulders of the government the responsibility for success. On the contrary, the plan has been designed to require a maximum of personal commitment under normal business

## [Translation]

vices et à des installations semblables s'ils existent. Pour la distribution, par exemple, on n'y gagnerait rien à mettre sur pied une société concurrente de distribution. Dans le cas des laboratoires toutefois, nous recommandons précisément que la *General Producer's Corp.* de Toronto achète ou obtienne le plus possible un laboratoire capable de traiter les films de 16mm. et de 35mm. en couleur et en noir et blanc, ainsi qu'un laboratoire d'effets optiques et d'effets spéciaux, et que ces installations soient agrandies afin d'assurer ces services au centre de Montréal au début. Montréal devra évidemment avoir ses propres laboratoires complets avec le temps. Comme c'est une entreprise très dispendieuse, nous recommandons que la *General Producer's Corp.* soit la première mesure de financer un tel projet sans avoir à obtenir de capitaux supplémentaires de l'État.

## (9) CONCLUSIONS

Nous faisons remarquer au gouvernement et au Comité que, à notre avis, on pourra réaliser tout le programme exposé sans autres dépenses de la part de l'État que les dix millions de dollars déjà affectés à la Société du développement de l'industrie cinématographique canadienne. Nous recommandons naturellement à l'imposition d'une surtaxe de 15 p. 100 sur les bénéfices des festivals de longs métrages étrangers et des bénéfices tirés de la diffusion à la télévision de film de spectacle, d'enregistrements et d'émissions directes préparés à l'étranger. Nous répétons toutefois que ce ne peut être qu'une mesure temporaire qui serait retirée d'ici dix ans.

Nous faisons également remarquer au Secrétaire d'État et au Comité que ce programme permettrait au Canada de ramener au pays un grand nombre d'artistes, de producteurs, de réalisateurs, d'auteurs et d'autres qui se sont exilés à cause du manque de possibilités ici.

Selon le Local de Montréal de la Société canadienne des cinéastes professionnels, le programme présenté offre encore d'autres avantages:

(1) Sa mise en œuvre n'entravera aucunement la liberté fondamentale de chacun de travailler à l'un et à l'autre centre;

(2) Le programme ne fait pas dépendre son succès des subventions de l'État et ne place pas la responsabilité de son succès sur les épaules de l'État. Au contraire, le programme a été élaboré de façon à exiger un engagement personnel maximum dans les conditions normales d'une entre-



## [Texte]

conditions by those choosing to participate and places also directly upon the shoulders of the GENERAL PRODUCER'S CORP. itself responsibility for a product that must have popular and sales appeal, and therefore financial success.

(3) Moreover, it imposes upon cinema chain owners, and television broadcasting station operators only a temporary inconvenience, in as much as a time limitation is planned and provided for.

The Montreal Branch of the CSC recommends in all its parts the establishment of the above plan. We also advise those concerned that this organization is prepared to co-operate with government and parliament in providing experienced film personnel in all categories to advise the government on its implementation; we are also prepared to go out and persuade the industry and others to accept this plan because we feel it is not only workable but requires the least in the way of direct government legislation and continuing supervision of any national film plan yet examined.

Moreover, the sponsors of this plan state unequivocally that they believe it will solve finally all of the outstanding problems presently being faced by the Canadian film industry.

## [Traduction]

prise de la part de ceux qui décident d'y participer et place également directement sur les épaules de la GENERAL PRODUCER'S CORP. la responsabilité de mettre au point un produit qui plaît au public et qui se vend, et assure donc son succès financier.

(3) De plus, il n'impose aux propriétaires d'un réseau de salles de cinéma et de stations de télévision qu'un contre-temps temporaire, pour autant qu'on détermine et qu'on prévoie une limite de temps.

Le Local de Montréal de la SCCP recommande dans son ensemble la mise en œuvre de ce programme. Nous informons également les intéressés que notre organisation est prête à coopérer avec le gouvernement et le parlement pour leur fournir des personnes d'expérience dans tous les secteurs cinématographiques qui les conseilleront sur la mise en œuvre du programme; nous sommes également prêts à entreprendre de persuader l'industrie cinématographique et d'autres à accepter ce programme parce que non seulement il nous paraît réalisable mais, de tous les programmes cinématographiques étudiés jusqu'ici, c'est celui qui exige le moins d'intervention directe de l'État sous forme de mesures législatives et de surveillance continue.

De plus, les parrains de ce programme déclarent sans équivoque leur conviction qu'il apporte la solution à tous les problèmes auxquels l'industrie cinématographique canadienne doit présentement faire face.

[Text]

## APPENDICES:

- (A)—Production of a typical film
- (B)—Disposition of cinema crafts personnel
- (C)—Disposition of profits from GENERAL PRODUCER'S CORP.

[Translation]

## ANNEXES:

- (A)—Production d'un film type
- (B)—Répartition du personnel des techniques cinématographiques
- (C)—Répartition des bénéfices de la GENERAL PRODUCER'S CORP.

## Appendix 'A'—PRODUCTION OF A TYPICAL FILM

Once an advantageous production situation has been achieved and a reasonably efficient production atmosphere has arisen, it will be possible to produce feature films.

The producer must then take into account the following costs:

- (a) Stock and laboratory costs
- (b) Sound processing costs
- (c) Editing and related costs;
- (d) Personnel and crew costs;
- (e) Contributing artists cost
- (f) Film equipment rental costs;
- (g) Location rental and related costs;
- (h) Studio rental and related costs
- (i) Scenic, design and costume costs;
- (j) Music, voice and recording costs;
- (k) Title production costs;
- (l) Trailer production costs;
- (m) Corporate expenses;
- (n) Taxes.

Once the cost of a script has been ascertained, the producer must then find his investor, or investors. In Canada, at the moment, it is possible to produce a 35mm. colour film of 8,000 feet in length for an adequate minimum of \$140,000.

In a situation, however, in which export is a vital factor, it would be advisable to run the talent costs higher than would be ordinarily required for domestic productions, and the film, as in the cast of *ISABEL*, by Paul Almond, would probably end up at around a figure of \$250,000. The additional \$110,000 is mostly made up of talent fees paid to "name" stars, directors, and/or writers.

In the case of a production being undertaken by a member-proprietor of the GENERAL PRODUCER'S CORP. in the feature film category, he would need only to submit his project to the chief-executive of his section and the CFDC. (NOTE: It must be understood

## Annexe A—PRODUCTION D'UN FILM TYPE

Lorsqu'on aura réussi à préparé une situation avantageuse de production et à créer un atmosphère raisonnablement efficace de production, il sera possible de réaliser des longs métrages.

Le producteur doit alors tenir compte des coûts suivants:

- (a) film vierge et laboratoire;
- (b) sonorisation;
- (c) montage et travaux connexes;
- (d) personnel et techniciens;
- (e) participation des artistes;
- (f) location de matériel cinématographique;
- (g) location de sites et frais connexes;
- (h) location de studios et frais connexes;
- (i) décors et costumes;
- (j) musique de fond, voix et enregistrements;
- (k) préparation du générique;
- (l) préparation des présentations;
- (m) frais généraux;
- (n) impôts et taxes.

Après avoir établi le coût du scénario le producteur doit se mettre à la recherche d'un ou de plusieurs commanditaires. Au Canada, à l'heure actuelle, il est possible de produire un film en couleurs et en 35mm. de 8,000 pieds pour un montant minimum raisonnable de \$140,000.

Si, toutefois, l'exportation représente un facteur clé, il serait souhaitable de dépenser davantage pour les artistes qu'on ne le ferait normalement pour un film destiné à la consommation nationale, et le coût du film, comme dans le cas d'*ISABEL*, de Paul Almond, serait finalement de l'ordre de \$250,000. Le montant supplémentaire de \$110,000 représenterait surtout les cachets plus élevés versés aux vedettes, aux réalisateurs, ou aux auteurs dont la renommée est établie.

Si un propriétaire-associé de la GENERAL PRODUCER'S CORP. entreprend de produire un long métrage, il n'aura qu'à soumettre son projet au directeur de sa section et de la Société du développement de l'industrie cinématographique canadienne. (NOTA: Il faut

## [Texte]

here that we see the member-proprietor of the GENERAL PRODUCER'S CORP. not as a salary-earning employee but as a percentage-earning independent working in competition with his colleagues. He would receive not a monthly salary but an advance against earnings). Upon approval of the project by the CFDC and granting of a picture-completion bond, the expenses fund would be granted, we visualize, at an extremely low rate of interest—about enough to cover book charges and no more, at least for the first two years of operations. Naturally, as a greater degree of solvency is attained, interest rates would be pushed up and operate in relation to the general level of excellence of suggested projects.

Following completion of the picture, we recommend the negative-rights sale method. This means that the CFDC's distribution arm would purchase the world rights to the film for a stated price—let us say \$350,000. The distribution company, because its the only one that can afford it, would then be responsible for the distribution print costs, which at about \$6,000 each would run upward of \$120,000 for a movie with good export potential. Trailer and advertising costs, book charges, shipping cost and overheads would run the cost up to a total of about \$600,000 for the two-year period the film would be in circulation.

To make a profit, the distribution company would then require only a return of \$1,300,000 providing its own financing costs were reasonably low.

Of course many films make much more than that and the law of averages will provide a certain number of films that will return 15 to 20 times their purchase price.

Meanwhile, if the situation does not seem fair to the film's producer, arrangements can be worked out to supply him with extra profits once the profits have reached a certain level. Those profits are returned partly to the producer and partly to the GENERAL PRODUCER'S CORP., the member-proprietor's actual partner.

(NOTE: Remember also that under this type of corporate set-up, the GENERAL PRODUCER'S CORP. has already made fair profits on every level of production through the rental and sale of materials, facilities and services).

## [Traduction]

établir clairement que nous ne considérons pas le propriétaire-associé de la GENERAL PRODUCER'S CORP. comme un employé à salaire mais comme une personne qui travaille à commission en concurrence avec ses collègues. Il ne reçoit pas un salaire mensuel mais une avance sur ses bénéfices). Une fois que la SDICC aura approuvé son projet et lui aura accordé un bon à échéance sur réalisation complète du film, on lui verserait, à notre avis, à un taux d'intérêt extrêmement faible, un fond d'exploitation suffisant pour acquitter les droits d'auteur et rien de plus, du moins au cours des deux premières années d'exploitation. Naturellement, au fur et à mesure que la solvabilité de la société se concrétisera, on augmentera les taux d'intérêt qu'on établira par rapport au niveau général d'excellence de chaque projet.

Lorsque le film sera terminé, nous recommandons d'adopter la méthode de la vente des droits sur les négatifs, c'est-à-dire que le service de distribution de la SDICC achèterait les droits de distribution dans le monde entier à un prix fixe comme, par exemple, \$350,000. La société de distribution, parce qu'elle est la seule dont le budget le permettrait, assumerait alors la responsabilité des copies de distribution qui, à \$6,000 chacune, représenteraient plus de \$120,000 pour un film dont le potentiel d'exportation est élevé. Le coût de la préparation des présentations et de la publicité, des droits d'auteur, et de transport ainsi que les frais généraux porteraient le coût du film à environ \$600,000 pour la période de deux ans au cours de laquelle le film sera en circulation. Pour réaliser un bénéfice, la société de distribution devra s'assurer des recettes de l'ordre de \$1,300,000 seulement, à condition que ses propres dépenses d'exploitation soient raisonnablement faibles.

Il est évident qu'un grand nombre de films rapportent beaucoup plus et selon la loi de la moyenne on peut anticiper qu'un certain nombre de films rapporteront 15 ou 20 fois leur prix d'achat.

En attendant, si la situation semble injuste à l'égard du producteur, on pourrait conclure une entente pour lui verser des bénéfices supplémentaires lorsque les bénéfices tirés du film atteindront un niveau donné. Ces bénéfices seraient versés en partie au producteur et en partie à la GENERAL PRODUCER'S CORP., l'associé réel du propriétaire-associé.

(NOTA: Il ne faut pas oublier qu'en vertu de ce genre d'organisation corporative, la GENERAL PRODUCER'S CORP. a déjà réalisé des bénéfices équitables à chaque niveau de la production grâce à la location et à la vente du matériel, des installations et des services).



## [Text]

## Appendix "B"—DISPOSITION OF CINEMA CRAFTS PERSONNEL

Like the member-proprietor, the members of the technical-crafts are visualized as being in a non-employee type of situation. In thinking this through, we were primarily concerned with the need for keeping the technical-crafts talent market free and flexible. And we therefore suggest the following arrangement: that the GENERAL PRODUCER'S CORP. absorb or register such personnel at the commencement of operations, provide them with normal monthly advances against earnings, then deduct from day-to-day production budgets such daily wage sums as the technical-craftsmen are able to negotiate with individual producers.

This arrangement would provide the best and most talented workers with a maximum level of demand-earnings and the least well matriculated with a fair but smaller share of available work and earnings.

Technical craftsmen would not, as at the present, be forced to supply their own equipment in order to get work.

## Appendix "C"—DISPOSITION OF PROFITS IN THE GENERAL PRODUCER'S CORP.

Following the first two to five years of operations, it would be necessary for the GENERAL PRODUCER'S CORP. to declare annual dividends payable to the government, as a partner and the member-proprietors.

Dividends earned by the CFDC's distributing company would go naturally to the government.

OPENING ADDRESS TO SPECIAL PARLIAMENTARY COMMITTEE CONVENING AT WINDSOR HOTEL, MONTREAL ON MONDAY, 10th FEBRUARY 1969, PRESENTED BY WALLY GENTELMAN CSC, CHAIRMAN OF NATIONAL BRIEF COMMITTEE FOR THE CANADIAN SOCIETY OF CINEMATOGRAPHERS

Mr. Chairman, Honourable Members, Ladies and Gentlemen.

As Chairman of the National Brief Committee for the Canadian Society of Cinematographers I am directed to present the following statements for your kind consideration.

The Montreal Chapter of our Society has presented a Brief in two parts to bring attention to the depressed condition in which the private Canadian Film Industry continues to find itself. This circumstance is principally due to the perpetuation of Government

## [Translation]

## Annexe B—RÉPARTITION DU PERSONNEL DES TECHNIQUES CINÉMATOGRAPHIQUES

Tout comme le propriétaire-associé, nous considérons que les membres des professions techniques ne seraient pas des employés. En étudiant ce problème à fond, nous étions sur tout préoccupés par la nécessité de laisser le marché des techniciens libre et souple. Nous proposons donc que la GENERAL PRODUCER'S CORP. absorbe ou enregistre ce personnel dès le début de son exploitation, leur verse des avances mensuelles normales sur leurs revenus, et déduise ensuite des budgets quotidiens de production les salaires quotidiens que ces techniciens pourront négocier avec chaque producteur en particulier.

Un tel arrangement permettrait aux meilleurs et aux plus doués de s'assurer le plus de demandes et donc de revenus tandis que les techniciens ayant moins d'expérience ou de talent obtiendraient quand même une part raisonnable bien que plus restreinte du travail et des revenus disponibles. On ne demanderait pas, pour l'instant, aux techniciens de fournir leur propre équipement afin d'obtenir du travail.

## Annexe C—RÉPARTITION DES BÉNÉFICES DE LA GENERAL PRODUCER'S CORP.

Après deux ou cinq années d'exploitation, la GENERAL PRODUCER'S CORP. devra déclarer les dividendes annuels à verser à l'État, en tant qu'associé, et les propriétaires associés. Les dividendes rapportés par la société de distribution de la SDICC seront naturellement versés à l'État.

DISCOURS INAUGURAL PRONONCÉ PAR M. WALLY GENTLEMAN, CSC PRÉSIDENT DU COMITÉ DE LA SOCIÉTÉ CANADIENNE DES CINÉASTES, À LA RÉUNION SPÉCIALE DU COMITÉ PARLEMENTAIRE TENUE LE LUNDI 10 FÉVRIER 1969 À L'HÔTEL WINDSOR À MONTRÉAL.

Monsieur le président, messieurs les députés, Mesdames et messieurs.

En ma qualité de président du Comité national pour la préparation des mémoires pour la Société canadienne des cinéastes professionnels, je suis chargé de vous présenter le compte rendu suivant:

La Section montréalaise de notre Société a présenté un mémoire en deux parties pour attirer l'attention sur la crise dans laquelle ne cesse de se débattre le secteur privé de l'industrie cinématographique canadienne. Cette situation est due en grande partie à la perpé-

*Texte]*

Monopolies and questionable activities of the CFDC that was set up to alleviate this precise situation.

The problems and conditions within the industry are not generally nor easily correctable and will only be overcome by bold, resolute, unselfish and understanding action.

We submit that Mr. George Lapalme, Chairman, and Acting Secretary Mr. Michael Spencer have not demonstrated these qualities.

We submit that the perilous state of the industry demands more than a part time Chairman inexperienced in film matters; negligent in due attention to Industry personnel and who, with an Acting Secretary obsessed with the conception that the Canadian Film Development Corporation exists purely as a special bank whose transactions need not necessarily be reported, even to the House of Commons.

We further submit that the first duty of the Board of Governors should have led to the recommendation of an Advisory Group from professional Film Industry personnel and that Messrs. Lapalme and Spencer have been grossly negligent in this most important consideration.

Due to their insistence on secrecy they have created an unfavourable climate of suspicion and dissension in the Industry where those who have been favoured or are about to be favoured with loans will extol their virtue and the less favoured will castigate the very framework of the CFDC as interpreted by the incumbent Chairman and Acting Secretary.

We do not believe that an avalanche of dollars will set the Industry on its feet. There are problems at grass roots level of which all societies are mindful and to which the CFDC has given no attention as far as we can be aware.

The CFDC has repeatedly resisted taking any sort of unified consultation with the majority of the experienced membership of professional Film Societies even though under section 14 of the Act such an Advisory Group is specifically advocated.

Because of this, we now find ourselves in the position of rejecting the method of film finance now being practised by the Corporation.

We reject it on the grounds that it is wasteful, open to exploitation to foreigners and non

*[Traduction]*

tuation des monopoles gouvernementaux et aux activités douteuses de la Société de développement de l'industrie cinématographique canadienne qui a été créée pour alléger cette même situation.

Les problèmes et les conditions au sein de l'industrie ne peuvent, de façon générale, être si aisément résolus et rectifiés, et ne pourront être surmontés que par des mesures énergiques, hardies, désintéressées et raisonnables.

Nous soutenons que M. Georges Lapalme, président, et M. Michael Spencer, secrétaire intérimaire, ne sont pas à la hauteur de la tâche.

Nous croyons que la situation périlleuse dans laquelle se trouve l'industrie exige bien plus qu'un président saisonnier inexpérimenté dans des questions qui touchent l'industrie du film: peu soucieux des aspects qui intéressent le personnel de l'industrie et qui avec un secrétaire intérimaire est obsédé par l'idée que la Société de développement de l'industrie cinématographique canadienne est purement une banque spéciale dont les transactions n'ont même pas besoin d'être nécessairement exposées devant la Chambre.

De plus, nous sommes d'avis que la première tâche du Bureau des gouverneurs aurait dû être celle de proposer la création d'un groupe consultatif formé par des employés professionnels de l'industrie du film et que MM. Lapalme et Spencer ont fait preuve de grosse négligence à cet égard.

Par leur insistance de faire les choses en secret, ils ont créé un climat de méfiance et de discorde, défavorable dans l'industrie où ceux qui ont été ou sont sur le point d'être gratifiés de prêts exalteront leur mérite, et les moins favorisés critiqueront sévèrement la structure même de la CFDC telle que la conçoivent le président et le secrétaire intérimaire actuels.

Nous ne croyons pas qu'une avalanche de dollars remettrait l'industrie sur pied. Il existe des problèmes profondément enracinés et dont toutes les sociétés tiennent compte, mais que la CFDC, à notre connaissance, a complètement ignorés.

A maintes reprises, la CFDC s'est opposée à toute sorte de consultation collective avec la majorité des membres des sociétés cinématographiques professionnelles, bien que l'article 14 de la Loi recommande tout spécialement la création d'un groupe consultatif de ce genre.

C'est la raison pour laquelle nous nous voyons, en ce moment, forcés de rejeter le mode de financement des films tel que la Société le pratique actuellement.

Nous le rejetons parce que nous considérons cela comme étant du gaspillage, ouvrant



[Text]

productive of an overall development of a Canadian Film Industry.

The development of a Canadian Film industry will not be secured by financing individual films of a transient nature. Some continuity in production must be assured by financing a block of films wherein one may offset the losses in others and further demand the creation of permanent studio facilities from which the Industry can grow. Such studios becoming the means of trained aspiring personnel in the sorely needed artisan crafts and perfecting overall technical competency in a secure setting of production continuity.

The method of operation apparently chosen by the CFDC will not produce a Canadian feature film or Television entertainment industry for many years to come due to their insistence that of a firm distribution contract be obtained prior to the opening of negotiations with CFDC.

Imposition of this rule inhibits the production of feature films in Canada since if such distribution contracts were obtainable in the first place there would be no need for an Agency such as the CFDC.

By such regulation the CFDC is pushing Canadian Producers further into the United States production pattern and that Country's sphere of influence not only inhibiting the development of Canadian cultural film but imposing a system of entertainment values on the American pattern that deny truly Canadian formative cultural expression. It must be our purpose to make Canadian films under Canadian circumstances and present a Canadian presence to world cinema.

We further believe that the CFDC's original set-up will ultimately make the Canadian Feature Film Industry dependent on foreign Unions.

At this time I am instructed to table a copy of a letter from the General Secretary of a Film Federation in the U.K. to the President of the Principal Union of the U.S.A. seeking from that American parent of IATSE Canada advice relating to a Canada United Kingdom co-operative film agreement. The international implication of this letter will be obvious.

The Canadian Society of Cinematographers therefore reiterates that opinions of film-makers

[Translation]

la voie à l'exploitation étrangère et ne favorisant pas la mise en valeur de l'industrie cinématographique canadienne.

Ce n'est pas en finançant des films partiels, d'intérêt peu durable, que nous réussons à mettre en valeur l'industrie cinématographique. Il s'agit d'assurer une certaine continuité de la production, en finançant une série de films qui nous permettraient de contrebalancer les pertes que l'on pourrait subir dans d'autres, et de faire construire des studios permanents qui faciliteraient le développement de l'industrie. Ces studios formeraient un personnel ambitieux dont le métier a tellement besoin, et amélioreraient la compétence technique générale dans un climat de continuité productive.

Il est évident que la façon de procéder choisie par la CFDC ne permettra pas l'établissement d'une industrie cinématographique ou de télévision présentant des spectacles typiquement canadiens pour bien des années à venir, et cela à cause de leur insistence sur un contrat de distribution bien déterminé avant l'ouverture de négociations avec la CFDC.

L'imposition de cette règle interdit la production de films caractérisant le Canada, puisque avant tout si des contrats de distribution de ce genre pouvaient être obtenus, un organisme comme la CFDC n'aurait pas raison d'être.

Avec des règlements de ce genre, la CFDC est en train de pousser les producteurs canadiens à se modeler encore plus sur la production américaine et être dans la sphère d'influence de ce pays, ce qui non seulement freine l'effort cinématographique culturel du Canada, mais impose aussi un genre de spectacle typiquement américain qui exclut une expression formative culturelle vraiment canadienne dans des conditions canadiennes et de présenter au cinéma mondial une présence canadienne.

Nous croyons, d'autre part, que la structure originale de la CFDC finira par rendre l'industrie canadienne des grands films dépendante des syndicats étrangers.

Je suis en ce moment chargé de vous présenter une copie d'une lettre adressée par le secrétaire général d'une fédération cinématographique du Royaume-Uni au président de la «Principal Union» des États-Unis, essayant d'obtenir de cette filiale américaine de IATSE Canada, des conseils à propos d'un accord de collaboration cinématographique entre le Canada et le Royaume-Uni. La portée internationale de cette lettre est bien claire.

La Société canadienne des cinéastes réitère le fait que les vues des producteurs de film



## [Texte]

ers were almost entirely disregarded when the criteria for the general operation of the Corporation and parameters for applications were drafted. Thus imposing upon professional film-makers a policy set up by self admittedly inexperienced Government appointees.

The Society views with alarm and despondency the declaration that the CFDC is merely some kind of special bank. Section 10 of the Act clearly and definitely states, as a prime objective, to foster and promote the development of the Feature Film Industry in Canada without limit to the generality of the aim.

We conclude, that in their wisdom, the architects of the Act designated the title of Canadian Film Development Corporation based on the foregoing declaration. Messrs. Lapalme and Spencer would have us believe that the title should read Canadian Film Finance Fund.

We charge that the CFDC have been administering the Corporation without consideration of the aspirations for, and the practicalities of, the grass root structure of the Canadian Film Industry that will lead to the establishment and consolidation of an economically viable industry. The neglect of these considerations and the evident disdain for professional opinion demonstrated by Chairman Lapalme and Acting Secretary Spencer impels this Society to call for their removal from office.

The Secretary of State is requested to appoint an Executive Director only after consultation with professional film organisations and we press for the greater interest of the Film Commissioner in the activities of the CFDC which could conceivably duplicate the activities of the NFB and the Canada Council.

The Canadian Society of Cinematographers respectfully submit that the proposition contained in Part 2 of their Brief are worthy of study since they demonstrate a pattern of thought that would pass the responsibility for success of failure squarely on the shoulders of the Industry. However, the submission of such a Brief is also hoped to provide the catalyst that can activate further consideration and review of all briefs previously submitted by all Societies that comprise the CCFO and opinion of other professional groups chartered since the inception of the CCFO, Union, Exhibition and Distribution interests.

## [Traduction]

ont été ignorées, lors de l'établissement des critères régissant le fonctionnement général de la Société ainsi que des paramètres pour les demandes, imposant ainsi aux producteurs de films une politique établie par des délégués gouvernementaux qui de leur propre aveu sont inexpérimentés.

La Société envisage avec effroi et découragement la déclaration selon laquelle la CFDC est en quelque sorte une banque spéciale. L'article 10 de la Loi affirme clairement et catégoriquement que le principal objectif est de stimuler le développement de l'industrie des grands films au Canada sans aucune limite quant à la généralité de l'objectif.

Nous tirons la conclusion que, dans leur sagesse, les architectes de la Loi se sont inspirés de la déclaration mentionnée ci-dessus pour trouver le titre de Société de développement de l'industrie cinématographique canadienne. MM. Lapalme et Spencer voudraient nous faire croire que le titre devrait plutôt se lire comme suit: Fonds de financement des films canadiens.

Nous soutenons que la CFDC a administré la Société sans tenir compte des aspirations de l'industrie cinématographique canadienne et des qualités pratiques de sa profonde structure qui mèneront à l'établissement et à la consolidation d'une industrie économiquement viable. Le fait d'avoir négligé ces considérations et le dédain évident de l'opinion professionnelle manifesté par le président Lapalme ainsi que le secrétaire intérimaire Spencer, nous obligent d'exiger leur révocation.

Nous demandons au secrétaire d'État de ne nommer un directeur exécutif qu'après avoir consulté les organisations cinématographiques professionnelles et nous tenons à ce que le Commissaire du film prenne un plus grand intérêt aux activités de la CFDC qui, on se l'imagine, pourraient être identiques à celles de l'Office national du film et du Conseil des arts du Canada.

La Société canadienne des cinéastes allègue respectueusement que les propositions contenues dans la deuxième partie de leur mémoire valent la peine d'être examinées puisqu'elles illustrent une façon de penser qui rendrait l'industrie responsable de l'échec ou du succès. Toutefois, on espère également que la présentation d'un tel mémoire permettra davantage l'examen et la révision de tous les mémoires soumis jusqu'ici par toutes les sociétés qui forment la CCFO ainsi que l'opinion des autres groupes professionnels institués depuis le début de la CCFO, de l'Union, des intérêts de l'exposition et de la distribution.

## [Text]

An Industry must be consolidated from within and it may well be necessary to create an ombudsman. Such a man or group would be Government financed but loyal to just Private Industry grievances and resolve difficulties that will continue to exist while CBC and NFB continue to monopolise film requirements in Canada and while certain private film producers, having found a niche from where they can operate to their own benefit within the prevailing status quo, have little regard to the National aspirations of cinema. Such problems will involve measures of Government tendering, work opportunity industrial training, Union structure, distribution, exhibition, international and national co-production, professional Society integration and the protection by Government legislation of our Industry.

Specifically the Society is presently aware of Government employees being permitted to take up employment with private industry while retaining their privilege of permanent or extended contract employment. We are also given to understand that some present Government employees have applied for, or are applying for, loans from the CFDC.

We are also aware of equipment proliferation within the Government Agencies to the detriment of private film producers and we weary of competing with monopolies that are subsidised by our taxation.

The Canadian Society of Cinematographers in concluding this opening statement to the Honourable Members are also mindful of the parallel problems that beset Dance, Drama and Musical interests. An infrastructure linking these organisations wherein an aspiring amateur can progress to professional status and demonstrate brilliance at the international level is as essential to the specific discipline as it is to Canadian cinema that will find in their talent, with cinematic interpretation, the means to present Canadian cultural expression to the world.

## [Translation]

Une industrie doit être renforcée de l'intérieur et il serait peut-être nécessaire de nommer un ombudsman. Un tel homme ou groupe serait payé par le gouvernement, mais ne serait fidèle qu'envers les griefs de l'industrie privée et devra résoudre les difficultés qui continueront d'exister pendant que la Société Radio-Canada et l'Office national du film continueront de monopoliser les besoins cinématographiques au Canada et que certains producteurs cinématographiques privés, ayant trouvé une niche à partir de laquelle ils peuvent travailler pour leur propre compte au sein du status quo qui prévaut, ne s'inquiètent guère des aspirations nationales du cinéma.

Des problèmes de ce genre nécessiteront l'application de mesures à l'égard des soumissions du gouvernement, de la possibilité d'emploi, de la formation professionnelle, des structures syndicales, de la distribution, de l'exposition, de la coproduction internationale et nationale, l'intégration professionnelle des sociétés ainsi que la protection de notre industrie par des mesures législatives.

La Société sait très bien que les employés du gouvernement sont autorisés d'accepter des postes dans l'industrie privée, tout en retenant les privilèges qui leur sont assurés par leur emploi permanent ou contractuel prolongé. D'autre part, nous croyons savoir que certains employés actuels du gouvernement ont fait la demande ou sont en train de le faire en vue d'obtenir des prêts de la SDICC.

Nous sommes également au courant de l'abondance de l'équipement au sein des organismes gouvernementaux au détriment des producteurs cinématographiques privés et nous sommes dégoûtés de faire la concurrence à des monopoles subventionnés par l'impôt que nous payons.

Pour terminer ce discours inaugural à l'intention de messieurs les députés, la Société canadienne des cinéastes professionnels est également au courant des problèmes analogues qui bouleversent les domaines de la danse, du théâtre et de la musique. Une infrastructure liant ces organismes et au sein desquels un amateur peut atteindre le statut professionnel et faire preuve d'excellence au niveau international est aussi essentielle à un certain domaine qu'elle ne l'est au cinéma canadien, lequel trouvera dans leurs artistes d'interprétation cinématographique, les moyens de présenter à la scène mondiale l'expression culturelle du Canada.

[Texte]

The complex evolution of this eminently desirable state cannot be achieved by placatory Government patronage, pussyfooted dabblers, the faint hearted or ego dominated. It can be realised by dedicated men of vision in Government service in active participation with their fellow citizens in Industry, Arts and Sciences.

I thank you for your kind indulgence.

[Traduction]

L'évolution complexe de cette situation si hautement souhaitable ne peut s'accomplir par le patronage conciliatoire du gouvernement, par des gens qui se mêlent de ce qui ne les regarde pas et par des égoïstes. Cela peut s'accomplir par des gens bien éclairés au service du gouvernement en participant activement avec leurs concitoyens à l'industrie, aux arts et aux sciences.

Je vous remercie pour votre attention.

#### APPENDIX "M"

List of Board Members of the  
Canadian Film Development Corporation

Mr. G.E. Lapalme, President  
M<sup>re</sup> Michel Favreau  
Mr. Arthur Phillips  
Mr. Royce Frith  
Mr. George Elliott  
Mr. George Harris  
Dr. Hugo McPherson

#### APPENDICE «M»

Liste des membres du conseil d'administration de la Société de développement de l'industrie cinématographique canadienne:

M. G. E. Lapalme, président  
M<sup>re</sup> Michel Favreau  
M. Arthur Phillips  
M. Royce Frith  
M. George Elliott  
M. George Harris  
D<sup>r</sup> Hugo McPherson

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